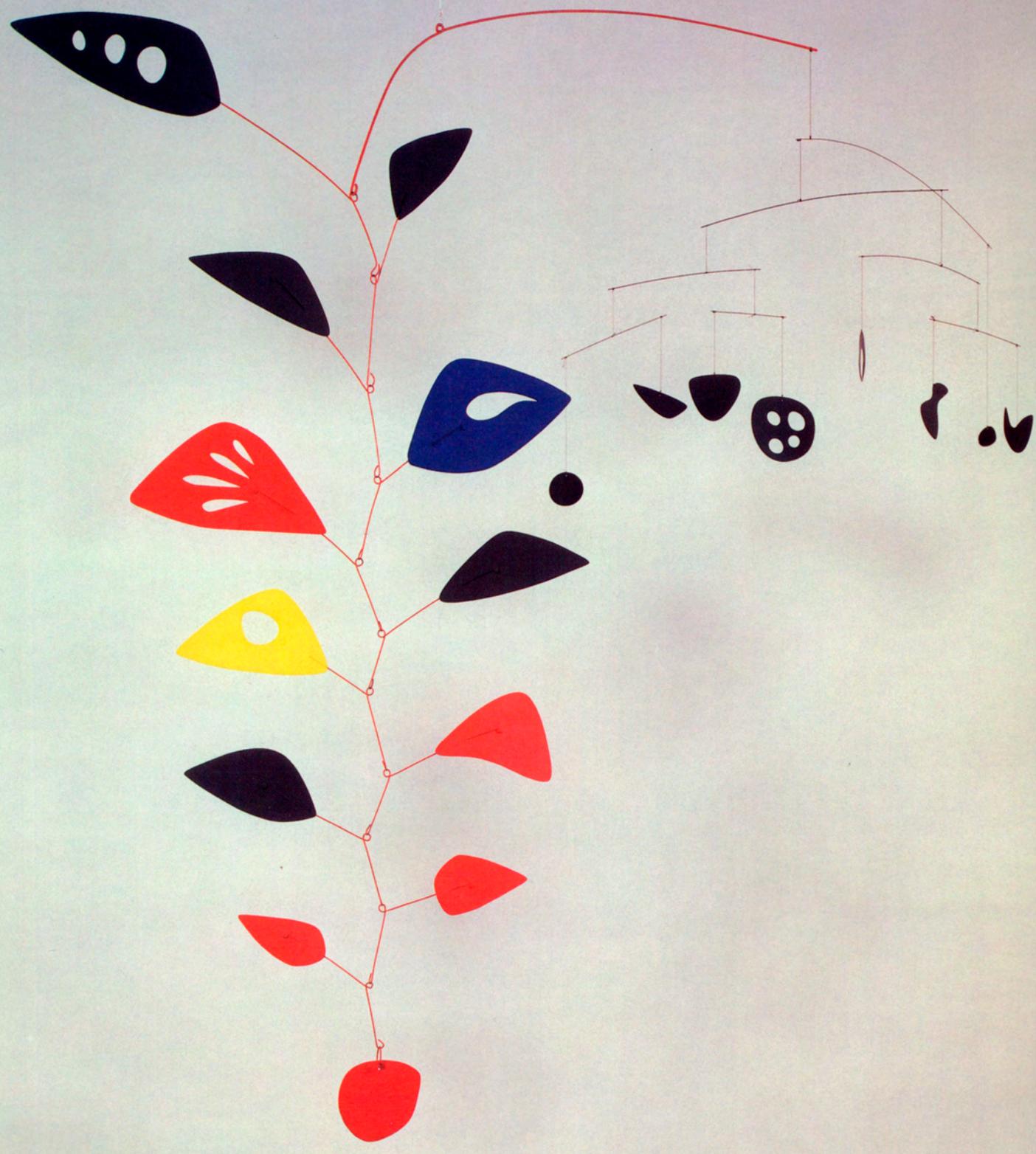
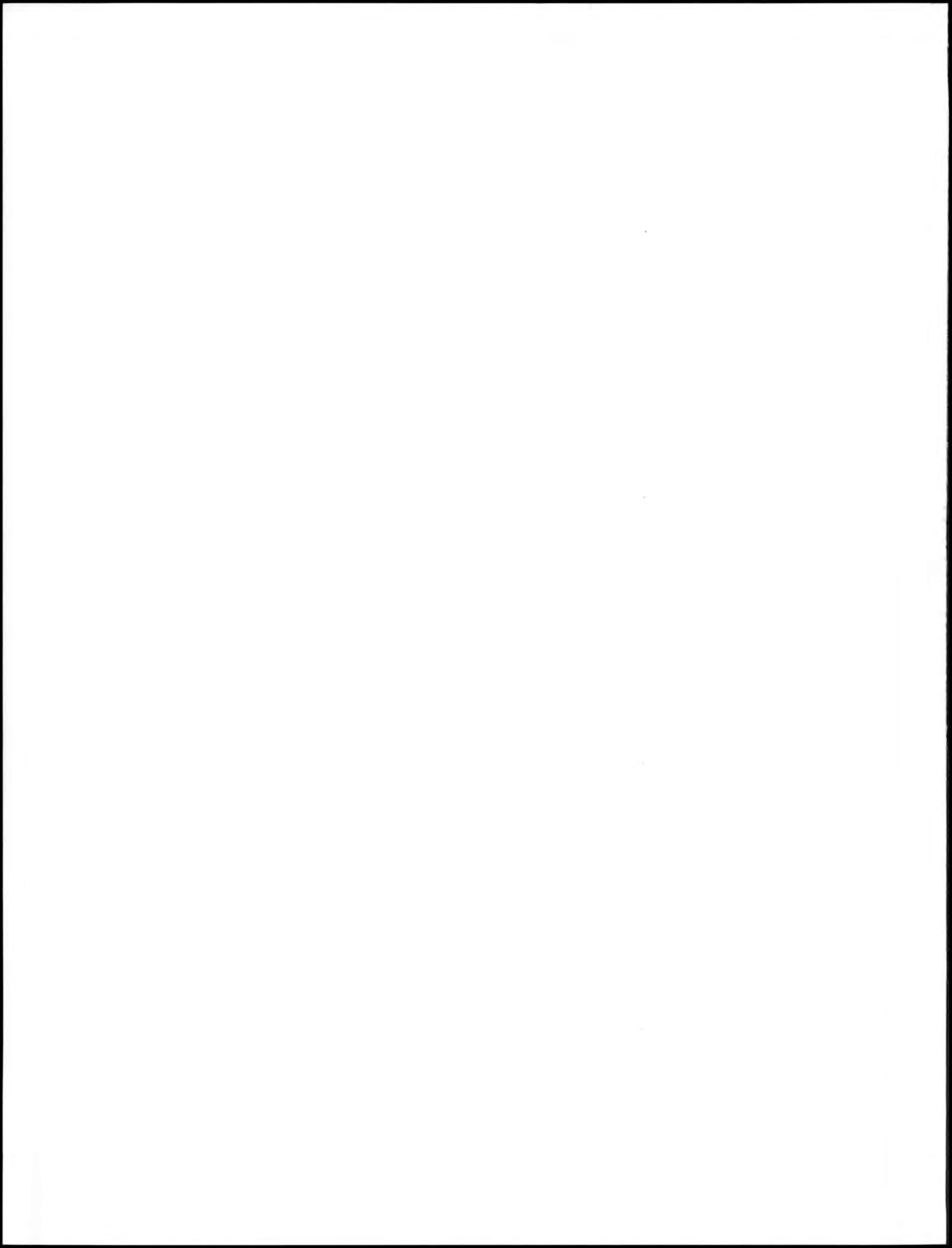


NATIONAL GALLERY OF ART

1997 Annual Report



1997 ANNUAL REPORT





NATIONAL GALLERY OF ART

1997 Annual Report

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canvas, 92 x 130 cm. Bequest of Lore Heinemann in
memory of her husband, Dr. Rudolf J. Heinemann,
1997.57.2

Inside back cover: Work in progress on the five-year
project to replace the original skylights in the West
Building. The National Archives and Federal Trade
Commission buildings are visible in the background.

Photographic credits: Works of art in the collection of
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by the department of imaging and visual services.
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Robert Shelley, p. 23

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I. Michael Heyman
The Secretary of the
Smithsonian Institution



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(as of 30 September 1997)

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(as of 30 September 1997)

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Earl A. Powell III

Alexander M. Laughlin

Robert F. Erburu

Louise W. Mellon

Julian Ganz Jr.

* deceased



Simon de Vlieger, *Estuary at Dawn*, c. 1640/1645, oil on panel, 36.8 x 58.4 cm, Patrons' Permanent Fund and Gift in memory of Kathrine Dulin Folger, 1997.101.1

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(as of 30 September 1997)

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J. Carter Brown, *Director Emeritus*



PRESIDENT'S FOREWORD

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 Ménéil, 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

Edward Hopper, *Haskell's House*, 1924, watercolor over graphite, 34.3 x 49.5 cm, Gift of Herbert A. Goldstone, 1996.130.2





DIRECTOR'S STATEMENT

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. Our exhibitions add to critical scholarship in their respective fields as well as enhancing the viewer's appreciation for the works of art in installations of historical and aesthetic refinement. The National Gallery is grateful to the many donors and lenders around the world who have made possible this extraordinary program of exhibitions.

Pablo Picasso, *The Death of Harlequin (recto)*, 1905, gouache and graphite on cardboard, 68.5 x 95.7 cm, Collection of Mr. and Mrs. Paul Mellon, 1996.129.1.a



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

Gallery 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

Pierre-Henri de Valenciennes. *Study of Clouds over the Roman Campagna*. c. 1787, oil on paper on paperboard, 19 x 32 cm, Chester Dale Fund and given in honor of Gaillard E. Ravenel II by his friends. 1997.23.1





SUMMARY OF THE YEAR

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

Rembrandt van Rijn, *Abraham Entertaining the Angels* (recto), 1656, etched copperplate, 16.2 x 13.3 cm, Patrons' Permanent Fund and New Century Fund, 1997.85.1.a

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 Vlioger's *Estuary 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 unworked. 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 Catafalque 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 Palazzo 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*,

André Giroux, *Santa Trinità dei Monti in the Snow*, 1827-1828, oil on paper on canvas, 22 x 30 cm, Chester Dale Fund, 1997.65.1

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-



ing, *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

North European 18th Century, Possibly German,
Christ Crucified, c. 1700, ivory, 24 x 15 cm, Pepita
Milmore Memorial Fund, 1997.70.1

Eva Hesse, *Test Piece for "Contingent,"* 1969, latex over
cheesecloth, 365.8 x 111.8 cm, Gift of the Collectors
Committee, 1996.116.1



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,"* includ-

ing 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 con-

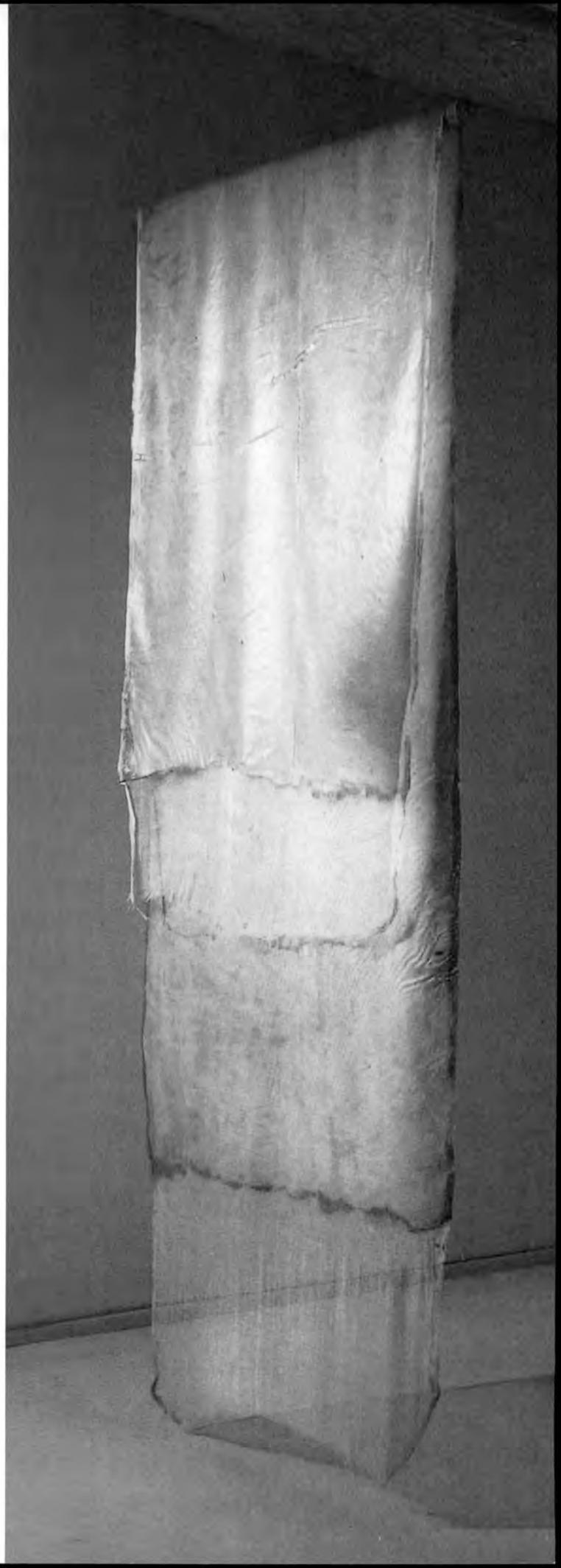
temporary artists, gave the Gallery 128 etchings and woodcuts by forty-one artists, including Vito Acconci, Chuck Close, Helen Frankenthaler, and Sol Lewitt. Complementary gifts from Crown Point Press itself brought the collection more than 220 works, adding significantly to the Gallery's holdings of 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 *Parisiennne*. 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 Finlay, 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 Nannette 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 Michel-

angelo'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-

The *Cambodia* exhibition included sandstone sculptures such as the *Lion* (late twelfth–early thirteenth century) and *Harihara* (seventh century), both lent by the Musée national des Arts asiatiques-Guimet, Paris. The latter figure is shown with *Avalokiteśvara* (early eighth century), lent by the Philadelphia Museum of Art.





tious 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 exhibi-

tion 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 archeological 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

Lancelotti-Théodore Turpin de Crissé, *View of a Palazzo and Quarry, Pizzofalcone, Naples*, 1819, oil on canvas, 41 x 54 cm, New Century Fund, Gift of Lois and Robert Erburu, 1997.102.1

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

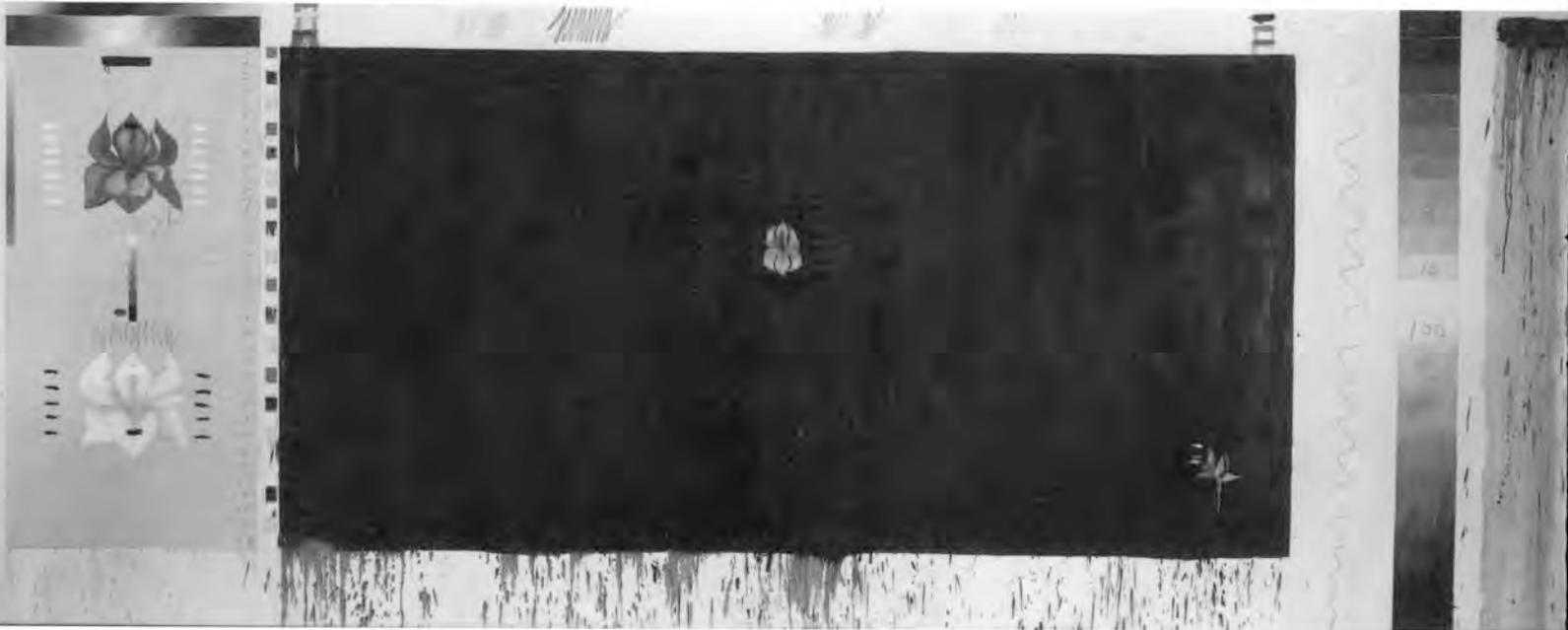


Museo Nacional de Antropología in Mexico City for *Obras Maestras de la National Gallery of Art de Washington*, including Murillo's *Two Women at a Window*, Degas' *Woman Ironing*, and works by Schongauer, Dürer, Titian, Rembrandt, Goya, Monet, Cézanne, and Picasso, among others. A Spanish-language video 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



collector. 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.

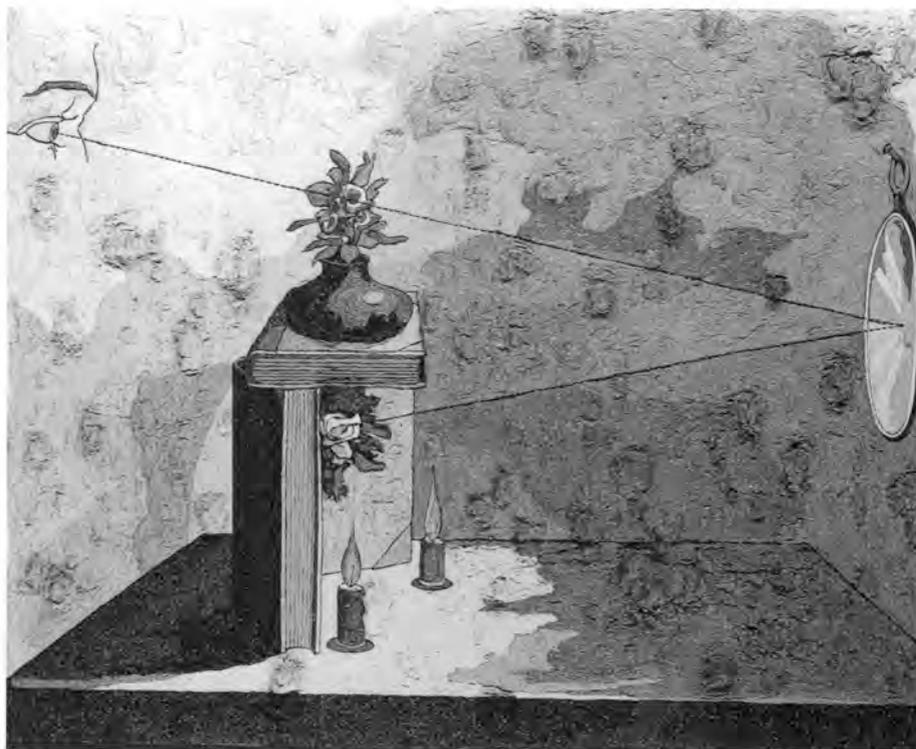
Of particular note, February 1997 marked the launching of the Gallery's Web site (<http://www.nga.gov>), making available a wealth of information on the National Gallery's collection, exhibitions, and history to "visitors" from around the world. More than 13,000 digital images (including 9,000 details) 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-Rubio. 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

Pat Steir, *Or*, 1973, oil, graphite, colored pencil, and rabbit-skin glue on canvas, 182.9 x 487.7 cm, Collection of Mr. and Mrs. Barney Ebsworth, 1997.86.1

Jess, *Ex. 5 - Mind's I: Translation #12*, 1965, oil on canvas on wood, 53.3 x 66 cm, The Nancy Lee and Perry Bass Fund, 1997.79.1



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.

In preparation for the *Picasso* exhibition, two paintings, *The Tragedy* and *The Gourmet*, underwent treatment. Conservation played a significant role in this exhibition, as studies using infrared reflectography and x-radiography revealed previously unknown underpaintings and underdrawings by Picasso hidden beneath the surface of numerous works on display. Treatment of Constable's great painting, *The White Horse*, involved painstaking removal of extensive nineteenth-century overpaint. Removal of varnishes from Albrecht Dürer's *Portrait of a Clergyman* and Rogier van der Weyden's *Portrait of a Lady* revealed exquisite brush strokes but also old abrasion in both, which required careful inpainting. Other paintings receiving major treatment included Aelbert Cuyp's *Herdsmen Tending Cattle*, Orazio Gentileschi's *Lute Player*, Adriaen Hanneman's *Henry, Duke of Gloucester*, František Kupka's *Organization of Graphic Motifs II*, Nicolas Lancret's *La Camargo Dancing*, Lorenzo Lotto's *Allegory of Chastity*, Sir Henry Raeburn's *John Johnstone of Alva, His Sister, and His Niece*, Robert Rauschenberg's *Minutiae*, Mark Rothko's *Untitled*, Wayne Thiebaud's *Cakes*, and Jan Philips van Thielen's *Roses and Tulips in a Glass*.

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 Lapidia 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 *Antique vrbs Romae cum regionibus simvlachrym*, 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.





REPORT OF THE TREASURER

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

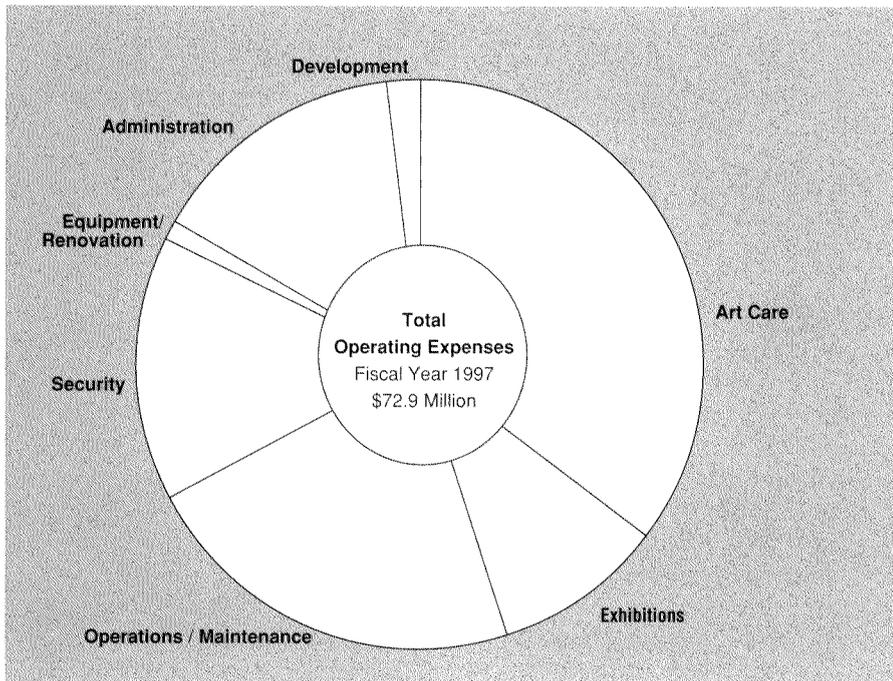
West Building skylights, installed in 1937–1941.

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,

Sir Peter Paul Rubens, *The Meeting of David and Abigail*, c. 1630, oil on panel, 46.4 x 68 cm, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann, 1997.57.8



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. Lamot 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, Loevner, 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

The Gallery made purchases of works of art totaling in the aggregate \$19,285,710. Significant purchases included Bassano's *The Miraculous Draught of Fishes*, Homer's *Home, Sweet Home*, and the German Renaissance triptych, *The Raising of the Cross*.

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 con-

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 financial statements, provide further insights into the funding of Gallery operations.

Investments

The Gallery's portfolio benefited from the buoyant securities markets. The investment portfolio of the Gallery had a market value of \$407,325,674 on 30 September 1997. This value was significantly higher than that of the preceding year, based primarily on superior investment performance.

The portfolio comprises the original Mellon endowment and others subsequently given to the Gallery by various donors; gifts and grants designated for specific purposes by individuals, foundations, and corporate sponsors; the Patrons' Permanent Fund, dedicated to the purchase of works of art; and payments to the New Century Fund.

Investments are supervised by the finance committee of the Board of Trustees. The Gallery hired Cambridge Associates as its investment consultant in January 1996. In keeping with Cambridge's recommendations, the Gallery's finance committee during fiscal 1997 revised the Gallery's asset allocations.

Report of Independent Accountants

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.

Coopers & Lybrand LLP

Washington, D.C.
January 8, 1998

**STATEMENTS OF FINANCIAL POSITION
30 SEPTEMBER 1997 AND 1996**

ASSETS

	1997	1996
Cash and cash equivalents, including interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury	\$ 21,487,229	\$ 21,497,415
Accounts receivable	3,279,085	4,447,575
Pledges receivable	15,973,801	16,347,795
Investments	407,325,674	329,776,948
Beneficial interest in trusts	6,417,802	3,418,151
Publications inventory	3,023,588	2,509,777
Deferred charges	1,676,950	1,281,645
Fixed assets, net	102,845,028	97,738,068
Art collections	—	—
TOTAL ASSETS	\$562,029,157	\$477,017,374

LIABILITIES AND NET ASSETS

Liabilities:

Accounts payable, accrued expenses and undelivered orders	\$ 23,965,175	\$ 22,427,235
<i>Total liabilities</i>	<i>23,965,175</i>	<i>22,427,235</i>

Net assets:

Unrestricted

Designated for art purchases	102,229,127	82,756,947
Designated for the Center for Advanced Study in the Visual Arts	10,423,861	6,879,694
Designated for special exhibitions	656,601	411,770
Designated for sculpture garden and other capital projects	23,890,647	14,210,483
Designated for research	9,493,485	7,636,227
Designated for curatorial and conservation	11,536,277	7,327,651
Designated for operations	38,056,824	30,257,579
Designated for publications, including systematic catalogues	21,403,425	18,427,607
Fixed assets	11,346,940	12,182,214
<i>Total unrestricted</i>	<i>229,037,187</i>	<i>180,090,172</i>
Temporarily restricted	122,550,805	113,038,817
Permanently restricted	186,475,990	161,461,150
<i>Total net assets</i>	<i>538,063,982</i>	<i>454,590,139</i>
TOTAL LIABILITIES AND NET ASSETS	\$562,029,157	\$477,017,374

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**

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>Total 1997</i>	<i>Total 1996</i>
OPERATING					
Support and revenue:					
U.S. Government appropriation	\$ 50,981,518	\$ 3,408,000	\$ —	\$ 54,389,518	\$ 51,748,626
Gifts and grants	1,735,575	6,568,053	—	8,303,628	8,716,166
Investment income for operations	7,759,802	1,307,185	—	9,066,987	9,632,496
Royalties and other income	1,530,577	—	—	1,530,577	949,981
	62,007,472	11,283,238	—	73,290,710	71,047,269
Net assets released from restrictions to fund operating expenses	9,268,134	(9,268,134)	—	—	—
TOTAL SUPPORT AND REVENUE	71,275,606	2,015,104	—	73,290,710	71,047,269
Expenses:					
Art care	25,822,913	—	—	25,822,913	25,075,638
Special exhibitions	7,088,598	—	—	7,088,598	7,139,340
Operations and maintenance	16,302,997	—	—	16,302,997	15,773,728
General and administrative	10,690,717	—	—	10,690,717	10,018,809
Security	10,830,728	—	—	10,830,728	10,701,232
Development	1,375,660	—	—	1,375,660	1,340,353
Renovation and equipment	786,423	—	—	786,423	3,800,897
TOTAL EXPENSES	72,898,036	—	—	72,898,036	73,849,997
<i>Increase (decrease) in net assets from operating activities</i>	<i>(1,622,430)</i>	<i>2,015,104</i>	<i>—</i>	<i>392,674</i>	<i>(2,802,728)</i>
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	19,785	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)
	40,312,638	17,753,691	25,014,840	83,081,169	33,963,882
Net assets released from restrictions to fund nonoperating expenses	10,256,807	(10,256,807)	—	—	—
<i>Increase in net assets from nonoperating activities</i>	<i>50,569,445</i>	<i>7,496,884</i>	<i>25,014,840</i>	<i>83,081,169</i>	<i>33,963,882</i>
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**

	1997	1996
CASH FLOWS FROM OPERATING ACTIVITIES:		
Increase in net assets	\$ 83,473,843	\$ 31,161,154
Adjustments to reconcile increase in net assets to net cash (used in) provided by operating activities:		
Decrease in accounts receivable	1,168,490	2,808,273
Decrease in pledges receivable	373,994	312,298
Contributions and investment appreciation for permanently restricted investment	(25,014,840)	(6,488,166)
Realized gains on sale of investments	(59,824,045)	(19,292,096)
Unrealized gains on investments	(14,815,686)	(11,170,258)
Increase in beneficial interest in trusts	(2,999,651)	(465,289)
Increase in publications inventory	(513,811)	(113,627)
(Increase) decrease in deferred charges	(395,305)	396,383
Increase in accounts payable, accrued expenses and undelivered orders	1,537,940	4,801,833
Depreciation	4,143,640	4,061,282
Net cash (used in) provided by operating activities	(12,865,431)	6,011,787
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of investments	(753,482,560)	(302,363,099)
Proceeds from sale of investments	750,573,565	299,850,438
Purchase of fixed assets	(9,250,600)	(6,311,090)
Net cash used in investing activities	(12,159,595)	(8,823,751)
CASH FLOWS FROM FINANCING ACTIVITIES:		
Contributions and investment appreciation for permanently restricted investment	25,014,840	6,488,166
Net cash provided by financing activities	25,014,840	6,488,166
Net (decrease) increase in cash and cash equivalents	(10,186)	3,676,202
Cash and cash equivalents, at beginning of year	21,497,415	17,821,213
Cash and cash equivalents, at end of year	\$ 21,487,229	\$ 21,497,415

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 expendi-

ture 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 based upon the last reported sales price at the end of the fiscal year or, in the absence of a reported sale, upon the average of the bid and ask prices. Purchases and sales of securities are reflected on a trade-date basis. Gain or loss on sales of securities is based on average historical value (cost of securities if purchased or the fair market value at the date of receipt if received by donation). Dividends and interest are recorded on the accrual basis. In accordance with the policy of stating investments at fair value, the net change in unrealized appreciation or depreciation for the year is reflected in the statement of activities (see 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.

PUBLICATIONS INVENTORY—Publications inventory is carried at the lower of cost or market. Cost is determined using the retail cost method.

DEFERRED CHARGES—Deferred charges represent expenses incurred in connection with future exhibitions and other activities and are recognized in the period in which they occur.

FIXED ASSETS—The land occupied by the Gallery's buildings was appropriated and reserved by the Congress of the United States for that purpose. No value has been assigned in the accompanying financial statements. Buildings are recorded at cost and depreciated on a straight-line basis over the estimated useful life of fifty years. Equipment, furniture, and computer software are also recorded at cost and depreciated on a straight-line basis over estimated useful lives ranging from five to twenty-five years. Upon retirement of fixed assets, the related cost and accumulated depreciation are removed from the accounts (see Note 7).

COLLECTIONS—The Gallery's collections focus upon European and American paintings and works on paper. In conformity with accounting procedures generally followed by art museums, the value of art has been excluded from the statement of financial position. The Gallery's collections are maintained for public exhibition, education, and research in furtherance of public service, rather than for financial gain.

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

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

CONTRIBUTED SERVICES—The Gallery has volunteers who provide assistance in various areas of the Gallery. Such contributed services do not meet the criteria for recognition of contributed services contained in Statement of Financial Accounting Standards (SFAS) No. 116 and, accordingly, are not reflected in the accompanying financial statements.

FUNCTIONAL ALLOCATION OF EXPENSES—The cost of providing various programs and other activities has been summarized on a functional basis in the statement of activities. 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.

2. Cash and cash equivalents

As of 30 September 1997 and 1996, federal cash of \$16,769,980 and \$18,322,042, respectively, was on deposit with the U.S. Treasury and represents appropriated amounts yet to be disbursed.

3. Accounts receivable

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

	1997	1996
Due from brokers on sales of securities and accrued investment income	\$1,669,153	\$2,860,147
Special exhibition and other program receivables	1,136,994	1,273,844
Other	472,938	313,584
TOTAL	\$3,279,085	\$4,447,575

4. Pledges receivable

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

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

5. Investments

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

	1997		1996	
	Cost	Fair value	Cost	Fair value
Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Government obligations and cash equivalents	93,633,163	93,876,147	92,976,703	92,467,209
Bonds and notes	67,148,970	68,754,742	36,237,924	35,755,712
Common and preferred stocks	181,639,684	239,694,785	150,829,210	196,554,027
TOTAL	\$347,421,817	\$407,325,674	\$285,043,837	\$329,776,948

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:

	1997	1996
Unrealized appreciation	\$14,815,686	\$11,170,258
Realized gains on sale of investments	59,824,045	19,292,096
TOTAL	\$74,639,731	\$30,462,354

6. Publications inventory

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

	1997	1996
Retail	\$1,139,805	\$1,372,373
Work-in-process	1,062,693	665,174
Consignment	821,090	472,230
TOTAL	\$3,023,588	\$2,509,777

7. Fixed assets

As of 30 September 1997 and 1996, fixed assets consisted of the following:

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

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:

	1997		1996	
	Operating	Non-operating	Operating	Non-operating
Acquisition of art	\$ —	\$ 6,406,601	\$ —	\$ 5,775,407
Center for Advanced Study in the Visual Arts	1,306,270	—	815,490	—
Special exhibitions	7,081,637	—	7,185,307	—
Depreciation of building and capital improvements	—	2,801,261	—	2,693,880
Sculpture garden and other capital projects	—	771,947	—	4,309,407
Research	44,469	—	55,604	—
Curatorial and conservation	406,041	—	359,191	—
Operations	429,717	—	779,544	—
Publications	—	276,998	—	368,390
	<u>\$9,268,134</u>	<u>\$10,256,807</u>	<u>\$9,195,136</u>	<u>\$13,147,084</u>

9. Analysis of restricted net assets

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

	1997		1996	
	Temporarily restricted	Permanently restricted	Temporarily restricted	Permanently restricted
Acquisition of art	\$ 16,548,693	\$ 56,568,507	\$ 11,213,389	\$ 56,170,104
Center for Advanced Study in the Visual Arts	968,680	39,282,542	931,993	34,178,315
Special exhibitions	8,332,284	759,207	7,077,392	744,000
Investment in fixed assets	91,498,088	—	85,555,854	—
Sculpture garden and other capital projects	3,013,454	—	6,586,896	—
Research	15,794	1,005,000	29,113	1,005,000
Curatorial and conservation	319,519	14,432,698	240,355	8,850,000
Operations	710,851	74,428,036	533,385	60,513,731
Publications, including systematic catalogues	1,143,442	—	870,440	—
	<u>\$122,550,805</u>	<u>\$186,475,990</u>	<u>\$113,038,817</u>	<u>\$161,461,150</u>

10. Publications income

For the years ended 30 September 1997 and 1996, net income consisted of the following:

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

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.

The Federal Accounting Standards Advisory Board issued Statement of Federal Financial Accounting Standards Number 5, "Accounting for Liabilities of the Federal Government" effective for fiscal year 1997. The standard requires employing agencies to recognize the cost of pensions and other retirement benefits during their employees' active years of service. The Gallery's total pension expense for the year ended 30 September 1997 under this new standard would be \$3,699,437, which was not materially different than what was recorded.

12. Income taxes

The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of 501(c)(3) of the Internal Revenue Code.

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:

For the fiscal years ending 30 September,	
1998	\$545,546
1999	45,573
TOTAL	\$591,119

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

Deruet, Claude, French, 1588–1660
Road to Calvary, c. 1620, oil on copper, 1996.143.1, Gift (Partial and Promised) of Edward T. and Bonnie 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
Ex. 5—Mind's I: Translation #12, 1965, oil on canvas on wood, 1997.79.1, The Nancy Lee and Perry Bass Fund

Martin, Agnes, American, born 1912
Untitled #3, 1996, acrylic and graphite on canvas, 1997.66.1, The Nancy Lee and Perry Bass Fund

Mitchell, Joan, American, 1926–1992
Piano mécanique, 1958, oil on canvas, 1996.142.1, Gift of Addie 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 Nannette 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
Sun of Justice, 1985, oil, plates, and Bondo with vine garland on wood, 1997.99.1, Gift of Douglas S. Cramer Foundation

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, 143.5 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 Kathrine 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

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

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 Wood Mobile), 1943, wood and wire 1996.120.3–5, 7–8, 11, 13, 15–16, 18–19, 21–23, 25, 27–30, Gift of Mr. and Mrs. Klaus G. Perls

Chéron, 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 Lisa and Leonard Baskin

Christiaens, Hans, Dutch, c. 1598(?)–1634

Midas Misjudging the Contest between Apollo and Marsyas, 1632, bronze, 1996.122.3, Gift of Lisa and Leonard Baskin

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, 1553–1610, King of France 1589, as Mars

der I 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
The Second Great Seal of England, Under the Commonwealth, c. 1656, lead, 1996.123.1. Gift of Mark Wilchusky in honor of Douglas Lewis

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 Heinemann in memory of her husband, Dr. Rudolf J. Heinemann

Baudouin, Pierre-Antoine, Attributed to, French, 1723–1769
The Tale of the Cooper's Wife, 1767, black, white, and red chalks with stumping, 1996.128.13. Gift of the Christian Humann Foundation

Baziotes, William, American, 1912–1963
6 untitled drawings, pen and black ink, 1950/1959, 1997.82.1–6. Gift of the Collectors Committee

Bellini, Giovanni, Italian, c. 1427–1516
Saint Louis of Toulouse, c. 1465
Saint Louis of Toulouse Holding a Book, c. 1465
pen and brown ink, 1997.40.1–2, William B. O'Neal Fund

Benois, Alexandre, Russian, 1870–1960
The Castellet at Trêbeurden, 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 and gray inks with gray wash over graphite, 1997.51.1. Gift of Peter W. Josten in memory of Stephen Spector

Böhm, Johann George, German, probably 1696–1738
Capriccio with Antique Ruins, 1730s, pen and brown ink, brush and gray ink, and gray wash over black chalk, heightened with white on brown paper, 1996.148.1. Ailsa Mellon Bruce Fund

Bond, Douglas, American, born 1937
Legitimate Bond, 1985, graphite and acrylic, 1997.92.2. Gift of Werner H. and Sarah-Ann Kramarsky

Bonheur, 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 Slatkin

Boudin, Eugène, French, 1824–1898
The Coast at Concarneau, graphite
Peasants and Cows (recto), *Bottom of the Waterfall at Crepin* (verso), 1877, graphite
Provincial Figures, graphite on gray paper
Passengers on Shipboard, graphite
Herdsmen and Cattle, 1877, graphite
Herd Crossing a Stream, 1877, graphite
Women at a Well, Allinges, graphite
1996.128.3–9. Gift of the Christian Humann Foundation

Bout, Peeter, Flemish, 1658–1719
An Elegant Hunting Party Resting by a Fountain, 1685, graphite, 1997.14.1. Ailsa Mellon Bruce Fund

Boutourlin, Hélène, 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
1996.128.10–11. Gift of the Christian Humann Foundation

Bradshaw, Dove, American, born 1949
Contingency Series, silver and liver of sulfur, 1997.92.3. Gift of Werner H. and Sarah-Ann Kramarsky

Bultman, Fritz, American, 1919–1985
Quiet!, paint and black crayon with painted paper collage, 1997.93.2. Ruth and Jacob Kainer Collection

Burne-Jones, Edward Coley, Sir, British, 1833–1898
Angelus 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-Didle 1, 1944, 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
Bowtie, 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 Petals, c. 1960, graphite
3 sketches after *Four White Petals*, 1960, brush and black ink
Head of Sartre, 1944, pen and black ink
Self-Portrait, 1946, brush and black ink
1996.120.1–2, 6, 9–10, 12, 14, 17, 20, 24, 26, 31–35; 1997.42.1–3; and 1997.53.1–2. 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,

Samuel Palmer, *Harvesting*, c. 1851, watercolor and gouache over graphite with scratching-out and touches of gum arabic, 37.8 x 51.5 cm. Gift of The Brown Foundation Inc., Houston, 1997.104.1

(obverse); *Mars Battling the Constellation Centaurus* (reverse), model 1601, cast possibly before 1610, bronze, 1996.122.4.a,b. Gift of Lisa and Leonard Baskin

Hesse, Eva, American, 1936–1970
Test Piece for "Contingent", 1969, latex over cheesecloth, 1996.116.1. Gift of the Collectors Committee

Lichtenstein, Roy, American, 1923–1997
Modern Sculpture with Apertures, 1967, screen-printed enamel on interlocking Plexiglas forms with mirrored silver mylar, 1996.124.1. Gift of Linda Lichtenberg Kaplan

Nevelson, Louise, American, 1900–1988
Model for "Sky Covenant", 1974, painted wood, 1996.125.1. Gift of the American Art Foundation

North European 18th Century, Possibly German
Christ Crucified, c. 1700, ivory, 1997.70.1. Pepita Milmore Memorial Fund

North Italian or Possibly Brescian 16th Century
Hercules Overcoming a Centaur, c. 1525/1550, bronze, 1996.122.5. Gift of Lisa and Leonard Baskin

Pistrucci, Benedetto, Italian, 1784–1855
The Waterloo Medallion: The Prince Regent (later George IV) of England, Francis II of Austria, Alexan-

incised for transfer, 1997.75.1, Ailsa 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, Ailsa Mellon Bruce Fund

Cole, Willie, American, born 1955

Domestic ID, V, iron scorchs on paper in window frame, 1997.92.4, Gift of Werner H. and Sarah-Ann Kramarsky

Dayes, Edward, British, 1763–1804

The Head of Ullswater, 1790s, watercolor over graphite, 1997.84.1, Ailsa Mellon Bruce Fund

Dehner, Dorothy, American, 1901–1994

Country Living or Bird of Peace, 1946, pen and black ink

Despite the Many Sins and Small Diversions, c. 1948, gouache and pen and black ink

Music for Strings, 1949, watercolor with pen and black ink

Santa Fe, New Mexico, 1986, watercolor, black ink, and graphite with painted paper collage

Untitled, 1949, watercolor and black ink

Untitled, 1951, gouache and graphite

1997.63.3–4, 6, 10–12, Gift of the Judith Rothschild Foundation

Demuth, Charles, American, 1883–1935

Zinnias and a Blue Dish with Lemons, 1924, watercolor over graphite, 1996.130.1, Gift of Herbert A. Goldstone

Denis, Maurice, French, 1870–1943

Mother Cradling Her Child, colored chalks on brown paper, 1996.128.12, 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, Ailsa Mellon Bruce 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

Feuchère, Jean-Jacques, French, 1807–1852

Dante 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, 1696–1763

Monument to King George I, 1732, pen and brown ink over traces of black chalk, heightened with white on prepared paper and partially pricked for transfer

Monument to William Chancellor Cowper, 1732, pen and brown ink over traces of black chalk,

partially pricked 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, Ailsa 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,

1750/1790, pen and black and green inks with black wash over graphite, 1997.75.3, Ailsa Mellon Bruce Fund

Führich, Josef von, Austrian, 1800–1876

The Meeting of Jacob and Rachel, c. 1829, graphite, 1997.44.1, Ailsa Mellon Bruce Fund

Galliari, Gasparo, Italian, 1761–1823

Rotunda in Gothic Style, pen and black ink with gray wash over graphite, 1997.75.4, Ailsa 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 chalks

Caravan with Covered Wagons (recto); *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 (recto); *Study for "Army Boots"* (verso), 1865, 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

Tethered, 1862/1865, graphite

Two of Sheridan's Scouts, 1865, graphite

1996.121.1–18, Gift of Dr. Edmund Louis Gray

Zalinski II

Hopper, Edward, American, 1882–1967

Haskell's House, 1924, watercolor over graphite, 1996.130.2, Gift of Herbert A. Goldstone

Italian 17th Century

River Landscape, pen and brown ink over

graphite, 1997.88.8, Gift of Philip and Judith Benedict

Jacque, Charles Émile, French, 1813–1894

Sheep in a Manger, gray wash with touches of pink watercolor over black chalk, heightened with white on gray paper, 1996.128.20, Gift of the Christian Humann Foundation

Kainen, Jacob, American, born 1909

Woman, 1966, pen and black ink with pastel, 1997.88.10, Gift of Philip and Judith Benedict

Bernard van Orley, *The Hunts of Maximilian: The Stag Hunt (August)*, 1528/1530, pen and brown ink with brown wash and watercolor over black chalk.

38.8 x 56.8 cm. Gift of The Brown Foundation, Inc., Houston, 1997.69.1

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

1996.128.21–22, Gift of the Christian Humann Foundation

Kupka, František, Bohemian, active France,

1871–1957

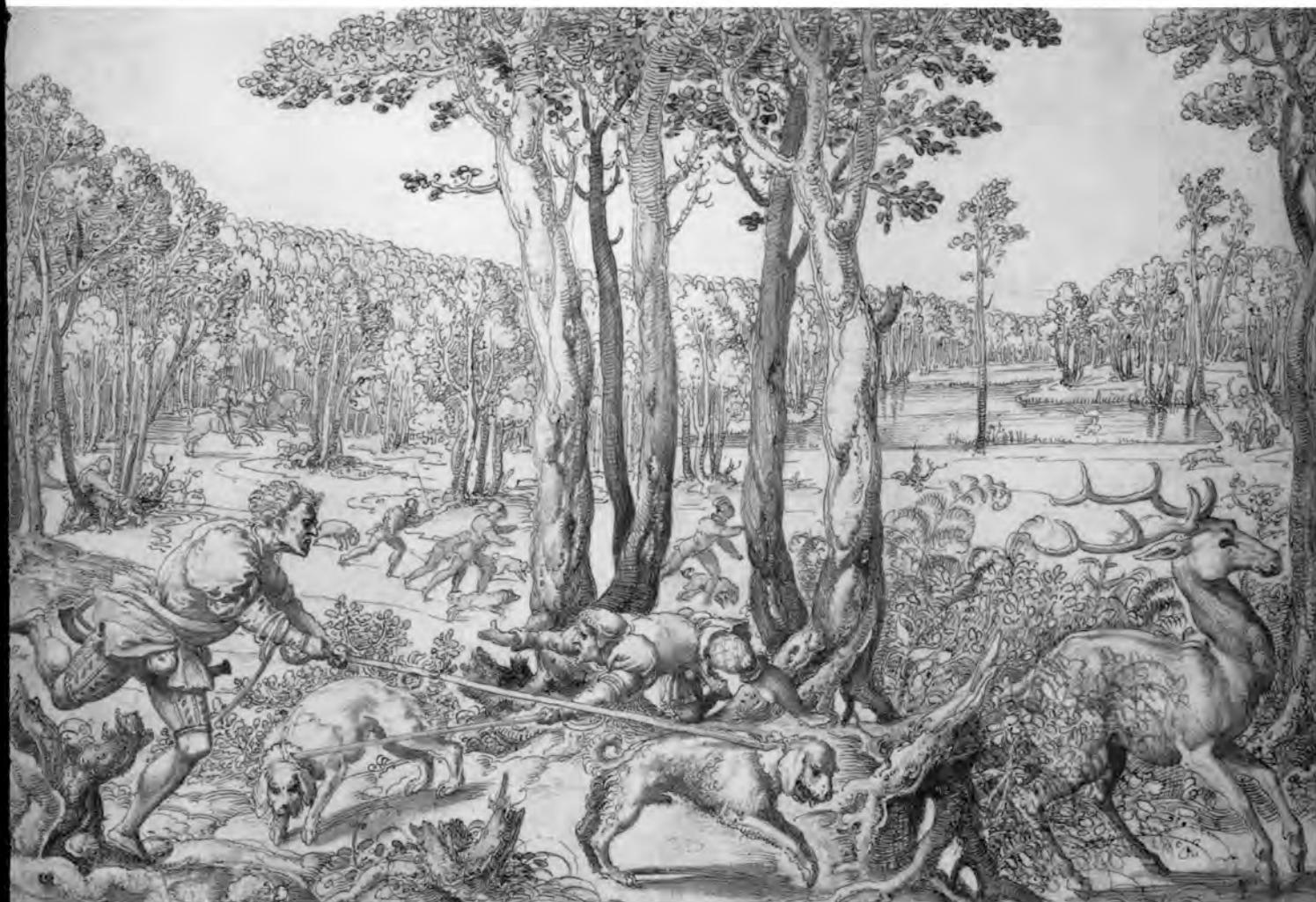
Animals in the Forest, watercolor over graphite, 1996.128.23, Gift of the Christian Humann Foundation

Lancret, Nicolas, French, 1690–1743

Lady Seated on a Sea-Saw, red chalk, 1996.128.24, 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, Ailsa Mellon Bruce Fund



Lemonnier, Anicet-Charles-Gabriel, French, 1743–1824
Seated Angel in a Landscape (recto); *Studies of Figures* (verso), black chalk, 1996.128.25.a.b. Gift of the Christian Humann Foundation

Loutherbourg II, Philippe Jacques de, French, 1740–1812
Animals in a Stable, red chalk, 1996.128.26. Gift of the Christian Humann Foundation

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

Maratta, Carlo, Italian, 1625–1713
Pluto 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
Rustic Building among Roman Ruins, red chalk, 1996.128.19. Gift of the Christian Humann Foundation

Moucheron, Frédéric de, Attributed to, Netherlandish, 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 Gourdain, 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
The Hunts of Maximilian: The Stag Hunt (August), 1528/1530, pen and brown ink with brown wash and watercolor over black chalk, 1997.69.1. Gift of The Brown Foundation, Inc., Houston

Pajou, Augustin, French, 1730–1809
The Muse Terpsichore, c. 1768, red chalk, 1997.39.1. Ailsa Mellon Bruce Fund

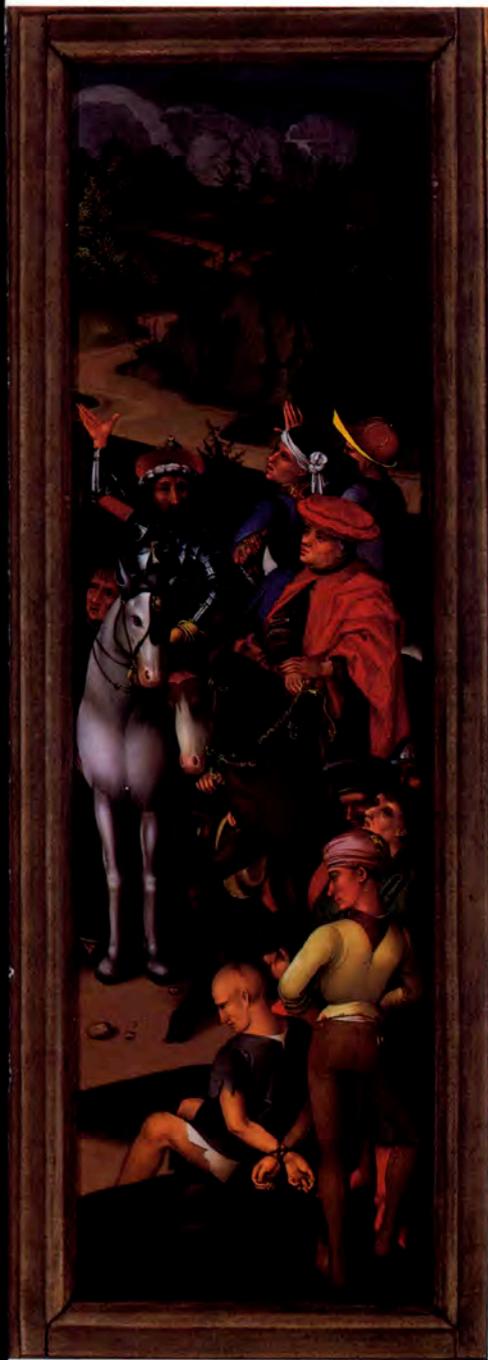


Palmer, Samuel, British, 1805–1881
Harvesting, c. 1851, watercolor and gouache over graphite with scratching-out and touches of gum arabic, 1997.104.1, Gift of The Brown Foundation, Inc., Houston

Paquette, Gregory, American, born 1947
Self-Portrait with Kathy, 1977, charcoal and conté 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

Piazzetta, 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 Façade, with Alternatives, first half 18th century, pen and brown ink with gray and brown washes over graphite, 1997.75.5, Ailsa 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, Patrons' Permanent 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, Ailsa Mellon Bruce Fund

Sheeler, Charles, American, 1883–1965

Interior, 1940, tempera over graphite on gessoed composition board, 1996.130.3, Gift of Herbert A. Goldstone

Steidl, 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 Katrin Bellinger

Stella, Joseph, American, 1877–1946

Self-Portrait, c. 1929, colored pencil, watercolor over wax resist, metalpoint, and graphite on prepared paper, 1997.26.1, New Century Fund

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, 1810–1865

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



Giovanni Benedetto Castiglione, *Head of a Young Man in a Feathered Hat (so-called Self-Portrait)*, late 1640s, etching, 18.7 x 13.7 cm, Ailsa Mellon Bruce Fund, 1996.113.5

Prints

Abel-Truchet, French, 1857–1919

Des Mots! Des Mots!, 1896, lithograph in brown on green paper, 1997.96.1, Gift of Martin and Liane W. Atlas

Acconci, Vito, American, born 1940

3 Flags for 1 Space and 6 Regions, 1979–1981, color photoetching 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
 1997.8.1–26, Gift of Kathan Brown

Albers, Josef, American, 1888–1976

Variants, 1942, drypoint, 1996.118.1, Gift of the Collectors Committee

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

Poem from *21 Etchings and Poems* portfolio, published 1960, etching, 1997.6.1, Prospero Foundation Fund

Angolo del Moro, Battista dell', Italian, c. 1515–1573 or after

Hercules and the Dragon, 1552, etching, 1997.88.2, Gift of Philip and Judith Benedict

Aycock, Alice, American, born 1946

Miami Proposal II (Steel Concrete Water) . . . Above—The Twin Big Wheel Below the Island of the Red Apple Tree, color screenprint on black paper, 1997.92.1, Gift of Werner H. and Sarah-Ann Kramarsky

Bailey, William, American, born 1930

Still Life with Eggs, Candlestick and Bowl from America: The Third Century portfolio, published 1976, color colotype, 1996.139.1, Gift of Mobil Corporation

Baldessari, John, American, born 1931

Six Colorful Gags, 1991, color photogravure with aquatint and spitbite aquatint, 1997.8.27, Gift of Kathan Brown

Baxter, Iain, Canadian, born 1936

Coit Tower, 1979
Pyramid Building, 1979
Golden Gate Bridge, 1979

Buddha in Golden Gate Park, 1979

color photoetchings with aquatint, 1997.8.28–31, Gift of Kathan Brown

Bechtle, Robert, American, born 1932

Albany Monte Carlo, 1990, color woodcut on silk chine collé
Sunset Intersection, 1983, color softground etching
 1997.8.32–33, Gift of Kathan Brown

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

The Faithful One from *21 Etchings and Poems* portfolio, published 1960, etching and drypoint, 1997.6.3, Prospero Foundation Fund

- Besnard, Albert**, French, 1849–1934
Sickness, 1884, etching and aquatint
Social Triumph, c. 1886, etching and aquatint on Japan paper
Misery, c. 1886, etching
Misery, c. 1886, etching and aquatint
Prostitution, c. 1886, etching and drypoint
Woman Reading in the Studio, 1887, etching
Robert Besnard and His Donkey, 1888, etching, aquatint, and drypoint
Robert Besnard, 1891, etching
Intimate Fantasy, 1901, etching, aquatint, and drypoint
Greeting Grandmother, c. 1926, etching with graphite additions [proof]
Greeting Grandmother, c. 1926, etching and drypoint
Greeting Grandmother, c. 1926, etching, drypoint, and softground etching
Greeting Grandmother, c. 1926, etching, drypoint, and softground etching
Greeting Grandmother, c. 1926, etching, drypoint, softground etching, and roulette
Apotheosis, 1886, etching
Carmen Standing in the Nude, 1886, etching and drypoint
Dying Woman, 1885, etching and roulette
The Feathered Turban, 1901, etching and drypoint on imitation vellum [proof]
The Feathered Turban, 1901, etching and drypoint
Nude Holding Her Leg, 1886, etching with roulette
Nude with Her Arms Raised, 1925, etching and drypoint
Nude with Her Arms Raised, 1925, etching and drypoint
Model Asleep on the Floor, 1885, etching and roulette
Model Asleep on the Floor, 1885, etching and roulette on blue paper
Seated Nude with Her Arm Resting on Her Leg, etching and drypoint [proof]
Seated Nude with Her Arm Resting on Her Leg, etching and drypoint
 1996.136.1–14, and 1997.91.1–12, Gift of Mr. and Mrs. Daniel Bell
- Blake, William**, British, 1757–1827, and **Edward Young** (author), British, 1683–1765
The Complaint, and the Consolation; or Night Thoughts (London, 1797), bound volume with 43 engravings, 1997.27.1–43, William B. O'Neal Fund
- Bléry, Eugène**, French, 1805–1887
Patience d'Eau, 1840, etching on chine collé, 1997.54.1, Gift of Ruth Fine and Larry Day in memory of George Parides
- Bolswert, Schelte Adams**, Flemish, 1586–1659
The Miraculous Draught of Fishes (after Sir Peter Paul Rubens), engraving on 3 sheets of paper, 1997.83.1, Ailsa Mellon Bruce Fund
- Bonnet, Louis Marin**, French, 1736–1793
Head of a Young Girl (after Jean-Baptiste Greuze), crayon-manner engraving in red, 1997.17.1, Gift of Ivan Phillips
- Brooks, James**, American, born 1906
Concord from America: The Third Century portfolio, published 1976, color screenprint, 1996.139.2, Gift of Mobil Corporation
- Brown, Christopher**, American, born 1951
Station, 1993, color softground etching with spitbite aquatint, 1997.8.34, Gift of Kathan Brown
- Buffagnotti, Carlo Antonio**, Italian, c. 1660–after 1710
Vari Capricci di Fughe Inventate..., 1690, complete set of 12 etchings, 1997.10.1–12, Ailsa Mellon Bruce Fund
- Burden, Chris**, American, born 1946
Diecimila (recto and verso), 1977, color photo-etching with colored pencil additions, 1997.8.35.a,b, Gift of Kathan Brown
- Buren, Daniel**, French, born 1938
Framed/Exploded/Defaced, 1979, 25 color aquatints, 1997.9.1–25, Gift of Crown Point Press
- Burne-Jones, Edward Coley, Sir, after**
La Belle au bois dormant, 1894, collotype, 1997.96.2, Gift of Martin and Liane W. Atlas
- Büsinck, Ludwig**, German, c. 1590–1669
Judith and Holofernes (after Georges Lallemant), chiaroscuro woodcut printed from 3 blocks, 1997.88.5, Gift of Philip and Judith Benedict
- Buys, Jacob**, Netherlandish, 1724–1801
Young Woman Holding a Parasol, etching and engraving, 1996.112.1, Ailsa Mellon Bruce Fund
- Byron, William**, English, 1669–1736
Cottage with White Paling (after Rembrandt van Rijn), etching, 1996.113.1, Ailsa Mellon Bruce Fund
- Calapai, Letterio**, American, born 1904, and **William Carlos Williams** (author), American, 1883–1963
To a Poor Old Woman from 21 Etchings and Poems portfolio, published 1960, etching, 1997.6.A, Prospero Foundation Fund
- Carpi, Ugo da**, Italian, c. 1480–1532
Diogenes (after Parmigianino), c. 1527, chiaroscuro woodcut printed from 4 blocks, 1997.15.A, Pepita Milmore Memorial Fund
- Castiglione, Giovanni Benedetto**, Italian, 1609 or before–1664
Man Wearing a Plumed Fur Cap and a Scarf, late 1640s
Man with a Moustache Wearing a Fur Headdress, Facing Left, late 1640s
Pan and Olympus, probably 1645/1647
Head of a Young Man in a Feathered Hat (so-called Self-Portrait), late 1640s
 etchings, 1996.113.2–5, Ailsa Mellon Bruce Fund
Diogenes Searching for an Honest Man, 1645/1647, etching, 1997.16.1, Gift of Neil Phillips
- Chagall, Marc**, Russian, 1887–1985
The Father, 1922, etching and drypoint
Mother and Son, 1922, etching and drypoint
The Grandfathers, 1922, drypoint
The Grandmother, 1922, etching and drypoint
Fire in the City, 1922, etching and drypoint
House in Peskovatik, 1922, etching and drypoint
House in Vitebsk, 1922, drypoint
Grandfather's House, 1922, etching and drypoint
An Old Jew, 1922, etching and drypoint
At the Gate, 1922, etching and drypoint
Lovers on the Bench, 1922, etching
The Wedding, 1922, etching and drypoint
Self-Portrait, 1922, etching and drypoint
Mother's Grave, 1922, softground etching
Father's Grave, 1922, etching and drypoint
Man with a Basket, 1922, drypoint and aquatint
The Motorist, 1922, drypoint
- The Lovers*, 1922, etching and drypoint
The Promenade I, 1922, drypoint
Nude with a Fan, 1924, etching
Self-Portrait Laughing, 1924/1925, etching and drypoint
Self-Portrait with a Grimace, 1924/1925, etching and aquatint
The Apparition I, 1924/1925, etching and aquatint
The Dog Who Carries His Master's Dinner, 1927/1930, etching and aquatint with scraping and burnishing
Man with a Samovar, 1922/1923, transfer lithograph
Man Drinking Tea, 1922/1923, lithograph
Bearded Man Seated with a Violin under His Arm, 1922/1923, lithograph [proof]
At Table, 1922/1923, lithograph
Man with a Book, 1922/1923, lithograph
On the Stove, 1922/1923, lithograph
The Farm, 1922/1923, lithograph
Man at Grave, 1922/1923, lithograph [proof]
Man with a Hen, 1922/1923, transfer lithograph
 22 artist cards and exhibition announcements, 1962–1979
 1996.138.1–33, and 1997.95.1–22, Gift of Mr. and Mrs. Gerhard E. Pinkus
- Christo**, American, born 1935
Texas Mastaba from America: The Third Century portfolio, published 1976, color lithograph and screenprint with color photograph collage, 1996.139.3, Gift of Mobil Corporation
- Clemente, Francesco**, Italian, born 1952
Frieze, 1990, etching, sugarlift aquatint, aquatint, and aquatint reversal
Frieze, 1990, etching
Seeds, 1990, spitbite aquatint
Mothers, 1990, spitbite aquatint
Fathers, 1990, spitbite aquatint
Untitled, 1985, color aquatint with hardground and softground etching
I, 1982, color woodcut on oriental paper
Not St. Girolamo, 1981, color etching, aquatint, drypoint, and softground etching on chine collé
Telemone #1, 1981, color etching, aquatint, drypoint, and softground etching on chine collé
Telemone #2, 1981, color etching, aquatint, drypoint, and softground etching on chine collé
 1997.8.36–45, Gift of Kathan Brown
- Close, Chuck**, American, born 1940
Leslie, 1986, color woodcut on Japan paper, 1997.8.46, Gift of Kathan Brown
- Corinth, Lovis**, German, 1858–1925
Rape, 1920, drypoint, 1996.137.1, Gift of Dr. Toni G. Marcy in honor of Christopher With
- Zoological Garden*, 1922, drypoint on Japan paper
Wilhelm Trübner, 1913, drypoint
 1996.137.2–3, Gift of Dr. Toni G. Marcy in honor of Andrew Robison
- Coytel, Antoine**, French, 1661–1722
Pan Overcome by Putti, 1692, etching and engraving, 1996.113.6, Ailsa Mellon Bruce Fund
- Cumano, Costantino**, Italian, c. 1760–c. 1805
Beggar Seated on a Bank (after Rembrandt van Rijn), etching with engraving, 1996.113.7, Ailsa Mellon Bruce Fund
- D'Arcangelo, Allan**, American, born 1930
Beginning from America: The Third Century portfolio, published 1976, color lithograph and

screenprint with embossing, 1996.139.4. Gift of Mobil Corporation

Dehner, Dorothy, American, 1901–1994
Bird Machine #1, 1952, engraving and roulette
Charade, 1952, engraving and aquatint
Lunar Series #3, 1970, lithograph
River Landscape, 1958, engraving and roulette
River Landscape, 1956/1958, engraving and roulette
River Landscape 1, 1958, engraving and roulette
River Landscape No. 4, 1958, engraving and roulette
Ancestors, 1953, drypoint
Bird Machine I, 1952/1953, engraving and roulette
The View from Palomar, 1958, engraving and roulette
1997.63.1–2, 5, 7–9, 13, and 1997.64.1–3. Gift of the Judith Rothschild Foundation

Della Bella, Stefano, Italian, 1610–1664
Clovis and Clotilda, c. 1657, etching and engraving, 1997.88.3. Gift of Philip and Judith Benedict

Demarteau, Gilles, French, 1722 or 1729–1776
The Thief (after François Boucher), crayon-manner engraving in red [proof], 1996.132.1. Gift of Ivan and Winifred Phillips

Head of a Girl (after Antoine Watteau), crayon-manner engraving in red and black
Head of a Girl (after François Boucher), crayon-manner engraving in red and black
1997.88.6–7. Gift of Philip and Judith Benedict

Diebenkorn, Richard, American, 1922–1993
Tri-Color II, 1981, color aquatint, spitbite aquatint, and softground etching, 1997.9.26. Gift of Crown Point Press

Dietterlin, Wendel (author), German, 1550 or 1551–1599
3 engravings from the volume *Architectur*, 1594–1598, 1997.90.1–3. Gift of Pat Clopper

Diller, Burgoyne, American, 1906–1965
Shop Tanks, lithograph, 1997.81.1. Gift of the Collectors Committee and other funds

Dumont, Maurice, French, 1869–1899
L'Épreuve, published 1894–1895, 12 *Grand Luxe* albums issued in 10 folios comprising 255 prints by 60 artists, including Pierre Bonnard, Maurice Denis, Maurice Dumont, Henri Fantin-Latour, Paul Gauguin, Aristide Maillol, 1996.151.1. Anonymous Partial and Promised Gift

Carmosine, 1895, glyptograph on simili-japon paper, 1997.96.3. Gift of Martin and Liane W. Atlas

Erhard, Johann Christoph, German, 1795–1822
Peasant Walking along a River, 1817, etching on oatmeal paper
Woman and Child Walking to Church, 1819, etching
1997.78.1–2. Ailsa Mellon Bruce Fund

Fialetti, Odoardo, Italian, 1573–1638
Venus with Cupid Whittling His Bow, c. 1617, etching, 1997.49.1. Ailsa Mellon Bruce Fund

Fisher, Joel, American, born 1947
Tree, 1990, color aquatint on 4 sheets of paper
Responsibility (Horizontal), 1980, sugarlift aquatint and hardground etching on chine collé
Responsibility (Vertical), 1981, sugarlift aquatint

and hardground etching on chine collé
1997.8.47–52. Gift of Kathan Brown

Flavin, Dan, American, 1933–1996
Second Sails, 1978, portfolio of 8 drypoints, 1997.8.53–60. Gift of Kathan Brown
For Cornered Circular Fluorescent Light, etching, 1997.92.5. Gift of Werner H. and Sarah-Ann Kramarsky

Floris I. Frans, Flemish, c. 1519–1570
David Playing the Harp before Saul, 1555, chiaroscuro woodcut printed from 4 blocks, 1997.2.1. Pepita Milmore Memorial Fund

Frankenthaler, Helen, American, born 1928
Cedar Hill, 1983, color woodcut on japan paper, 1997.8.61. Gift of Kathan Brown

Fulton, Hamish, British, born 1946
Porcupine, 1982, color aquatint, photo aquatint, spitbite aquatint, and softground etching on 3 sheets of paper, 1997.8.62–64. Gift of Kathan Brown

Funakoshi, Katsura, Japanese, born 1951
Dream of the Bird, 1990, soapground aquatint and drypoint, 1997.8.65. Gift of Kathan Brown

German 15th Century
The Deposition from the Cross
Pilate Washing His Hands
The Flagellation of Christ
paste prints, 1997.89.1–3. Gift of The Artemis Group

German 19th Century
Cow, etching, 1996.113.10. Ailsa Mellon Bruce Fund

Gevaerts, Jean Gaspard (author), Flemish, 1593–1666, and **Theodoor van Thulden**, Flemish, 1606–1669, and **Jacobus Neeffs**, Flemish, 1610–1660 (illustrators)
Pompa Introitus Serenissimi Principis Ferdinandi (Antwerp, 1642), bound volume with engravings and etchings after Sir Peter Paul Rubens, 1997.80.1. Mark J. Millard Architectural Collection

Goldberg, Michael, American, born 1924
4 untitled color screenprints, 1961, 1996.150.1–4. Gift of Floriano Vecchi. Tiber Press. New York City

Goldberg, Michael, American, born 1924; and **Frank O'Hara** (author), American, 1926–1966
Odes, published 1960, bound volume with 5 color screenprints, 1996.144.3. Gift of Prospero Foundation, courtesy of Jane and Raphael Bernstein

Grippe, Peter, American, born 1912, and **Dylan Thomas** (author), Welsh, 1914–1953
The Hand that Signed the Paper Felled a City from *21 Etchings and Poems* portfolio, published 1960, etching, 1997.6.6. Prospero Foundation Fund

Grippi, Salvatore, American, born 1921, and **Richard Wilbur** (author), American, born 1921
Mind from *21 Etchings and Poems* portfolio, published 1960, engraving and etching, 1997.6.7. Prospero Foundation Fund

Guérin, Charles-François-Prosper, French, 1875–1939
Le Roi Candaulé, 1901, lithograph, 1997.96.4. Gift of Martin and Liane W. Atlas

Haacke, Hans, German, born 1936
Tiffany Cares, 1978, photoetching, 1997.8.66. Gift of Kathan Brown

Haden, Seymour, British, 1818–1910
Calais Pier (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

1996.134.1. Gift of Ruth Fine in memory of Gaillard F. Ravenel

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
Untitled, 1961
The So-Called Angel, 1961
Canal to the Sky, 1961
On a Tar Roof, 1961
color screenprints, 1996.150.5–8. Gift of Floriano Vecchi, Tiber Press. New York City

Hartigan, Grace, American, born 1922, and **James Schuyler** (author), American, born 1923
Salute, published 1960, bound volume with 5 color screenprints, 1996.144.4. Gift of Prospero Foundation, courtesy of Jane and Raphael Bernstein



Haynes, Nancy, American, born 1947
Untitled (TC/NH/1/94 #TC11), monotype,
 1997.92.8, Gift of Werner H. and Sarah-Ann
 Kramarsky

Hayter, Stanley William, British, 1901–1988,
 and **Jacques-Henry L vesque** (author),
 French, 20th century
Poem from 21 Etchings and Poems portfolio, pub-
 lished 1960, etching, 1997.6.8, Prospero Foundation
 Fund

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 Kathan Brown

Hunt, Bryan, American, born 1947
Wall, 1992, softground etching with fowl biting
Navigator 1, 1988
Navigator 2, 1988

Navigator 3, 1988
 color soapground etchings with aquatint, dry-
 point, scraping, and burnishing, 1997.8.69–72,
 Gift of Kathan Brown

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

Between Air and Water No. 8, 1992, color soft-
 ground etching, spitbite aquatint, and drypoint
 on chine coll , 1997.9.27, Gift of Crown Point Press

Jacquette, Yvonne, American, born 1934
Clouds Obscuring San Diego, 1987, color soft- and
 hardground etching with spitbite aquatint,
 1997.8.92, Gift of Kathan Brown

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

Kainen, Jacob, American, born 1909
Secret Signals II, color monotype, 1997.88.9, 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 Kathan Brown

Katz, Alex, American, born 1927
Red Cap, 1989, color aquatint with lithographic
 crayon

- Reclining Figure*, 1987, color aquatint
The Green Cap, 1985, color woodcut on japan paper
 1997.8.99-101. Gift of Kathan Brown
- Kessel, Theodor van**, Netherlandish, c. 1620—after 1660
Siren and Triton (after Sir Peter Paul Rubens), engraving, 1996.113.12, Ailsa Mellon Bruce Fund
- Kirkeby, Per**, Danish, born 1938
Inventory, 1993, portfolio of 18 intaglio prints, 1997.8.102-120, Gift of Kathan Brown
- Kline, Franz**, American, 1910-1962, and **Frank O'Hara** (author), American, 1926-1966
Poem from 21 Etchings and Poems portfolio, published 1960, etching over heliogravure, 1997.6.9, Prospero Foundation Fund
- Kobell, Ferdinand**, German, 1740-1799
An Evening Stroll, 1777, etching, 1996.133.1, Gift of Andrew Robison in memory of Gaillard F. Ravenel
- Kooning, Willem de**, American, 1904-1997, and **Harold Rosenberg** (author), American, 1906-1978
Revenge from 21 Etchings and Poems portfolio, published 1960, etching, 1997.6.5, Prospero Foundation Fund
- Kounellis, Jannis**, Italian, born 1936
Untitled, 1979, photoetching and aquatint in black and blue, 1997.8.121, Gift of Kathan Brown
- Kushner, Robert**, American, born 1949
Red Anemone, 1989, color woodcut on silk chine collé
Tondo, 1987, color sugarlift, spitbite aquatint, aquatint, soapground, and drypoint
The Joy of Ornament, 1980, portfolio of 20 color intaglio prints
 1997.8.122-145, Gift of Kathan Brown
- La Hire, Laurent de**, French, 1606-1656
Cupid Looking in a Mirror, engraving and etching, 1996.113.13, Ailsa Mellon Bruce Fund
- La Jeunesse, Ernest**, French, 1874-1917
La Comédie de l'amour, 1897, collotype in green on simili-japon paper, 1997.96.5, Gift of Martin and Liane W. Atlas
- Labruzzi, Carlo**, Italian, 1765-1818
Figure Originali, 1788, bound volume with complete set of 13 aquatints in brown, 1997.11.1, Ailsa Mellon Bruce Fund
- Lavier, Bertrand**, French, born 1949
Untitled Modern Painting No. 1, 1987, color aquatint, softground etching, and spitbite aquatint
Untitled Modern Painting No. 3, 1987, color soft-ground etching and aquatint
 1997.8.146-147, Gift of Kathan Brown
- Léandre, Charles-Lucien**, French, 1862-1934
Fausta, 1899, lithograph in brown, 1997.96.6, Gift of Martin and Liane W. Atlas
- Legros, Alphonse**, French, 1837-1911
Sir Edward John Poynter, etching with drypoint, 1997.88.11, Gift of Philip and Judith Benedict
- Lepère, Auguste**, French, 1849-1918
Quai de l'Hôtel de Ville, 1886, wood engraving on tissue paper, 1996.135.1, Gift of Eric Denker in memory of Gaillard F. Ravenel
- Lepic, Ludovic Napoléon, Vicomte**, French, 1839-1889
Lake Nemi, 1870, etching with monoprint inking on japan paper, 1997.13.1, Ailsa Mellon Bruce Fund
- Leslie, Alfred**, American, born 1927
 4 untitled color screenprints, 1961.
 1996.150.9-12, Gift of Floriano Vecchi, Tiber Press, New York City
- Leslie, Alfred**, American, born 1927, and **Kenneth Koch** (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
Barcham Green Portfolio, 1986, portfolio of 5 intaglio prints on brown paper, 1997.8.148-152, Gift of Kathan Brown
- LeWitt, Sol**, American, born 1928
Color and Black #1-#4 (24 x 24), 1991, 4 color spitbite aquatints
Arcs from Four Corners, 1986, color woodcut on japan paper
 1997.8.153-157, Gift of Kathan Brown
- Stars (Three Pointed)*, 1996, embossing on 36 sheets of paper, 1997.20.1, Gift of Werner H. and Sarah-Ann Kramarsky
- Lichtenstein, Roy**, American, 1923-1997
Bicentennial Print from America: The Third Century portfolio, published 1976, color lithograph and screenprint, 1996.139.5, Gift of Mobil Corporation
- Indian and Teepees*, 1951/1952, etching, 1997.94.1, Gift of Roy and Dorothy Lichtenstein
- Lipchitz, Jacques**, French, 1891-1973, and **Hans Sahl** (author), German, born 1902
Gedicht from 21 Etchings and Poems portfolio, published 1960, etching and aquatint, 1997.6.10, Prospero Foundation Fund
- Lüpertz, Markus**, German, born 1941
Gedachtes und Gemachtes, 1988, spitbite aquatint and softground etching in black and brown
Pferd, 1988, aquatint, drypoint, and sugarlift etching in black and 2 shades of blue
 1997.8.158-159, Gift of Kathan Brown
- 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. Siern
- Marioni, Tom**, American, born 1937
Pi, 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 3 sheets of paper
Spirit in the Dark, 1980, color drypoint and aquatint
 1997.8.160-164, Gift of Kathan Brown
- Martinelli, Ezio**, American, born 1913, and **Horace Gregory** (author), American, 1898-1982
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. 1450-1467
Saint Michael Defeating the Devils, 1467, engraving, 1997.89.5, Gift of The Artemis Group
- Master with the Banderoles**, Netherlandish, active c. 1450-1475
The Initial P (converted to an R), 1465-1470, engraving, 1997.89.4, Gift of The Artemis Group
- Meckenem, Israhel van**, German, c. 1445-1503
The Stoning of Saint Stephen, c. 1470, engraving, 1997.58.1, Gift of the Arcana Foundation
- Mitchell, Joan**, American, 1926-1992
 4 untitled screenprints, c. 1960, 1996.150.13-16, Gift of Floriano Vecchi, Tiber Press, New York City
- 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
Snow Worker, 1911, woodcut on japan paper
Kristian Emil Schreiner, 1928/1930, lithograph on brown paper
 1997.93.3, 5, Ruth and Jacob Kainen Collection
- Nelson, Joan**, American, born 1958
Untitled (#1), 1995, color aquatint, hard- and softground etching, and drypoint, 1997.8.165, Gift of Kathan Brown
- Nesch, Rolf**, Norwegian, 1893-1975
Noblewoman (Die Vornehme), 1964, color intaglio and relief print, 1997.93.4, 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, soft-ground etching, aquatint, and engraving
The Ancient Garden, 1953/1955, color aquatint, etching, engraving, and softground etching
 1996.111.1 and 1996.117.1-3, Gift of the Collectors Committee
- Nicholson, Ben**, British, 1894-1982, and **Sir Herbert Read** (author), British, 1893-1968
Tenement from 21 Etchings and Poems portfolio, published 1960, etching and drypoint, 1997.6.12, Prospero Foundation Fund
- Nivola, Constantino**, American, 1911-1988
City from America: The Third Century portfolio, published 1976, color lithograph and screenprint, 1996.139.6, Gift of Mobil Corporation
- Ottley, William Young**, British, 1771-1836
The Churchgoers (after Israhel van Meckenem), engraving, 1996.113.14, Ailsa Mellon Bruce Fund
- Parker, Robert Andrew**, American, born 1927
Sunrise from America: The Third Century portfolio, published 1976, color lithograph on wove paper, 1996.139.7, Gift of Mobil Corporation
- Pereira, Irene Rice**, American, 1907-1971, and **George Reavey** (author), British, 1907-1976
Omega from 21 Etchings and Poems portfolio, published 1960, etching and liftground etching, 1997.6.13, Prospero Foundation Fund

- Phillips, Helen**, American, born 1913, and **André Verdet** (author), French, born 1913
Poem from 21 Etchings and Poems portfolio, published 1960, relief etching, 1997.6.14, Prospero 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 Réveil), 1959–1964, rinsed linocut with hand-applied india ink and wax crayon
Variation on Delacroix's "Women of Algiers": IX, 1955, sugar-lift aquatint, drypoint, engraving, and scraping
1997.68.1–4, Rosenwald Print Purchase Fund
Variation on Delacroix's "Women of Algiers": IV, 1955, etching
Variation on Delacroix's "Women of Algiers": V, 1955, etching
1997.71.1–2, Edward R. MacCrone Fund
- Plattemontagne, Nicolas de**, French, 1631–1706
The Body of Christ (after Philippe de Champaigne), 1654, engraving, 1997.83.2, Ailsa Mellon Bruce Fund
- Plónski, Michał**, Polish, 1778–1812
Standing Peasant, 1802, etching, 1996.113.15, Ailsa Mellon Bruce Fund
- Racz, André**, American, born 1916, and **Thomas Merton** (author), French, 1915–1968
Aubade-Harlem from *21 Etchings and Poems* portfolio, published 1960, etching and aquatint, 1997.6.15, Prospero Foundation Fund
- Raetz, Markus**, Swiss, born 1941
Schatten, 1991, aquatint and photogram-gravure in blue and black, 1997.8.166, Gift of Kathan Brown
- Rauschenberg, Robert**, American, born 1925
Deposit from America: The Third Century portfolio, published 1976, color screenprint with hand-coloring, 1996.139.8, Gift of Mobil Corporation
- Rembrandt van Rijn**, Dutch, 1606–1669, and **Attributed to Pieter Gysels**, Flemish, 1621–1690
Abraham Entertaining the Angels (recto), 1656; *River Landscape with Villages 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, 1997.88.4, Gift of Philip and Judith Benedict
- Ricci, Marco**, Italian, 1676–1729
Wilderness Landscape with Two Hermits, etching, 1997.12.1, Ailsa Mellon Bruce Fund
- Robetta, Christofano**, Italian, 1462–1535 or after
Hercules and Antaeus (after Antonio del Pollaiuolo), c. 1500, engraving, 1997.59.1, Gift of the Arcana Foundation
- Roesch, Kurt**, American, 1905–c. 1985, and **Alastair Reid** (author), Scottish, born 1926
Underworld from *21 Etchings and Poems* portfolio, published 1960, etching, aquatint, and drypoint, 1997.6.16, Prospero Foundation Fund
- Rohlf, Christian**, German, 1849–1938
The Beast, 1925, woodcut in red brown and black with multiple overprintings on japan paper [proof], 1997.48.1, Ailsa Mellon Bruce Fund
- Rollins, Tim**, American, born 1955, and **K.O.S.**
The Temptation of Saint Antony I–XIV, 1989, portfolio of 14 intaglio prints on chine collé
Temptation of St. Antony XXXIV—Queen of Sheba, 1990, softground etching and photogravure on japan paper
1997.8.167–181, Gift of Kathan Brown
- Rosenquist, James**, American, born 1933
Miles from America: The Third Century portfolio, published 1976, color screenprint with airbrushing, 1996.139.9, Gift of Mobil Corporation
- Rotari, Pietro**, Italian, 1707–1762
Saint Jerome (after Antonio Balestra), 1725, engraving and etching, 1996.113.16, Ailsa Mellon Bruce Fund
- Ruscha, Edward**, American, born 1937
America Whistles from America: The Third Century portfolio, published 1976, color lithograph, 1996.139.10, Gift of Mobil Corporation
Heaven, 1988, color soapground etching
Hell, 1988, color soapground etching
Hourglass, 1988, color soapground etching, aquatint, drypoint, and roulette
Rooster, 1988, color aquatint and etching
1997.8.182–185, Gift of Kathan Brown
- Saint-Non, Richard de**, French, 1727–1791
Studies after Cavaliere Celesti and Fragonard (after Jean-Honoré Fragonard)
Studies after Castiglione and Sebastiano Ricci (after Jean-Honoré Fragonard)
Studies after Jacopo Tintoretto (after Jean-Honoré Fragonard)
Studies after Sebastiano Ricci (after Jean-Honoré Fragonard)
counterproofs of etchings reworked with brown wash, 1996.128.37–40, Gift of the Christian Humann Foundation
- Salemme, Attilio**, American, 1911–1955, and **Morris Weisenthal** (author), American, 20th century
Tiresias from *21 Etchings and Poems* portfolio, published 1960, etching, 1997.6.17, Prospero Foundation Fund
- Sattler, Joseph**, German, 1867–1931
Brand, 1895, lithograph in green, 1997.96.7, Gift of Martin and Liane W. Atlas
- Saunders, Raymond**, American, born 1934
Duck Out of Water from *America: The Third Century* portfolio, published 1976, color lithograph and screenprint with collage, 1996.139.11, Gift of Mobil Corporation
- Scanga, Italo**, American, born 1932
Abundance, 1981, etching and spitbite aquatint in black and red, 1997.8.186, Gift of Kathan Brown
- Schanker, Louis**, American, 1903–1981, and **Harold Norse** (author), American, born 1916
Most Often in the Night from *21 Etchings and Poems* portfolio, published 1960, etching, 1997.6.18, Prospero Foundation Fund
- Schonzeit, Ben**, American, born 1942
Yankee Flame from *America: The Third Century* portfolio, published 1976, color collotype, 1996.139.12, Gift of Mobil Corporation
- 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, Prospero 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, II, Ailsa Mellon Bruce Fund
- Scully, Sean**, American, born 1945
Room, 1988, color aquatint, drypoint, and crayon resist
Sotto Voce, 1988, color aquatint, openbite, spitbite, and soapground etching
Wall, 1988, aquatint, color spitbite, soapground etching, and crayon resist
1997.8.187–189, Gift of Kathan Brown
- Sicilia, José Maria**, Spanish, born 1954
Fleur Rouge VI, 1988, color aquatint on chine collé
Fleur Rouge VII, 1988, color spitbite and soapground etching, and aquatint on chine collé
Fleur Rouge VIII, 1988, color spitbite and soapground etching, and aquatint on chine collé
1997.8.190–192, Gift of Kathan Brown
- Steir, 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 (Blue Version), 1991, color aquatint with spitbite and soapground etching
Big Fall, Black & White (Green Version), 1991, color aquatint with spitbite and soapground etching
From the Boat, 1991, aquatint with spitbite and soapground etching
Long Vertical Falls #1–#3, 1991, 3 spitbite and soapground aquatints
Long Vertical Falls #4, 1991, soapground aquatint
Long Horizontal, 1991, aquatint, spitbite aquatint, and aquatint reversal with drypoint, burnishing, and sanding
The Direction of Water, 1991, color softground etching, spitbite, soapground aquatint, and drypoint
Waterfall, 1988, color spitbite, hard- and softground etching, and drypoint
Waterfall Night, 1988, color aquatint, spitbite, hard- and softground etching, and drypoint
The Wave—From the Sea—After Leonardo, 1985, color aquatint, hard- and softground etching, drypoint, and soapground etching
Kyoto Chrysanthemum, 1982, color woodcut on japan paper
Abstraction, Belief, Desire, 1981, color aquatint, hard- and softground etching, and drypoint
1997.8.193–208, Gift of Kathan Brown
- Stephan, Gary**, American, born 1942
1990 I, 1990, color aquatint with spitbite aquatint
1990 II, 1990, color aquatint with spitbite aquatint and airbrush
1990 III, 1990, color aquatint with spitbite aquatint and airbrush
1990 IIII, 1990, color aquatint with spitbite aquatint
1997.8.209–212, Gift of Kathan Brown



ROBERT GOULD SHAW KILLED WHILE LEADING THE ASSAULT ON FORT WAGNER JULY TWENTY THIRD EIGHTEEN HUNDRED AND SIXTY THREE

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

Snyderhoff, 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
Open Channel, 1987, color aquatint and roulette, 1997.8.213, Gift of Kathan Brown

Tuttle, Richard, American, born 1941
Galisteo Paintings, 1993, portfolio of 7 color woodcuts with acrylic paint borders, 1997.8.214–220, Gift of Kathan Brown

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
Nostalgia from *21 Etchings and Poems* portfolio, published 1960, etching and aquatint, 1997.6.20, Prospero Foundation Fund

Vignola (author), Italian, 1507–1573
3 engravings from the volume *Regoli de' Cinque Ordini d'Archittura*, 1642, 1997.90.4–6, Gift of Par 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





Robert Howlett, *John Dryden*, 1856, albumen print from collodion negative, 21.2 x 16.7 cm, Anonymous Gift, 1997.30.1

Villon, Jacques, French, 1875–1963

Les Cartes, 1903, etching in golden-yellow [proof], 1997.5.1, Gift of Evelyn Nef

La Parisienne, 1902/1903, color etching, drypoint, and aquatint with touches of watercolor [proof], 1997.88.1, Gift of Philip and Judith Benedict

Ward, Velox, American, 1901–1994

The Home My Daddy Built from America: The Third Century portfolio, published 1976, color colotype, 1996.139.13, Gift of Mobil Corporation

Watteau, Antoine, after

L'Indifférent, c. 1730, etching, 1997.3.1, Gift of Ivan Phillips

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

Eerie Grotto? Okini, 1982, color woodcut on japan paper

1997.8.221–223, Gift of Kathan Brown

Yunkers, Adja, American, 1900–1983, and

Theodore Roethke (author), American, 1908–1963

Praise to the End! from *21 Etchings and Poems* portfolio, published 1960, etching and aquatint, 1997.6.21, Prospero Foundation Fund

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, 1997.62.1, Anonymous Gift

Braun, Adolphe, French, 1812–1877

The Exploded Tower, Heidelberg Castle, c. 1865, albumen print from collodion negative, 1997.61.1, Anonymous Gift

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

Sunlight on Water, 1943

Weeds in Snow, 1943

silver gelatin prints, 1996.145.1–7, Gift of Susan P. MacGill

Detroit, 1943, silver gelatin print

Lake Michigan, c. 1950, silver gelatin print

Atlanta, 1990, chromogenic print

1997.33.1–3, Anonymous Gift

Frank, Robert, American, born Switzerland, 1924

Headlight, c. 1958–1960

Mike Seeger, 1958–1959

Mike Seeger, 1958–1959

New Lost City Ramblers, c. 1960

silver gelatin prints (plus 9 proof sheets of *New Lost City Ramblers*), 1996.140.1–16, Gift of John Cohen

Democratic National Convention, Chicago, 1956, silver gelatin print

Allen Ginsberg, Peter Orlovsky, Kansas City, 1966, silver gelatin print

Gallup Motel, 1955, silver gelatin print

Hoboken, New Jersey, 1955, silver gelatin print

Mary, 1959, silver gelatin print

Raoul Hague, Woodstock, New York, 1962, silver gelatin print

Mabou, 1991, silver gelatin print

Andrea and Pablo, 1955–1956, silver gelatin print

Peru, 1948, bound volume with 39 silver gelatin prints

End of Dream, 1992, 3 silver gelatin prints with 6 internal dye diffusion-transfer (Polaroid) prints and colored enamel paints

I Want to Escape, 1993, 2 silver gelatin prints

Yellow Flower—Like a Dog, 1992, 2 silver gelatin prints

Pull My Daisy, 1959, 15 silver gelatin prints with red grease pencil

1996.147.1–13, Robert Frank Collection, Gift of Robert Frank

Hill, David Octavius, Scottish, 1802–1870, and **Robert Adamson**, Scottish, 1821–1848

The Three Sleepers: Sophia Finlay, Harriet Farnie, and Brownie, c. 1845, salted paper print from paper negative, 1997.97.3, New Century Fund

Howlett, Robert, British, 1831–1858

John Dryden, 1856, albumen print from collodion negative, 1997.30.1, Anonymous Gift

Hugo, Charles-Victor, French, 1826–1871

with **Auguste Vacquerie**, French, 1819–1895

François-Paul Meurice, c. 1853, salted paper print from collodion negative, 1996.107.1, Gift of Mr. and Mrs. Richard Smooke

Kertész, André, American, born Hungary, 1894–1985

Shadows of the Eiffel Tower, 1929, silver gelatin print, 1996.149.1, Gift of The André and Elizabeth Kertész Foundation

Portrait of a Ballet Dancer, Paris, 1927, silver gelatin print, 1997.45.1, The Herbert and Nannette Rothschild Memorial Fund in memory of Judith Rothschild

Marville, Charles, French, 1816–c. 1879

Passage des Deux-Sœurs de la rue Lafayette, c. 1867, albumen print from collodion negative, 1997.61.2, Anonymous Gift

Morris, Wright, American, born 1910

Nebraska Farm House, 1940

Washington, D.C., 1939

silver gelatin prints, 1997.32.1–2, Anonymous Gift

Stove: "The Home Place" Detail, c. 1947, silver gelatin print, 1997.55.1, Gift of Merrill and Tony Page: Page Imageworks

Muybridge, Eadweard, American, born England, 1830–1904

Tenaya Canyon from Union Point, Valley of the Yosemite, 1872, albumen print, 1997.31.1,

Anonymous Gift

Patterson, Marvin Breckinridge, American, born 1905

Nurse and Woman in Front of House, 1937

Hyden Hospital, 1937

Nurse Bandaging Man's Foot, 1937

Nurse Entering House, 1937

Nurse on Horseback, 1937

Nurse, Mother, and Baby, 1937

silver gelatin prints, 1997.56.1–6, Gift of Marvin Breckinridge Patterson

Sander, August, German, 1876–1964

The Siebengebirge as Seen from Westertwald, before 1934

Untitled—Forest, c. 1930–1940

silver gelatin prints, 1996.141.1–2, Gift of Kent and Marcia Minichiello

Siskind, Aaron, American, 1903–1991

Chicago 18, 1949, silver gelatin print, 1997.34.1, Anonymous Gift

Sugimoto, Hiroshi, American, born Japan, 1948

North Atlantic Ocean, Cliffs of Moher I, 1989, silver gelatin print, 1997.35.1, Gift of Andrew Athy Jr.

Talbot, William Henry Fox, British, 1800–1877

An Ancient Door in Magdalen College, Oxford, 1843, salted paper print from paper negative, 1997.28.1, Anonymous Gift

The Boulevards of Paris, 1843, salted paper print from paper negative, 1997.97.4, New Century Fund

Turner, Benjamin Bracknell, British, 1815–1894

Christchurch Gateway, Canterbury, 1854, albumen print from collodion negative, 1857, 1997.29.1, Anonymous Gift

Cameron, Julia Margaret, British, 1815–1879

The Mountain Nymph, Sweet Liberty, 1866, albumen print from collodion negative, 1997.97.1, New Century Fund

Cunningham, Imogen, American, 1883–1976

Gertrude Gerrish, late 1920s, silver gelatin print, 1996.108.1, Gift of The André and Elizabeth Kertész Foundation

Edgerton, Harold, American, 1903–1990

Amateur Golfer, c. 1967

Bullet Series, c. 1935

Gus Solomons Dancing, c. 1960

Squash Stroke, 1938

Swirls and Eddies of a Tennis Stroke, 1939

silver gelatin prints, 1996.146.1–5, Gift of The Harold and Esther Edgerton Family Foundation

Fenton, Roger, British, 1819–1869

Derwent Water, c. 1860, albumen print from collodion negative, 1997.97.2, Anonymous Gift

LA PROCESSION
SEVILLE



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. Catlin* (returned); Jonathan Budington, *Father and Son* (returned); Gari Melchers, *The Sisters* (returned); Thomas Sully, *The Vanderkemp Children* (returned); after Susan C. Waters, *Henry L. Wells* (returned)

Vienna, United States Representative, Organization for Security and Cooperation in Europe

John Woodhouse Audubon, *Long-Tailed Red Fox*; Attributed to John Woodhouse Audubon, *A Young Bull*; Mark Rothko, *Untitled*; Allen Tucker, *Bizarre*

BELGIUM

Brussels, United States Ambassador

Mark Rothko, *Number 7*; two untitled paintings; *Untitled (seated girl with braids)*; *Untitled (woman and girl in interior)*

Brussels, United States Ambassador, North Atlantic Treaty Organization

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

CZECH REPUBLIC

Prague, United States Ambassador

American 18th Century, *Boy with a Basket of Fruit*; American 19th Century, *Horizon of the New World*; Jacob Eichholtz, *Juliana Hazlehurst*; Allen Tucker, *Madison Square, Snow*

ENGLAND

London, United States Ambassador

Sir William Beechey, *Lieutenant-General Sir Thomas Picton* †; Francis Cotes, *Mrs. Thomas Horne* †; Thomas Gainsborough, *William Yelverton Davenport* †; Michiel van Miereveld, *Portrait of a Lady with a Ruff* †; John Singer Sargent, *Miss Grace Woodhouse*; Gilbert Stuart, *Luke 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 Sainte-Victoire* (returned); André Derain, *Still Life* (returned); Walt Kuhn, *Green Apples and Scoop* (returned); *The White Clown*; Berthe Morisot, *Young Woman with a Straw Hat* (returned); Henri Rousseau, *Rendezvous in 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, *Personage Two*; *Untitled*; *Untitled (two women at the window)*

HUNGARY

Budapest, United States Ambassador

John Frederick Kensett, *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 Ricketts*

ITALY

Florence, Ente Casa Buonarroti

after Michelangelo Buonarroti, *Damned Soul**

RUSSIA

Moscow, United States Ambassador

Ralston 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); *Steamship "Erie"* (returned); Attributed to Reuben Rowley, *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*; André Derain, *Marie Harriman* (returned); Lyonel Feininger, *Storm Brewing*; Marsden 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, *Race Horse and Trainer*; Gilbert Stuart, *Dr. William Hartigan* (?)

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 Hall*; Henry Theodore Tuckerman; John Wesley Jarvis, *Thomas Paine*; Edward Savage, *George Washington*; Irving R. Wiles, *Miss Julia Marlowe*

Francis Picabia, *The Procession, Seville*, 1912, oil on canvas, 121.9 x 121.9 cm, Chester Dale Fund and Gift of Barbara Rothschild Michaels from the Collection of Herbert and Nannette Rothschild, 1997.43.1

National Trust for Historic PreservationBernard Hailstone, *David E. Finley***Secretary of Commerce**American 20th Century, *View of Aberdeen, Washington*; Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*; Raoul Dufy, *Music and the Pink Violin*; Philip van Kouwenbergh, *Flowers in a Vase***Secretary of Education**American 19th Century, *The Sargent Family*; American 20th Century, *After the Wedding in Warren, Pennsylvania*; Thomas Chambers, *The Hudson Valley, Sunset*; French 19th Century, *Race Course at Longchamps*; after Jean-Baptiste Greuze, *Benjamin Franklin***Secretary of Housing and Urban Development**American 19th Century, *Imaginary Regatta of America's Cup Winners: "We Go for the Union"*; Eugène Boudin, *Coast of Brittany*; Wall Kuhn, *Zinnias* (returned); George Ropes, *Mount Vernon*; Douglas Volk, *Abraham Lincoln***Secretary of Labor**American 19th Century, *"We Go for the Union"* (returned); Winslow Homer, *Sunset* (returned)**Director, Office of Management and Budget**Raoul Dufy, *Regatta at Henley***Secretary of State**Raoul Dufy, *July 14 in Le Havre*; A. A. Lamb, *Emancipation Proclamation*; Maurice Utrillo, *The Pont Saint-Michel, Paris***United States Trade Representative**American 19th Century, *New England Farm in Winter*; André Derain, *Abandoned House in Provence*; Jurgan Frederick Hüge, *Composite Harbor Scene with Castle* (returned); Karl Knaths, *Marble Mantel*; Leonid, *Derrynane Harbor, Ireland* (returned); Mark Rothko, *Untitled*; Marguerite Zorach, *Christmas Mail***Secretary of Transportation**Circle of Jacob Adriaensz. Bellevois, *Dutch Ships in a Lively Breeze*; Follower of Claude Lorrain, *Harbor at Sunset*; L. M. Cooke, *Salute to General Washington in New York Harbor*; Hugues Merle, *Children Playing in a Park*; Rene Pierre Charles Princeteau, *Horses***Secretary of the Treasury**Walt Kuhn, *Pumpkins*; James McNeill Whistler, *Head of a Girl***United States Ambassador to the United Nations, Department of State**Ivan Le Lorraine Albright, *There Were No Flowers Tonight* (returned); Mary Gallery, *Amity* (returned); Raoul Dufy, *July 14 in Le Havre* (returned); A. A. Lamb, *Emancipation Proclamation* (returned); Mark Rothko, *Untitled* (returned); *Untitled (women in a hat shop)* (returned); Maurice Utrillo, *The Pont Saint-Michel, Paris* (returned)**Supreme Court of the United States****Mr. Chief Justice Rehnquist**George Catlin, *Salmon River Mountains* (returned); *Nayas Village at Sunset* (returned); Chinese Qing Dynasty, *Archery Contest* (returned); George Cuit, the Younger, *Easby Abbey, near Richmond*; André Derain, *Road in Provence* (returned); Jean-Louis Forain, *Behind the Scenes*; Captain Edward H. Molyneux, *Chapel in Provence*; Thomas Sully, *Thomas Alston*; Frits Thaulow, *River Scene*; Eugene Lawrence Vail, *The Flags, Saint Mark's, Venice—Fete Day***Mme. Justice Ruth Bader Ginsburg**Mark Rothko, *The Omen*; *Untitled***Mr. Justice Anthony Kennedy**Jean Béraud, *Paris, rue du Havre*; Dutch 17th Century, *Flowers in a Classical Vase*; Walt Kuhn, *Zinnias*; Henri Moret, *The Island of Raguenez, Brittany***Mme. Justice Sandra Day O'Connor**George Catlin, *A Little Sioux Village; Buffalo Chase, Sioux Indians, Upper Missouri; After the Buffalo Chase—Sioux: A Crow Village and the Salmon River Mountains; Two Blackfoot Warriors and a Woman***Mr. Justice Antonin Scalia**James Bard, *Steamer "St. Lawrence"*; Gilbert Stuart, *George Washington*; Thomas Sully, *Henry Pratt*; Augustus Vincent Tack, *Charles Evans Hughes*; Alexander Helwig Wyant, *Peaceful Valley***Mr. Justice David Souter**Rembrandt Peale, *George Washington*; Gilbert Stuart, *Captain Joseph Anthony*; after Gilbert Stuart, *William Constable*; James Lloyd; Augustus Vincent Tack, *Harlan F. Stone***Mr. Justice John Paul Stevens**American 19th Century, *Portland Harbor, Maine*; George Catlin, *Scene from the Lower Mississippi*; Eduard Gaertner, *City Hall at Torun*; Alphonse Legros, *Hampstead Heath*; Franz Xaver Winterhalter, *Queen Victoria***Office of the Vice President of the United States**American 18th Century, *Attack on Bunker's Hill, with the Burning of Charles Town*; A. Hashagen, *Ship "Arkansas" Leaving Havana*; John Wesley Jarvis, *Commodore John Rodgers*; John Neagle, *Colonel Augustus James Pleasonton*; John Vanderlyn, *John Sudam***Residence of the Vice President of the United States**Frederick Carl Friesecke, *Memories***The White House**George Catlin, *Battle between the Jiccatilla Apaches and Camanches; Camanche Chief, His Wife, and a Warrior; Camanche Chief with Three Warriors; Excavating a Canoe—Nayas Indians; A Flathead Chief with His Family; Ojibheway Indians; Three Navaho Indians; Two Unidentified North American Indians; View of the Lower Mississippi*; Thomas Sully, *Andrew Jackson***Indiana****Indianapolis Museum of Art**Max Beckmann, *Christ in Limbo*; Larry Bell, *Chrome and Glass Construction*; Mark Rothko, *Sketch for Mural H***Missouri****Columbia, Museum of Art and Archeology,****University of Missouri**Mark Rothko, *Untitled***New York****Mountainville, Storm King Art Center**Mark Di Suvero, *Aurora****Pennsylvania****Doylestown, James A. Michener Art Museum**American 19th Century, *Profile Portrait of a Lady**; *Profile Portrait of a Man**; William Bonnell, *Clement Bonnell**; Joseph Goodhue Chandler, *Girl with Kitten*; Edward Hicks, *The Landing of Columbus***Texas****Archer M. Huntington Art Gallery, University of****Texas at Austin**Mark Rothko, *Untitled***Corpus Christi, Art Museum of South Texas**American 19th Century, *The Independent Voter, Washington at Valley Forge*; Charles Henry Granger, *Muster Day*; John Hilling, *Burning of Old South Church, Bath, Maine*; Frederick Kimmelmeyer, *First Landing of Christopher Columbus***Virginia****Fairfax, George Mason University**Alfredo Halegua, *America*; Lila Pell Katzen, *Antecedent***National Gallery Loans to Temporary Exhibitions**

Works in National Lending Service marked *

A U S T R A L I A**Sydney, Art Gallery of New South Wales**BODY, 25 September–30 November 1997
Ernst Ludwig Kirchner, *Two Nudes* (obverse)**A U S T R I A****Vienna, Graphische Sammlung Albertina for**exhibition at **Akademiehof**
FRANTIŠEK KUPKA—THE MEDA MLADER COLLECTION, 25 September–17 November 1996
František Kupka, *Organization of Graphic Motifs II***Vienna, Jüdisches Museum der Stadt Wien**JÜDENFRAGEN. JÜDISCHE POSITIONEN VON ASSIMILATION BIS ZIONISMUS, 25 October 1996–2 March 1997
Mark Rothko, *Untitled****Vienna, Kunstforum Wien**JOSEPH MALLORD WILLIAM TURNER, 5 March–1 June 1997
J.M.W. Turner, *The Dogana and Santa Maria della Salute, Venice, The Evening of the Deluge***Vienna, Kunsthistorisches Museum**VITTORIA COLONNA: THE MUSE OF MICHEL-ANGELO, 25 February–25 May 1997
Sebastiano del Piombo, *Portrait of a Humanist; Portrait of a Young Woman as a Wise Virgin***C A N A D A****The Montreal Museum of Fine Arts**RENÉ MAGRITTE—THE ART OF CONVERSATION, 20 June–27 October 1996
René Magritte, *The Blank Signature**; circulated to Kunstsammlung Nordrhein-Westfalen, Düsseldorf, 23 November 1996–31 March 1997**Ottawa, National Gallery of Canada**RENOIR'S PORTRAITS: IMPRESSIONS OF AN AGE, 27 June–14 September 1997
Auguste Renoir, *Madame Henriot; Claude Monet; Madame Monet and Her Son***C Z E C H R E P U B L I C****Prague Castle Picture Gallery**RUDOLF II AND PRAGUE: THE IMPERIAL COURT AND THE RESIDENTIAL CITY AS A CULTURAL AND SPIRITUAL CENTRE OF CENTRAL EUROPE, 30 May–7 September 1997
Hans von Aachen, *Judith and Holofernes*; Aegidius Sadeler II, *The Martyrdom of Saint Sebastian*; Adriaen de Vries, *Empire Triumphant over Avarice***D E N M A R K****Copenhagen, Ordrupgaard**IMPRESSIONISTS IN TOWN, 6 September–1 December 1996
Camille Pissarro, *Place du Carrousel, Paris*; Auguste Renoir, *Regatta at Argenteuil***E N G L A N D****London, The National Gallery**SEURAT AND THE BATHERS, 2 July–28 September 1997
Jean-Baptiste-Camille Corot, *River Scene with Bridge*
Castle Museum Norwich
HOUGHTON HALL: THE PRIME MINISTER, THE EMPRESS, AND THE HERITAGE, 12 October 1996–5 January 1997
Sir Anthony van Dyck, *Philip, Lord Wharton*; Frans-

Hals, *Portrait of a Young Man*; Circle of Diego Velázquez, *Pope Innocent X*; circulated to Kenwood House, London, 23 January–20 April 1997

FRANCE

Nice, Musée Matisse

MATISSE—BONNARD, UNE AMITIÉ, 28 June–27 October 1996

Henri Matisse, *Palm Leaf*, *Tangier*

Paris, Galeries nationales d'Exposition du Grand Palais

PICASSO AND PORTRAITURE: REPRESENTATION AND TRANSFORMATION, 15 October 1996–20 January 1997

Pablo Picasso, *Self-Portrait*

PIERRE-PAUL PRUD'HON (1758–1823),

23 September 1997–5 January 1998

Pierre Paul Prud'hon, *David Johnston*

Paris, Musée national d'art moderne, Centre Georges Pompidou

L'EMPREINTE, 19 February–19 May 1997

Jasper Johns, *Bread*; *The Critic Smiles*; *Flag*

FACE À L'HISTOIRE, 19 December 1996–7 April 1997

Barnett Newman, *Pagan Void*

Paris, Musée Picasso

LE MIROIR NOIR, PICASSO SOURCES PHOTOGRAPHIQUES 1900–1928, 11 March–9 June 1997

Pablo Picasso, *Pierrot and Harlequin*

Musée des Beaux-Arts et d'Archéologie de Rennes

LA RONDE DES PETITES BRETONNES: UNE ÉVOCA-TION DE L'ART DE PONT-AVEN AUTOUR DU CHEF-D'ŒUVRE DE WASHINGTON, 5 December 1996–16 March 1997

Paul Gauguin, *Breton Girls Dancing*, *Pont-Aven*

GERMANY

Berlin, Zeitgeist-Gesellschaft, Martin-Gropius-Bau

THE AGE OF MODERNISM: ART IN THE 20TH CENTURY, 7 May–27 July 1997

Constantin Brancusi, *Bird in Space*; Jean Dubuffet, *Bertelè bouquet fleuri*, *Portrait de Parade* (*Bertelè as a Blossoming Bouquet*, *Sideshow Portrait*)

Cologne, August Sander Archiv

SK Stiftung Kultur

A DIALOG BETWEEN PHOTOGRAPHS, 23 May–10 August 1997

Diane Arbus, *A Young Man in Curlers at Home on West 20th Street, N.Y.C.*; Alfred Stieglitz, *From An American Place Looking Southwest*; *From An American Place Looking S.W.*; *From An American Place, Southwest*; Paul Strand, *Apartment Repainted, New York*; *Blind Woman, New York*; *Truckman's House, New York*

Cologne, Wallraf-Richartz-Museum

DAS CAPRICCIO ALS KUNSTPRINZIP. ZUR VORGESCHICHTE DER MODERNE VON ARCIMBOLDO UND CALLOT BIS TIEPOLO UND GOYA: MALEREI-ZEICHNUNG-GRAPHIK, 10 December 1996–1 March 1997

Jean-Honoré Fragonard, *A Game of Horse and Rider*; *A Game of Hot Cocks*; circulated to Kunsthau Zürich, 14 March–8 June 1997, and Kunst-historisches Museum, Palais Harrach, Vienna, 29 June–21 September 1997

LE POINTILLISME, 5 September–30 November 1997

Camille Pissarro, *Charing Cross Bridge, London*

Düsseldorf, Kunstsammlung Nordrhein-Westfalen

MAX BECKMANN—"DIE NACHT," 6 September–30 November 1997

Max Beckmann, *Beckmann Sketchbook*; *Falling Man*; *Sketch for "The Night"*

BARNETT NEWMAN: MALEREI/SKULPTUR,

17 May–10 August 1997

Barnett Newman, *Achilles*

Städtische Museen Freiburg, Augustiner-Museum,

for exhibition at the Freiburg University Library

"NATUR UND KUNST BEISAMMEN HABEN"—

DER BREISGAUER KRISTALLSCHLIFF DER FRÜHEN

NEUZEIT, 4 June–27 July 1997

German 16th Century, *Covered Cup with shield of arms of Schönburg-Waldenburg*

Deichtorhallen Hamburg

BIRTH OF THE COOL: AMERICAN PAINTING—FROM

GEORGIA O'KEEFE TO CHRISTOPHER WOOL,

13 February–11 May 1997

Georgia O'Keeffe, *Jack-in-the-Pulpit* No. VI; *Sky Above White Clouds I*; *Winter Road I*; circulated to Kunsthau Zürich, 27 June–7 September 1997

Münster, Westfälisches Landesmuseum für Kunst und Kulturgeschichte

DIE MALER TOM RING, 1 September–10 November 1996

Herrmann tom Ring, *Altar of the Christian Faith*

GREECE

Athens, National Gallery of Greece and Alexan-dros Soutzos Museum

THEODORE STAMOS: A RETROSPECTIVE,

29 September–30 November 1997

Theodoros Stamos, *Infinity Field*; *Red and Green on Blue Field*; *Untitled (blue with orange lines)*

ITALY

Florence, Galleria degli Uffizi

L'OFFICINA DELLA MANIERA: VARIETÀ E FIEREZZA

NELL'ARTE FIORENTINA DEL CINQUECENTO FRA LE

DUE REPUBBLICHE 1494–1530, 28 September

1996–6 January 1997

Rosso Fiorentino, *Portrait of a Man*; Master of the Kress Landscapes, *Scenes from a Legend*

Genoa, Palazzo Ducale

VAN DYCK A GENOVA. GRANDE PITTURA E

COLLEZIONISMO, 22 March–13 July 1997

Anthony van Dyck, *Marchesa Balbi*; *Giovanni Vin-cenzo Imperiale*; *Marchesa Elena Grimaldi, Wife of Marchese Nicola Cattaneo*; Sir Peter Paul Rubens, *Marchesa Brigida Spinola Doria*

Rome, Musei Capitolini

HENRI MATISSE: "LA RÉVÉLATION M'EST VENUE DE

L'ORIENT," 19 September 1997–20 January 1998

Henri Matisse, *Palm Leaf*, *Tangier*; *Pianist and Checker Players*, *Woman Seated in an Armchair*

Udine, Civici Musei e Gallerie di Storia ed Arte

DOMENICO TIEPOLO: MASTER DRAFTSMAN,

14 September–31 December 1996

Giovanni Battista Piranesi, *The Carrying of the Cross*; Giovanni Domenico Tiepolo, *The Apostles' Creed*; *God the Father Accompanied by Angels*; *The Parting of Saints Peter and Paul*; *The Prison Visit*; *Punchinello'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

Maurice Brazil Prendergast, *St. Mark's, Venice*; John Singer Sargent, *The Library in Venice*; Titian, *Vincenzo Cappello*; J.M.W. Turner, *Venice: The Dogana and San Giorgio Maggiore*

Venice, Museo del Settecento Veneziano—Ca'Rez-zonico

GIAMBATTISTA TIEPOLO, 5 September–15 December 1996

Giovanni Battista Tiepolo, *Scene from Ancient History*;

Young Lady in a Tricorn Hat; circulated to the

Metropolitan Museum of Art, New York,

20 January–27 April 1997 along with Giovanni

Battista Tiepolo, *Wealth and Benefits of the Spanish*

Monarchy under Charles III

JAPAN

Nagoya, Aichi Prefectural Museum of Art

PIERRE BONNARD, 28 March–18 May 1997

Pierre Bonnard, *A Spring Landscape*; circulated to the Bunkamura 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

Franz Kline, *Four Square*; Barnett Newman, *The*

Name II; Jackson Pollock, *Number 7, 1951*; Mark

Rothko, *Orange and Tan*; Clyfford Still, *1951-N*; cir-culated to the Miyagi Museum of Art, Sendai,

5 April–25 May 1997, and the Museum of Modern

Art, Ibaraki, Mito, 28 June–3 August 1997

MEXICO

Mexico City, Centro Cultural Arte

Contemporaneo

PINTURA ESTADOUNIDENSE EXPRESIONISMO

ABSTRACTO, 11 October 1996–12 January 1997

Sam Francis, *White Line*; Franz Kline, *Four Square*;

Mark Rothko, *Hierarchical Birds**

Mexico City, Museo Nacional de Antropología

OBRAS MAESTRAS DE LA NATIONAL GALLERY OF ART DE WASHINGTON, 10 December 1996–13 April 1997

41 paintings, 15 sculptures, and 19 works on

paper (7*)

Mexico City, Museo del Palacio de Bellas Artes

ROBERT GRAHAM, 19 August–23 November 1997

Robert Graham, *Olympic Torso (Female)*; *Olympic*

*Torso (Male)**

Museo de Arte Contemporáneo de Monterrey

PINTURAS DE SUSAN ROTHENBERG, 1 October

1996–1 February 1997

Susan Rothenberg, *Butterfly*

NETHERLANDS

Amsterdam, Rijksmuseum

JAN STEEN: SCHILDER EN VERTELLER,

21 September 1996–12 March 1997

Jan Steen, *The Dancing Couple*

WHISTLER AND HOLLAND, 16 August–9 November

1997

Allred Stieglitz, *Gossip-Katwyk*; *Watching for the*

Return; James McNeill Whistler, *Amsterdam from the*

Tollhuis; *Maudie, Standing*; *Nocturne: Steps, Amsterdam*

RUSSIA

St. Petersburg, The State Hermitage Museum

MASTERPIECES FROM MUSEUMS 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

*Miss Wedderburn**

Glasgow, McLellan 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 DERAÏN, 18 March–29 June 1997

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

Madrid, Fundación Colección Thyssen-Bornemisza

JOAN MIRÓ: CAMPESINO CATALAN CON GUITARRA,

30 September 1997–11 January 1998

Joan Miró, *Head of a Catalan Peasant*

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*

SWITZERLAND

Martigny, Fondation Pierre Gianadda

MANET, 5 June–11 November 1996

Edouard Manet, *The Plum*

UNITED STATES

Alabama

Montgomery Museum of Fine Arts

AMERICA AS ART, 11 August 1995–30 August 1998

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

THE MASK OF VENICE: MASKING, THEATRE, AND IDENTITY IN THE ART OF TIEPOLO AND HIS TIME, 11 December 1996–4 March 1997

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

Los Angeles County Museum of Art

EXILES AND EMIGRÉS: 1933–1948, 20 February–30 May 1997

Max Beckmann, *The Argonauts**; circulated to the Musée des Beaux Arts, Montreal, 1 June–30 August 1997, and Neue Nationalgalerie, Berlin, 30 September–30 December 1997

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

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S,

18 January–2 March 1997

26 Mark Rothko paintings*

Newport Beach, Orange County Museum of Art

MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S, 28 June–7 September 1997

26 Mark Rothko paintings*

Palm Springs Desert Museum

MARK ROTHKO: THE SPIRIT OF MYTH: EARLY PAINTINGS FROM THE 1930S AND 1940S,

9 November 1996–5 January 1997

26 Mark Rothko paintings*

Colorado

Colorado Springs Fine Arts Center

BOARDMAN ROBINSON: AMERICAN MURALIST & ILLUSTRATOR, 1876–1952, 21 September 1996–12 January 1997

Boardman Robinson, *Charles W. Elliot: Enter Miss Hazzard*

Connecticut

New Haven, Yale Center for British Art

"AMONG THE WHORES AND THIEVES": WILLIAM HOGARTH AND "THE BEGGAR'S OPERA,"

1 February–6 April 1997

William Hogarth, *A Scene from The Beggar's Opera*

New Haven, Yale University Art Gallery

THOMAS EAKINS: THE ROWING PICTURES,

11 October 1996–14 January 1997

Thomas Eakins, *The Biglin Brothers Racing*; circulated to the Cleveland Museum of Art, 15 February–15 May 1997

District of Columbia

The Corcoran Gallery of Art

PROOF POSITIVE: 40 YEARS OF CONTEMPORARY AMERICAN PRINT MAKING AT ULAE 1957–1997,

15 February–30 June 1997

Larry Rivers, *French Money*

Hirshhorn Museum and Sculpture Garden

RICHARD LINDNER, 17 October 1996–5 January

1997

Richard Lindner, *Contact*; circulated to Haus der Kunst, Munich, 1 February–27 April 1997

THE COLLECTION REVIEWED: HINA AND HER ATTENDANTS BY PAUL GAUGUIN, 20 November

1996–7 May 1997

Paul Gauguin, *Mahana Atua (The Food of the Gods)*; *Mahana Atua (The Food of the Gods)*; *Te Pape Nave Nave (Delectable Waters)*

National Museum of American Art

THE BARD BROTHERS—PAINTING AMERICA UNDER SAIL AND STEAM, 17 May–28 September 1997

James Bard, *Towboat "John Birkbeck"**

THE ART OF THOMAS WILMER DEWING: BEAUTY RECONFIGURED, 19 July–14 October 1996

Thomas Wilmer Dewing, *Lady with a Lute*; circulated to the Detroit Institute of Arts, 9 November 1996–19 January 1997

MIRIAM SCHAPIRO: A WOMAN'S WAY, 25 April–20 July 1997

Miriam Schapiro, *Title Page: Anonymous was a Woman I–VIII; Colophon*

SINGULAR IMPRESSIONS: THE MONOTYPE IN AMERICA, 4 April–3 August 1997

John Sloan, *Bath*; Adja Yunkers, *La Mesa*; circulated to the Terra Museum of American Art, Chicago, 5 September–9 November 1997

The Phillips Collection

IMPRESSIONISTS ON THE SEINE: A CELEBRATION OF RENOIR'S "LUNCHEON OF THE BOATING PARTY,"

21 September 1996–23 February 1997

Claude Monet, *The Bridge at Argenteuil*; Auguste Renoir, *Oarsmen at Chatou*

ARTHUR DOVE: A RETROSPECTIVE EXHIBITION, 20 September–15 December 1997

Arthur Dove, *Rain*

White House

TWENTIETH-CENTURY AMERICAN SCULPTURE

FROM ART MUSEUMS OF THE NATION'S CAPITAL, 4 October 1996–17 September 1997

Harry Bertoia, *Tonal Sculpture*; Roy Lichtenstein, *Untitled Head I*; Isamu Noguchi, *Great Rock of Inner Seeking*; Joel Shapiro, *Untitled*

Florida

Gainesville, Samuel P. Harn Museum of Art,

University of Florida

AMERICAN NAIVE PAINTINGS FROM THE NATIONAL GALLERY OF ART, 15 December 1996–

9 February 1997

35 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

Frédéric Bazille, *The Ramparts at Aigues-Mortes**

Illinois

Champaign, Krannert Art Museum

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

Billy Morrow Jackson, *Evé*

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

DEGAS: BEYOND IMPRESSIONISM, 28 September 1996–12 January 1997

Edgar Degas, *Before the Ballet*

VAN EYCK'S "ANNUNCIATION": THE MEETING OF HEAVEN AND EARTH, 10 July–21 September 1997

Jan van Eyck, *The Annunciation*

Rock Island, Augustana College Art Gallery

MASTER PRINTS FROM GEMINI G.E.L.,

18 January–22 February 1997

40 contemporary prints*

Indiana

The Children's Museum of Indianapolis

CALDER'S ART: A CIRCUS OF CREATIVITY, 18 May 1996–5 January 1997

Alexander Calder, *Black Camel with Blue Head and Red Tongue; Blue and Red Bull with Yellow Head; Crinkly Taureau; Crinkly Worm, Deux Angles Droits: Les Flèches; Horse; Obus; Red and Yellow Bull with Blue Head; Red Cow with Black Head; La Vache*

Iowa

Iowa City, University of Iowa Museum of Art

PHILIP GUSTON: WORKING THROUGH THE FORTIES, 18 January–16 March 1997

Philip Guston, *Review*; circulated to the Greenville County Museum of Art (South Carolina), 9 April–29 June 1997

Louisiana

New Orleans, Newcomb Art Gallery, Tulane

University

MASTER PRINTS FROM GEMINI G.E.L.,

11 October–23 December 1996

40 contemporary prints*

Maine

Portland Museum of Art

PICASSO, BRAQUE, LÉGER, AND THE CUBIST SPIRIT 1919–1939, 29 June–20 October 1996

Fernand Léger, *Two Women*; Pablo Picasso, *Harlequin Musician*

Massachusetts

Andover, Addison Gallery of American Art,

Phillips Academy

CHARLES SHEELER IN ANDOVER: THE BALLARD-VALE SERIES, 1946, 3 September–1 December 1996

Charles Sheeler, *Counterpoint*

Museum of Fine Arts, Boston

PICASSO: THE EARLY YEARS, 1892-1906,
10 September 1997-4 January 1998
Pablo Picasso, *Lady with a Fan*; *The Death of
Harlequin*

Cambridge, Arthur M. Sackler Museum

TIEPOLO AND HIS CIRCLE: DRAWINGS IN AMERI-
CAN 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

**Chestnut Hill, McMullen Museum of Art, Boston
College**

J.M.W. TURNER AND THE ROMANTIC VISION OF
THE HOLY LAND AND THE BIBLE, 8 October-
15 December 1996
J.M.W. Turner, *The Evening of the Deluge*

**Williamstown, Sterling and Francine Clark Art
Institute**

UNCANNY SPECTACLE: THE PUBLIC CAREER OF THE
YOUNG JOHN SINGER SARGENT, 12 June-
14 September 1997
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, *Haying*; *New Road*

Michigan

The Detroit Institute of Arts

IMAGES IN IVORY: PRECIOUS OBJECTS OF THE
GOTHIC AGE, 9 March-11 May 1997
Western European, *Diptych with Scenes from the Life
of Christ*; circulated to the Walters Art Gallery, Balti-
more, 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

**Sheldon 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

IN THE LIGHT OF ITALY: COROT AND EARLY OPEN-
AIR PAINTING, 11 October 1996-12 January 1997
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

ELLSWORTH KELLY, 18 October 1996-15 January
1997
Ellsworth Kelly, *Untitled*; circulated to the Museum
of Contemporary Art, Los Angeles, 16 February-

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



18 May 1997, and the Tate Gallery, London,
12 June-7 September 1997

ROBERT RAUSCHENBERG: A RETROSPECTIVE,
19 September 1997-11 January 1998
Robert Rauschenberg, *Altar Peace/ROCI MEXICO*;
Bach's Rocks (Bachs Steine)/ROCI BERLIN

New York, Solomon R. Guggenheim Museum for

exhibition at **Guggenheim Museum Soho**
MAX BECKMANN IN EXILE, 9 October 1996-
5 January 1997
Max Beckmann, *The Argonauts*; *Falling Man**

New York, M. Knoedler & Company

THE RISE OF THE ART WORLD IN AMERICA:
KNOEDLER AT 150, 5 December 1996-12 January
1997
Edouard Manet, *The Plum*

New York, The Metropolitan Museum of Art

COROT, 29 October 1996-19 January 1997
Jean-Baptiste-Camille Corot, *The Artist's Studio*; *The
Eel Gatherers**

THE GLORY OF BYZANTIUM: ART AND CULTURE OF

THE MIDDLE BYZANTINE ERA, A.D. 843-1261,
11 March-6 July 1997
Byzantine 13th Century, *Madonna and Child
on a Curved Throne*; French 12th Century (cup
Alexandrian, 2nd/1st Century B.C.), *Chalice of the
Abbot Suger of Saint-Denis*

GEORGIA O'KEEFFE: A PORTRAIT BY ALFRED
STIEGLITZ, 25 July-7 October 1997
Alfred Stieglitz, *Georgia O'Keeffe: A Portrait—Hands
and Watercolor*

PRIVATE COLLECTION OF EDGAR DEGAS,

22 September 1997-11 January 1998
Paul Gauguin, *Arearea no Varua Ino (Words of the
Devil)*; *The Bathers*; *The Universe Is Created (L'Univers
est créé)*; El Greco, *Saint Ildefonso*; Vicomte Ludovic
Napoléon Lepic, *Lake Nemé*; Paul Mathey, *Edgar
Degas*; Camille Pissarro, *Chestnut Vendors (Marchands
de Marrons)*

New York, The Museum of Modern Art

JASPER JOHNS, 16 October 1996-14 January 1997
Jasper Johns, *Numbers* (circulated to Cologne only);
Perilous Night; circulated to Museum Ludwig,
Cologne, 7 March-1 June 1997, and Museum of
Contemporary Art, Tokyo, 28 June-17 August
1997

New York, Whitney Museum of American Art

MAKING MISCHIEF: DADA INVADES NEW YORK,
21 November 1996-23 February 1997
Francis Picabia, *Machine tourne vite (Machine Turn
Quickly)*; Alfred Stieglitz, *Dorothy True*

"N.Y.N.Y.: CITY OF AMBITION," 3 July-27 October
1996

Walker Evans, four works titled *Subway Portrait*;
Alfred Stieglitz, *The City of Ambition*; *From An Ameri-
can Place Looking Southwest*; *From My Window
at the Shelton—Southeast*; *From Room '3003—The
Shelton, New York, Looking N.E.*; *From the Shelton*;
In the New York Central Yards

Southampton, The Parrish Art Museum

THE TENTH STREET STUDIO BUILDING: ARTIST-
ENTREPRENEURS FROM THE HUDSON RIVER
SCHOOL TO THE AMERICAN IMPRESSIONISTS,
8 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

MASTER PRINTS FROM GEMINI G.E.L., 21 March-
15 June 1997
40 contemporary prints*

Oregon

Portland Art Museum

FROM MINIMAL TO CONCEPTUAL ART: WORKS
FROM THE DOROTHY AND HERBERT VOGEL
COLLECTION, 12 August-12 October 1997
33 minimalist works of art

Pennsylvania

Allentown Art Museum

CHARLES SHEELER 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



Loans for the *Victorians* exhibition included John Singer Sargent, *Lady Agnew of Lochmaw*, 1892/1893, from the National Galleries of Scotland, Edinburgh, and John William Waterhouse, *The Lady of Shalott*, c. 1887/1888, from the Tate Gallery, London, Presented by Sir Henry Tate

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.

THE PEALE FAMILY: CREATION OF A LEGACY, 1770–1870, 31 October 1996–5 January 1997
Charles Willson Peale, *John Beale Bordley* (to Philadelphia only); *Benjamin and Eleanor Ridgely Laming*; Rembrandt Peale, *Rubens Peale with a Geranium*; last two paintings circulated to the M. H. de Young Memorial Museum, San Francisco, 25 January–6 April 1997, and the Corcoran Gallery of Art, Washington, DC, 25 April–6 July 1997

ENCOUNTERS WITH MODERN ART: WORKS FROM THE ROTHSCHILD FAMILY COLLECTIONS, 2 March–11 May 1997
Piet Mondrian, *Tableau No. IV; Lozenge Composition with Red, Gray, Blue, Yellow, and Black*; Francis Picabia, *The Procession, Seville*; circulated to the San Francisco Museum of Modern Art, 15 September–15 December 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
MARK ROTHKO: THE SPIRIT OF MYTH, EARLY PAINTINGS FROM THE 1930S AND 1940S, 7 September–13 October 1996
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: THE CHAPEL COMMISSION, 13 December 1996–29 March 1997
 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
 REMBRANDT AND THE GOLDEN AGE: DUTCH MASTERPIECES FROM THE NATIONAL GALLERY OF ART, 30 June–30 November 1997
 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 Hobbema, *The Travelers*; 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*; Isack 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
 GEMINI G.E.L.: RECENT PRINTS AND SCULPTURE, 3 October–8 December 1996
 17 contemporary prints*

Richmond, The Virginia Historical Society
 THE HORSE IN VIRGINIA, 17 September 1997–15 February 1998
 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

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

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

12 October 1994–12 October 1999

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

Ohio

The Cleveland Museum of Art

23 May 1997–4 January 1998

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 10 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 Republic National Bank of New York; Safra Republic 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. Robison

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 Grasselli

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. Robison

The Victorians: British Painting in the Reign of Queen Victoria, 1837–1901

16 February to 11 May 1997

coordinated by Nicolai Cikovsky Jr. and guest curator Malcolm Warner

supported by United Technologies Corporation and its companies; Pratt and Whitney; Otis; Carrier; 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 Prather 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 supported by Bell Atlantic; 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 Grasselli

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 guest curator Helen Ibbitson Jessup organized with 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 Kovler 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 Massachusetts 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 Bjourman

Joan & Jerry Blank, Miami

Dr. Donald and Kathryn O'Connor Counts

Her Majesty Queen Elizabeth II

Dr. and Mrs. Martin L. Gecht, Chicago

Neil S. Goldblatt

Mrs. Melville Wakeman Hall

Paul Hertzmann & Susan Herzig, Paul M.

Hertzmann, Inc., San Francisco

Hevrdejs Collection

Alex Hillman Family Foundation

Ishizuka Tokyo Collection

Kenro Izu

Mr. and Mrs. Henry Keswick

David H. Koch

Mr. and Mrs. Robert A. Levinson

Mrs. Alex Lewyt

The Makins Collection

Susan and Lewis Manilow

Manoogian Collection

Masproh Denkoh Museum, courtesy of Christie's

Anthony R. Mayer

Werner and Gabriele Merzbacher

Barbara R. Michaeis

Geoffroy Richard Everett Millais Collection

Col. Merl M. Moore Jr.

Collection of Jose Muhrabi

Collection of Dr. Peter and Barbara Nathan, Zurich

His Grace The Duke of Northumberland

Georges Pellequer

Bernard Picasso

Claude Ruiz-Picasso

Bunny C. Price

Michael F. Price

The Judith Rothschild Foundation

Collection of Robert and Maurine Rothschild

Saul B. Steinberg

Collection Valentin, São Paolo

Robbie and Sam Vickers

Collection Leof Vinot

Leonard A. Walle

The John Weiler Collection

Mr. and Mrs. Rolf Weinberg

Mrs. John Hay Whitney

Wildenstein & Co., Inc.

Woodner Collections

Public Collections

Austria

Vienna: Museum für Völkerkunde

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

Staatgalerie 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

Villahermosa: Museo Regional de Antropología
Carlos Pellicer Cámara; 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
Schoolhill: Aberdeen Art Gallery

Spain

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

Sweden

Göteborgs Konstmuseum
Stockholm: Nationalmuseum

Switzerland

Kunstmuseum Basel und Museum für Gegenwartskunst
Kunsthaus 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

Washington: Department of the Interior Museum; Dumbarton Oaks; Hirshhorn Museum and Sculpture Garden; National Museum of American Art; The Corcoran Gallery of Art; The Phillips Collection; The White House

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
New York: American Museum of Natural History; Cooper-Hewitt National Design Museum; National Museum of the American Indian; Solomon R. Guggenheim Museum; The Asia Society; The Frick Collection; The Metropolitan Museum of Art; The Museum of Modern Art
Utica: Munson-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
Cody: Buffalo Bill Historical Center

Puerto Rico

Museo de Arte de Ponce

Lenders of Works Displayed with Collection

Abbott Guggenheim Collection

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

Abrams Collection, Boston

Pieter Duyfhuysen, *A Boy Eating Porridge*; Jan Olis, *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*

Cooper-Hewitt National Museum of Design, Smithsonian Institution, Bequest of Erskine Hewitt

Giovanni Domenico Tiepolo, *The Immaculate Conception*

Helen Frankenthaler

Helen Frankenthaler, *Mountains and Sea*

Hispanic Society of America, New York

John Singer Sargent, *The Spanish Dance*; Mr. and Mrs. Michal Hornstein, Montreal
Paulus Bor, *Still Life with Travel Pouch*; Caesar van Everdingen, *Rape of Europa*; Jacques Linard, *Still Life of Shells*

Collection of Mr. and Mrs. Raymond J. Horowitz

Robert Henri, *Cafe Terrace*

Peter A. Jay

Gilbert Stuart, *John Jay*

Collection of Jasper Johns

Jasper Johns, *Target*

Collection of Ellsworth Kelly

Ellsworth Kelly, *Three Gray Panels (Triptych)*

Manoogian Collection

George Caleb Bingham, *The Jolly Flatboatmen*

The Manoogian Foundation

Richard Caton Woodville, *War News from Mexico*

National Museum of American Art, Smithsonian Institution, Gift of John Gellatly

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. Brinton

Morton G. Neumann Family Collection

Jean Arp, *Calligraphy of Navels*; *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*; Roy Lichtenstein, *Live Ammo*; Joan Miró, *Spanish Dancer*; Francis Picabia, *Amorous Parade*; Pablo Picasso, *Compote Dish, Glass, Bottle, and Pipe*; Young Girl with Left Arm Raised; Nude; Robert Ryman, *Register*; Gino Severini, *The Argentine Tango*

Collection of Robert Rauschenberg

Robert Rauschenberg, *Barge*

Musée du Louvre, Réunion des Musées Nationaux, Paris

Venetian 16th Century, *Boy on a Dolphin*

Schroder Collection, London

Hans Meelich, *Portrait of a Woman*

Collection of Candida and Rebecca Smith

David Smith, *Aggressive Character*; *Lunar Arcs on One Leg*; *Ninety Father*; *Ninety Son*; *Untitled (December 12)*; *Voltri XVI*; *Black-White Forward*; *Tank Totem IX*; *Con-*

struction with *Forged Neck*; *Portrait of a Painter*; *Sentinel V*; *Woman Bandit*; *Zij V*

U.S. Naval Academy Museum

Jean Joseph Benjamin Constant, *Favorite of the Emir*

Collection of Mr. and Mrs. Steven M. Umin

David Teniers II, *Man with Bagpipes*

Washington National Cathedral

Florentine 15th Century, *Dalmatic with woven panels and braid*

The Weldon Collection, New York

Adriaen van Ostade, *Dutch Man Reading Notices Posted on a Wall*; Adam Pynacker, *The Annunciation to the Shepherds*; Adriaen Pietersz. van de Venne, *A Dutch Proverb (The Lame Leading the Blind)*; *A Dutch Proverb (Must These Poor Legs Also Carry Poverty?)*

White House Collection

Paul Cézanne, *The Forest: House on the Marne*; *House on a Hill*

Mr. Emile E. Wolf

Gerbrandt van den Eeckhout, *The Levite at Gibeath*

Erving and Joyce Wolf

Francis Augustus Silva, *Indian Rock, Narragansett Bay*

Mr. and Mrs. Sidney R. Yates

Joan Mitchell, *Piano mécanique*

Anonymous

Hendrick Avercamp, *Winter Landscape with Golfers*; Bernardo Bellotto, *Pirna, The Fortress of Sonnenstein*; Hans Bol, *View of a Village*; Botticelli, *Portrait of a Young Man Holding a Medallion*; Francesco Botticini, *Head of a Man*; Bartholomeus Breenbergh, *Landscape with Christ and the Woman of Samaria*; Adriaen Brouwer, *Tavern Yard with a Game of Bowls*; Jan Brueghel, the Elder, *Flowers in a Glass Vase*; *A Road with a Ford in a Wood*; Cariani, *A Concert*; Pieter Claesz., *Still Life with a Basket*; Aelbert Cuypp., *View of Utrecht, with the Buerkerk on the Left*; Claude Lorraine, *Rest on the Flight*; Edgar Degas, *Alexander and Bucephalus*; Richard Estes, *Portrait of I. M. Pei*; Helen Frankenthaler, *Elberta*; Arshile Gorky, *Self-Portrait*; *The Limit*; Bartholomeus van der Helst, *Portrait of Two Men*; Jan van der Heyden, *View of the Herengracht*; Jan van Huysum, *Still Life of Flowers and Fruit*; Philips Koninck, *Extensive Landscape*; Roy Lichtenstein, *Cosmology*; Edouard Manet, *Jeanne—Le Printemps*; Jacopo Palma il Giovane, *Venus and Cupid at the Forge of Vulcan*; Giovanni Battista Piazzetta, *Saint Margaret of Corona*; Rembrandt van Rijn, *Studies of a Mother and Child*; Sebastiano Ricci, *Pygmalion and Galatea*; Sir Peter Paul Rubens, *Meeting of David and Abigail*; Salomon van Ruysdael, *River Landscape*; Pieter Jansz. Saenredam, *The Interior of the Saint Peter's Church in s'-Hertogenbosch*; Hercules Seghers, *Landscape*; David Teniers II, *Dice and Skittle Players in a Tavern Courtyard*; Adriaen van de Velde, *Figures in a Deer Park*; Willem van de Velde, *Ships on a Calm Sea*; Adriaen Pietersz. van de Venne, *Autumn (Prince Maurits going hawking)*; Emanuel de Witte, *Interior of the Oude Kerk, Amsterdam, from the North Aisle to the East*; Philips Wouwerman, *Landscape: Stag Hunt*

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

Number, title, date	Attribution	Changes to
1947.17.72 <i>Self-Portrait</i>	Eliab Metcalf	American 19th Century <i>Eliab Metcalf (?)</i>

Sculpture

1991.125.1 <i>Winged Victory</i>	Antonio Canova	Antonio Canova, alter the Antique
1943.4.75 <i>A Gentleman</i> c. 1510/1525	Florentine 16th Century	Florentine 15th Century c. 1485/1490
1943.4.92 <i>Lorenzo de' Medici</i> c. 1478	Andrea del Verrocchio	Florentine 15th or 16th Century, probably after a model by Andrea del Verrocchio and Orsino Benintendi 1478/1521

Publications and Awards

Exhibition Catalogues

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

Michelangelo and His Influence: Drawings from Windsor Castle, by Paul Joannides (216 pages, 181 illus., 73 color, copublished with Lund Humphries Publishers, London).

Thomas Moran, by Nancy K. Anderson, with contributions by Thomas P. Bruhn, Joni L. Kinsey, and Anne Morand (400 pages, 270 illus., 135 color, copublished with Yale University Press, New Haven and London).

Picasso: The Early Years, 1892–1906, ed. Marilyn McCully, with contributions by Robert Boardingham, Phillip Dennis Cate, Ann Hoenigswald, Robert Lubar, Peter Read, Robert Rosenblum, Mark Rosenthal, Natasha Staller, Jeffrey Weiss, and Margaret Werth (320 pages, 270 illus., 120 color, copublished with Yale University Press, New Haven and London).

Sculpture of Angkor and Ancient Cambodia: Millennium of Glory, ed. Helen Ibbison Jessup and Thierry Zéphir, with contributions by Kamaleswar Bhattacharya, David Chandler, Ang Chouléan, Jacques Dumarçay, Maud Girard-Geslan, Pich Keo, Wibke Lobo, Saveros Pou, John Sanday, Son Soubert, and Ashley Thompson (382 pages, 240 illus., 180 color, copublished with the Réunion des musées nationaux / Musée national des Arts asiatiques—Guimet, Paris).

The Victorians: British Painting 1837–1901, by Malcolm Warner, with contributions by Charles Brock and Anne Helmreich (175 pages, 120 illus., 75 color, copublished with Harry N. Abrams, Publishers, New York).

Studies in the History of Art

distributed by Yale University Press

The Interpretation of Architectural Sculpture in Greece and Rome, ed. Diana Buitron-Oliver (vol. 49; 222 pages, 203 illus.).

Engraved Gems: Survivals and Revivals, ed. Clifford Malcolm Brown (vol. 54; 320 pages; 322 illus.; 9 color).

Conservation Research, 1996–1997 (vol. 57; 160 pages, 168 illus., 89 color).

Other Publications

Artists' Pigments, ed. Elisabeth West Fitzhugh, with contribution from Barbara Berrie (vol. 3, 368 pages, 216 illus., 75 color).

The Inquiring Eye: Classical Mythology in European Art, by Carla McK. Brenner with Donna Mann and Anne Zapletal (64 pages, 55 illus.).

The Nine-Ton Cat: Behind the Scenes at an Art Museum, by Peggy Thomson with Barbara Moore (96 pages, 116 illus., 77 color; published by Houghton Mifflin Company, Boston).

The Whole Truth, by Carla McK. Brenner and William James Williams, with H. M. Hoover (88 pages, 73 illus., 41 color).

Staff Publications

Ballard, Patricia C. "Inner Content, Outer Expression: A Brief Note on Kandinsky and the Spiritual in Modern Art." In *Mood Disorders and the Spiritual in Twentieth-Century Art*. London, 1996.

Brenner, Carla McK. *Weekends with the Impressionists: A Collection from the National Gallery of Art*. Washington, New York, 1997.

David Brown. "Bode and Berenson: Berlin and Boston." *Jahrbuch der Berliner Museen* 38 (1996), 101–106.

Causey, Faya. "O museu de arte contemporanea, Sao Paulo, Brazil." *Revista de Museologia* (June 1997).

_____. and **Alan Shestack**, trans. **Marta Madrid Horgan.** "Breve Historia de National Gallery of Art." *Obras Maestras*. Exh. cat., Museo Nacional de Antropología. Mexico City, 1997.

Doumato, Lamia. *Review of Beads: A Universal Aesthetic* by Robert K. Liu. *Choice* (February 1996), 3330.

_____. *Review of Dictionary of Art*, ed. Jane Turner. *Art Documentation* 16:1 (1997), 23–24.

_____. *Reviews of Fabergé in America* by Geza von Habsburg and *Engraved Gems of the Carolingian Empire* by Geneva Kornbluth. *Choice* (July–August 1996), 1783, 1784–1785.

_____. *Reviews of Florine Stetheimer: Manhattan Fantasia and The Life and Art of Florine Stetheimer* by Barbara Bloemink and of *A Golden Legacy: Ancient Jewelry from the Burton Y. Berry Collection at the Indiana Museum of Art* by Wolf Rudolf. *Choice* (January 1997), 2528–2529.

_____. *Review of Glory of Byzantium*, ed. Helen C. Evans and William Wixom. *Art Documentation* 16:2 (1997), 31–32.

_____. *Review of Jewelry in America* by Martha Gandy Fales. *Art Documentation* (June 1996), 15–17.

_____. *Review of The Sculpture of Ursula von Rydingsvard* by Dore Ashton, Marek Bartelik, and Marri Megged. *Choice* (March 1997), 97.

_____. *Review of Three Artists: Modernism and the Art of Hesse, Krasner, and O'Keeffe* by Anne Middleton Warner. *Choice* (May 1997), 85.

_____. series editor. *Interior Design Sourcebook*. Detroit, 1997.

_____. series editor. *Landscape Architecture Sourcebook*. Detroit, 1997.

Fine, Ruth E. "Books as Bones." In *The Book Room: Georgia O'Keeffe's Library in Abiquiu*. Exh. cat., The Grolier Club, New York. Santa Fe, 1997.

_____. "Reality: Digested, Transmuted, and Twisted." In *The Art of Richard Diebenkorn*. Exh. cat., The Whitney Museum of American Art. New York, 1997.

_____. "Writing on Rocks, Rubbing on Silk, Layering on Paper." In *Robert Rauschenberg: A Retrospective*. Exh. cat., Solomon R. Guggenheim Museum. New York, 1997.

_____. "Marks and Memories: Drawings by Edda Renouf." In *Edda Renouf*. Exh. cat., Staatliche Kunsthalle, Karlsruhe, 1997.

_____. "Kathan Brown and Crown Point Press." In *Thirty-five Years at Crown Point Press: Making Prints: Doing Art*. Exh. cat., Fine Arts Museums of San Francisco. Berkeley, Los Angeles, London, 1997.

Grasselli, Margaret Morgan. "Landscape Drawings by François Le Moyne, Some Old, Some New." *Master Drawings* 34, no 4 (1996), 365–374.

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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, *violin*
 - Carlos Alberto Pecero, *piano*
 - Ignacio Mariscal, *cello*
- 27 Aaron Rosand, *violinist*
- 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



Charles Sheeler, *Interior*, 1940, tempera over graphite on gessoed composition board, 24.8 x 30.2 cm, Gift of Herbert A. Goldstone, 1996.130.3

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*
- Elsa 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 Robbin, *mezzo-soprano*
- Michael McMahon, *pianist*
- Miles Hoffman, *violinist*

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

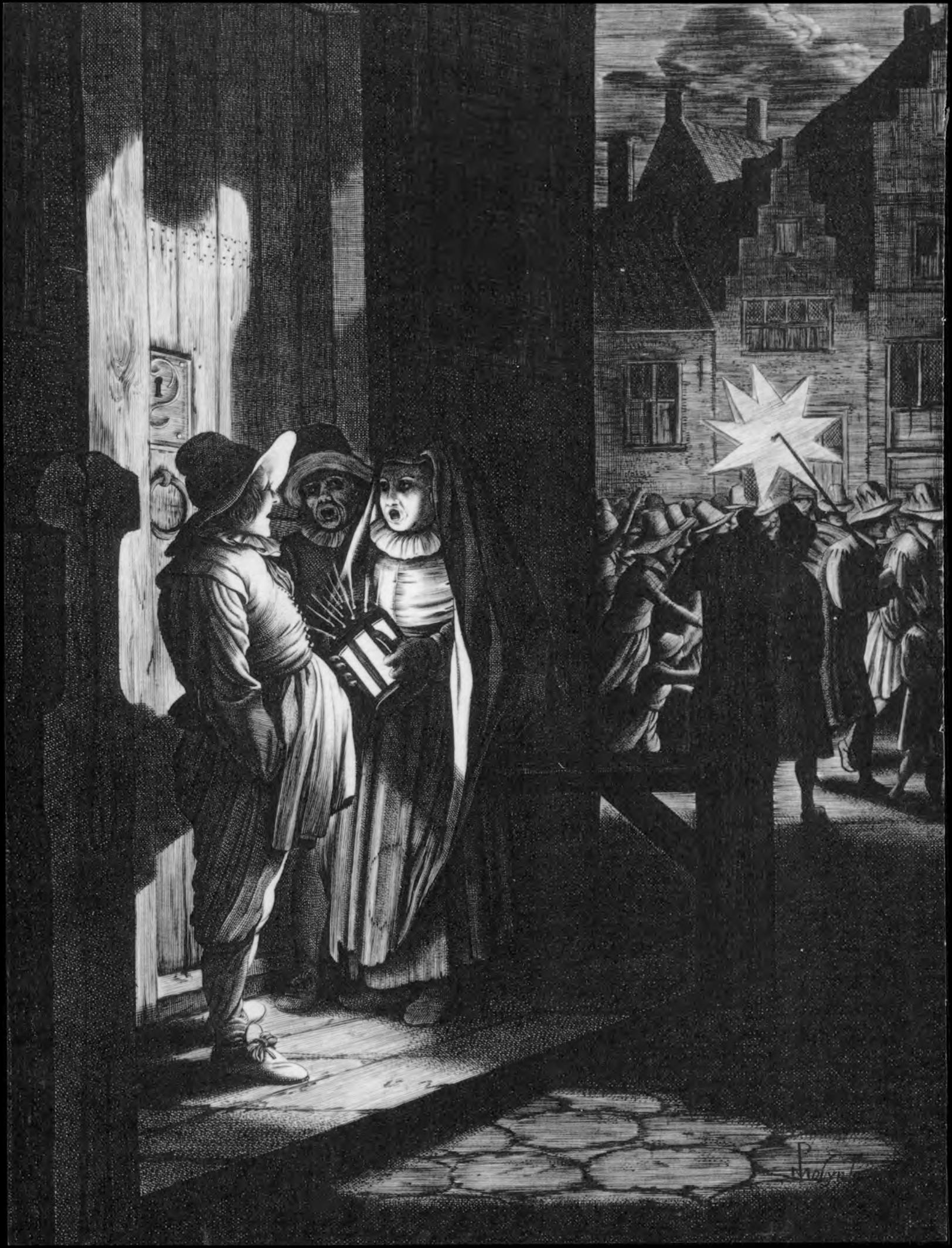
- 6 National Gallery Orchestra
- 13 Martin David Jones, *pianist*
- 20 The Marian McPartland Trio
- 27 Colorado String Quartet
- Julie Rosenfeld, *violin*
- Deborah Redding, *violin*
- Francesca Martin Silos, *viola*
- Diane Chaplin, *cello*

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

