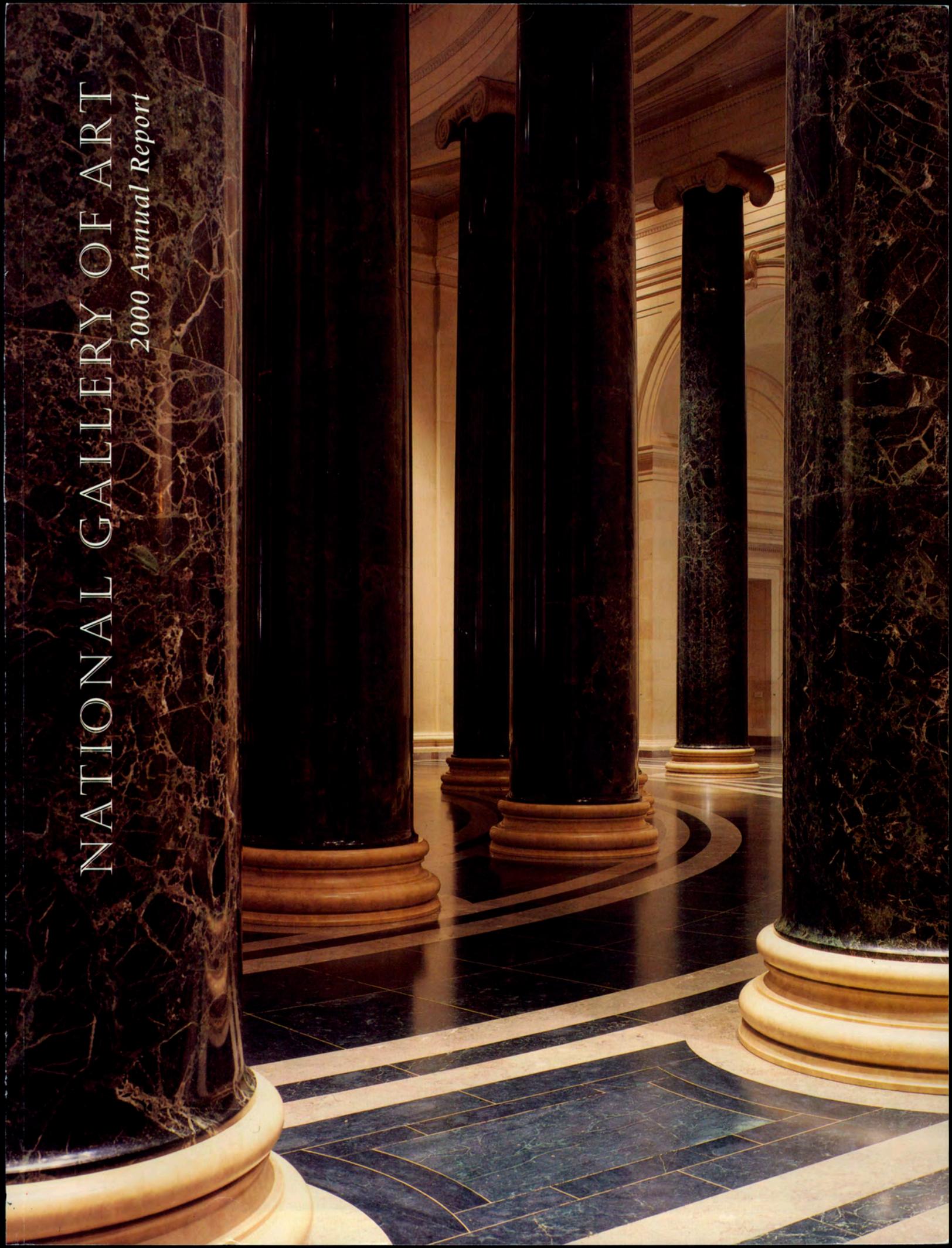


NATIONAL GALLERY OF ART

2000 Annual Report





2000 ANNUAL REPORT





NATIONAL
GALLERY OF ART

2000 Annual Report

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oil on canvas, 63.5 x 81.9 cm. Collection of Mr. and
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Julian Ganz Jr.



David O. Maxwell



Victoria P. Sant



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The Chief Justice of the
United States



Madeleine K. Albright
The Secretary of State



Lawrence H. Summers
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Lawrence M. Small
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PRESIDENT'S FOREWORD

For the National Gallery of Art fiscal year 2000 provided another occasion to honor Paul Mellon, whose unflinching support has given the people of the United States a treasure of inestimable value. His spirit of generosity was evident as the year began with an exhibition of masterpieces given to the nation by Mr. and Mrs. Mellon. Collecting was always a pleasure for them, and they made an art of giving. The extraordinary gifts of works of art, his bequest of endowment funds, his long and distinguished service on the Board of Trustees, and his magnanimity in creating one of the great architectural monuments of the twentieth century, the East Building, are all part of Paul's enduring legacy.

The National Gallery's remarkable public-private partnership came into being in 1937, when Andrew W. Mellon's gift of his art collection and funds for what is now the West Building was accepted by a Joint Resolution of the Seventy-fifth Congress. In accepting this unprecedented gift, the federal government agreed to provide the funds needed to maintain the Gallery as the nation's art museum, keeping it open

363 days a year, free of admission charge. As Mr. Mellon stipulated in making his founding gift, building the nation's collection was, and is, solely the responsibility of the private sector.

We are tremendously grateful to the President of the United States and the Congress for upholding this historic commitment to support America's National Gallery of Art. The fiscal year 2000 federal appropriation funded the Gallery's day-to-day operations and maintenance as well as the continued implementation of the Gallery's master plan for repairing and upgrading its facilities. This crucial funding enables the National Gallery each year to present its renowned collection and programs to millions of visitors and a wide international audience.

Private philanthropy is essential not only to the strength of the collection but to the success of other important Gallery activities. In the coming years it will be especially critical to secure resources for art acquisition and special exhibitions. To meet this challenge, the Gallery launched special millennium initiatives this year, one to raise spendable and endowment funds for acquisi-

Johann Wolfgang Baumgartner, *Venetian Fantasy with an Ornamental Arch*, 1750s, pen and black and gray ink over graphite with gray wash and white heightening on blue paper, rubbed on verso with red chalk and partly indented for transfer, Director's Discretionary Fund, 2000.67.1 (detail)



tions, and the other to secure endowment funds for exhibitions. I am pleased to report that we have made significant progress toward our goals for these initiatives, thanks to several major gifts received in fiscal year 2000. In the area of acquisitions the Gallery received a number of outstanding works of art as outright gifts, including major American modernist paintings given by Mr. and Mrs. Barney A. Ebsworth, whose American art collection was exhibited at the Gallery in the spring of 2000. Other friends made generous gifts for art

acquisition, among them Roger W. and Victoria P. Sant, Mrs. Robert M. Weidenhammer, Mr. and Mrs. Mark Kington, Robert P. and Arlene R. Kogod, and The Brown Foundation, Inc., of Houston. We were also delighted to receive leadership commitments for the Gallery's exhibition endowment fund from the Eugene B. Casey Foundation and an anonymous donor. The significance of planned giving was underscored by several exceptional bequests, one of which was a generous gift from Dora Donner Ide that included

works on paper as well as funds for endowment. Gertrude Laughlin Chanler bequeathed to the Gallery twenty-five major eighteenth-century drawings and two etchings. The National Gallery also received many works of art and a generous bequest of funds from Frances P. Smyth-Ravenel, who, with her late husband, Gaillard F. Ravenel, served the Gallery for many years—he as chief of design, she as editor-in-chief. Other friends made deferred gifts to the Gallery in the form of charitable remainder trusts, charitable lead trusts, retire-

Berlin; Shell Oil Company Foundation for *Gerrit Dou (1613–1675): Master Painter in the Age of Rembrandt*; EduCap Inc. for *The Triumph of the Baroque: Architecture in Europe, 1600–1750*; and United Technologies Corporation for *The Impressionists at Argenteuil*. The Gallery also received support from the Samuel H. Kress Foundation for special exhibitions in fiscal year 2000. And we were grateful to Juliet and Lee Folger/The Folger Fund for making possible an exhibition of Johannes Vermeer's masterpiece, *The Art of Painting*. We were saddened by the death of Edmond J. Safra, who with his wife, Lily, received the Gallery's Medal for Distinguished Service to Education in Art in 1999 in recognition of Republic New York Corporation and Safra Republic Holdings' longtime support for the Gallery's exhibitions program. To all of our exhibition sponsors, who have done so much to help promote wider public appreciation of the arts, we owe our sincere thanks.

Annual giving through the Collectors Committee and The Circle of the National Gallery of Art continued to provide a strong, steady funding resource while attracting new friends to the Gallery. Led by cochairs Doris Fisher of San Francisco and Barney Ebsworth of St. Louis, the Collectors Committee meets once a year to acquire modern and contemporary art for the permanent collection. At its spring meeting this year the Committee voted to acquire a large-scale self-portrait by Andy Warhol from his late period, the first such work by the artist to enter the Gallery's collection. More than one thousand nationwide have joined The Circle of the National Gallery of Art, now in its fifteenth year. We are grateful to Juliet C. Folger of Washington, DC, and to Marina K. French of New York City for their leadership as chair and cochair, respectively, of The Circle. The unrestricted Circle funds continued to be an important resource for many privately funded activities, including education programs, exhibitions, conservation, and acquisitions.

The composition of the Board of Trustees changed in 2000 with the

retirement of Alexander M. Laughlin, who served on the board for thirteen years, the last three of them as chairman. We are enormously grateful to Alex and his wife, Judy, for their long friendship and devoted service to the Gallery, and we are pleased that Alex will continue his involvement here as a member of the Trustees' Council. Robert F. Erburu was elected as the Gallery's new chairman, and Victoria P. Sant, a longtime supporter of the Gallery, was elected to fill the vacated position on the board. Julian Ganz Jr., David O. Maxwell, and I, as president, continue as private trustees. The Chief Justice of the Supreme Court, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution serve as ex officio trustees.

David Maxwell and Robert W. Duemling continued to serve as chair and vice chair, respectively, of the Trustees' Council, the national body of advisors to the Board of Trustees. We would like to thank those on the Council whose terms ended in 2000: Iris Cantor of Los Angeles; Juliet C. Folger of Washington, DC; John C. Fontaine of New York City; Evelyn D. Haas of San Francisco; Stephen M. Kellen of New York City; Donald B. Marron, also of New York City; and Lucio A. Noto of Dallas, Texas. We also welcomed new members to the Council in 2000: Mark D. Ein of Washington, DC; Rose Ellen Meyerhoff Greene of Coral Gables, Florida; James V. Kimsey of Washington, DC; and Robert M. Rosenthal, also of Washington. Frederic C. Hamilton of Denver and Sharon Percy Rockefeller of Washington, DC, returned as Council members this year. On behalf of my fellow trustees, I want to express our warm appreciation to all Trustees' Council members for their dedicated service to the Gallery.

The year 2000 has been a special moment to reflect on the extraordinary legacy that built the National Gallery of Art. The magnificent gifts from Paul Mellon remind us of Andrew Mellon's foresight in making his founding gift to the nation. He saw in his mind's eye what all of us enjoy today, a world-class

Louis Léopold Boilly, *The Card Sharp on the Boulevard*, 1806, oil on wood, 24 x 33 cm, Gift of Roger and Vicki Sant, 2000.5.1

ment fund assets, and bequests. The Legacy Circle has been established to recognize those who have included the Gallery in their estate plans, thus ensuring continued excellence in the years to come.

Corporations have played an invaluable role in bringing great works of art from around the world to the National Gallery of Art. We extend our deep appreciation to the following corporations for their generous support this year: UBS AG for *From Schongauer to Holbein: Master Drawings from Basel and*



Degas' *Little Dancer Aged Fourteen* was featured in the exhibition *An Enduring Legacy: Masterpieces from the Collection of Mr. and Mrs. Paul Mellon*.

art museum made possible through the enduring generosity of the American people. I want to express the profound gratitude of the entire Board of Trustees both to the federal government and to the Gallery's many generous friends for their pledges of faith in this institution. With the support of this partnership and

a talented staff, the Gallery has entered the twenty-first century secure, strong, and committed to its mission of service as our nation's premier art museum.

Robert H. Smith
President



DIRECTOR'S STATEMENT

Paul Mellon's generosity to the National Gallery of Art was celebrated as the fiscal year began with the tribute exhibition *An Enduring Legacy: Masterpieces from the Collection of Mr. and Mrs. Paul Mellon*. Nearly one hundred superb French impressionist and postimpressionist paintings, drawings, and sculpture, together with American and British pictures, were selected from his gift of 1,096 works of art over the years. His extraordinary legacy to the American people continues with the endowment funds established by his bequest that will help ensure the vitality of the Gallery's art acquisition, education, and scholarly programs.

The National Gallery begins the new century building on its strengths and committed to enhancing the collection, developing active exhibition and education programs, and protecting and maintaining the buildings and grounds. The collection is at the heart of the Gallery's mission, following Andrew W. Mellon's founding gift and mandate to establish a national gallery with works of the highest quality. The exhibitions program is internationally celebrated, offering visitors rich visual and educa-

tional experiences of unparalleled works of art from collections here and abroad. Our service to the nation also extends far beyond Washington, as we continue to develop innovative ways to share the collection, exhibitions, and other resources of the Gallery with constituents worldwide. Meanwhile, through attentive stewardship of the West Building, the East Building, and the Sculpture Garden, we are ensuring that future generations can enjoy two magnificent architectural monuments and one of the capital's grand outdoor spaces.

The Gallery is defined by its collection, which creates its unique character and forms the basis for its many education, conservation, and scholarly activities. Continuing to acquire important works of art by European and American masters is the Gallery's greatest priority. In our efforts to expand the depth and scope of Italian baroque paintings in the collection, we were delighted to acquire *The Triumph of Galatea* by Bernardo Cavallino. The previously underrepresented area of Spanish still-life pictures was wonderfully enriched with the acquisition of the exquisite *Still Life with Figs*

and *Bread* by Luis Meléndez, who ranks as one of the preeminent painters of the genre in all of Europe. *The Card Sharp on the Boulevard* by Louis-Léopold Boilly, a gift of Roger and Vicki Sant, is a finely observed scene of early nineteenth-century Parisian street life and the first example of French genre painting of the Empire period to enter the collection.

Two masterpieces of American modernism came to the Gallery from Mr. and Mrs. Barney Ebsworth, whose collection is one of the premier private holdings of early twentieth-century art. The Ebsworths not only lent their collection for an exhibition at the Gallery during the spring but gave several outstanding works of art, notably Charles Sheeler's famous *Classic Landscape*, a quintessential precisionist painting that is widely regarded as his best work, and Arthur Dove's *Moon*, a striking example of the artist's abstract style based on forms in nature. These gifts, only the most recent examples of the Ebsworths' generosity to the Gallery, bring great strength and richness to our growing collection of American modernism.

Among the singular works that entered the collection is one of the few remaining turn-of-the-century Paris Métropolitain entrances, designed by architect Hector Guimard. A prominent symbol of the art nouveau movement, this monumental structure came to the Gallery through a gift from Robert P. and Arlene R. Kogod. It will be installed in the Sculpture Garden next year in front of the art nouveau-inspired pavilion.

The twenty-first century goals for the Gallery's collection of modern and contemporary art are to acquire both masterpieces of modern art as well as the finest examples of major artistic movements of the last fifty years, including minimal, conceptual, and installation art. Our contemporary art holdings were wonderfully enriched this year with four classic early works by installation artist James Turrell, the gift of The Brown Foundation, Inc., Houston, while a fifth would be generously donated by the artist in the next fiscal year. The contemporary art collection was also significantly augmented through the

Collectors Committee purchase this year of our first painting from Andy Warhol's important late period. *Self-Portrait*, one of a sequence of large-scale "fright-wig" portraits, complements the Gallery's two early Warhol paintings. A complete list of gifts and acquisitions is included on pages 47–63 of this report, while other highlights are noted in the summary of the year that follows.

The Gallery's special exhibitions bring together great works of art and contribute to scholarship in the field. Collaborating with other nations and museums, the Gallery organizes exhibitions that enhance core strengths of the collection or present material of exceptional merit from other cultures and periods.

Johannes Vermeer's great masterpiece, *The Art of Painting*, came to the Gallery from the Kunsthistorisches Museum in Vienna during the holiday season, building on the Gallery's popular Vermeer exhibition of 1995–1996. Shown alongside four paintings by Vermeer in the Gallery's own collection, this large allegorical picture further expanded our understanding of the power of this Dutch master's work. An exhibition of landscape, still-life, and marine pictures by American painter Martin Johnson Heade confirmed that he was one of the most inventive and creative artists of the nineteenth-century. His sublime New England seascapes and dazzling depictions of South American hummingbirds and orchids demonstrated his overwhelming mastery of light and atmosphere and established Heade as a true romantic painter.

In a lifetime of traveling, one might not be able to see and study the sweep of European baroque architecture that was exhibited at the National Gallery over the spring and summer. Visitors marveled at the realistic, intricately detailed architectural models that were the focus of *The Triumph of the Baroque: Architecture in Europe, 1600–1750*. From the exuberance of Bernini's Rome to the grandeur of Amsterdam's civic buildings, this awe-inspiring exhibition, which occupied two floors of the West

Bernardo Cavallino, *The Triumph of Galatea*, c. 1650, oil on canvas, 148.3 x 203 cm, Patrons' Permanent Fund, 2000.61.1

Building, examined an era when painting, sculpture, decoration, architecture, landscape, and urban planning were splendidly unified.

The spring and summer were also graced at the Gallery by *The Impressionists at Argenteuil*. Just a short train ride from Paris, Argenteuil had captivated Claude Monet and his fellow artists some 120 years ago, and, remarkably, this was the first exhibition to look at the seminal role the town played in the development of impressionism. The true international flavor of the exhibition was



underscored by the visit of M. Roger Ouyard, the mayor of Argenteuil, who joined The Honorable Anthony Williams, mayor of Washington, DC, to view the pictures at the Gallery.

New installations of the collection provide fresh perspectives on familiar works of art, enabling Gallery visitors to appreciate the art in new ways. This year spaces in the East Building previously hidden from public view were opened for a dramatic presentation of paintings from the School of Paris and for Alexander Calder's groundbreaking

sculptures. Small rooms for paintings by Henri Matisse, Henri Rousseau, Amadeo Modigliani, and others serve as a fitting prologue to the Calder mobiles and stabiles beyond. A suite of three new, intimately scaled cabinet galleries in the West Building became the setting for small Italian Renaissance paintings and precious objects, evoking the interior of a palace or villa of the period, where such works of art would originally have been kept.

Extending the Gallery's resources beyond its doors, educational programs

for all ages are made available around the world using the latest technologies. The National Gallery's Web site, www.nga.gov, continues to grow exponentially and has won numerous awards this year, including the prestigious Federal Design Achievement Award and *Forbes* magazine's "Best of the Web" award for art museums. A new feature, *NGAkids*, was launched this year, inviting young people to explore art in the Gallery's collection through a Web site designed especially for them. The free-loan extension ser-

vice is another way the Gallery reaches a wide constituency, offering a broad range of video programs, teaching materials, and slide shows that strengthen our educational mission.

The Gallery is committed to protecting the architectural integrity of its two buildings, which are themselves works of art. The highest priority is given to exterior and structural repairs, and key structural repair work neared completion this year on the West Building Mall steps. We are most grateful for the federal funding of the Gallery's repair, restoration, and renovation projects. Federal support of this capital improvement program is essential to the proper care and custody of the nation's art collection and to the safety of the staff and the visiting public.

This year construction work also proceeded on 18,740-square-foot sculpture galleries on the ground floor of the West Building, where visitors will have the opportunity to view the sculpture collection in a dramatic suite of galleries, much of it in natural daylight.

The National Gallery of Art Sculpture Garden has met tremendous success since its May 1999 opening, drawing more than 1.5 million visitors. From Memorial Day to Labor Day, special evening hours in the Sculpture Garden offered a particular summertime delight for residents and tourists alike. This wonderful outdoor space, which provides a distinctive landscaped setting for major works of twentieth-century sculpture, also features a popular reflecting pool and fountain in the center that becomes an ice-skating rink during the winter months. Although an unseasonably warm autumn delayed the much-anticipated opening of the skating rink until early December, from then on it was a resounding hit—with more than 44,000 skaters enjoying Washington's latest attraction during the two and a half months of the ice-skating season.

This fiscal year brought the retirement of Philip C. Jessup, who had served as the National Gallery's secretary and general counsel for over fifteen years. Phil's contributions to the Gallery

will be long remembered and greatly appreciated by all of us. I was pleased to welcome as fellow executive officers Elizabeth A. Croog, who was named secretary and general counsel after twenty-six years at the Gallery, most recently as the deputy to this position; and James E. Duff, who was appointed treasurer, having served as deputy treasurer since 1997. The Gallery's senior staff was strengthened with the additions of Thomas M. Berger as deputy treasurer, James J. Lucey as chief of protective services, Judy Metro as editor-in-chief, and Christine M. Myers as corporate relations officer.

More than 5.2 million visitors came to the Gallery this year from every state and almost ninety foreign countries, confirming Andrew W. Mellon's vision for a truly national art gallery with the highest quality collections and programming. We are deeply grateful for the continuing commitment of the Administration and the Congress to support the mission and goals of the Gallery by providing for its operation and maintenance and for the repair, restoration, and renovation projects. On behalf of the executive officers of the National Gallery, I would also like to thank the staff and the many volunteers for their dedication, which enables us to serve the people of the United States by collecting, exhibiting, and preserving important works of art. Our gratitude also goes to the many donors and lenders who ensure the continuing vitality of the collection and programs.

In the years ahead the National Gallery is committed to building on its strengths, developing and enhancing the national role with the uncompromising high standards of quality and excellence which have been integral since the Gallery's founding.

Earl A. Powell III
Director



SUMMARY REPORT OF THE YEAR

Gifts and Acquisitions

PAINTINGS—In fiscal year 2000 the National Gallery of Art purchased a record number of old master and nineteenth-century paintings, from the Dutch, Flemish, French, Italian, and Spanish schools. Rich as the Gallery's founding collections are, important historical gaps remain to be filled, such as in Italian baroque art. *The Rebuke of Adam and Eve* by Domenichino is a key example of this artist's continuation of the grand manner in seventeenth-century Rome. Bernardo Cavallino's *The Triumph of Galatea* is a remarkable invention in which the beautiful nymph is carried across the waves on an exotic coral throne. A more down-to-earth view of the world is found in *Still Life with Figs and Bread* by eighteenth-century artist Luis Meléndez, whose canvas is a vivid observation of typical Spanish fare.

Several aspects of northern European landscape painting can now be surveyed at the Gallery: from Jan Brueghel the Elder's panoramic *River Landscape*, a small painting on copper, full of the finely rendered detail that is characteristic of seventeenth-century Flemish art;

to Jan Both's monumental *Italianate Evening Landscape*, painted in the artist's native Holland but resonating with memories of his sojourn in Italy. Willem van de Velde the Younger's *Ships in a Gale* conveys a keen sense of the dangers of life at sea—and the smallness of man in nature. The Gallery acquired its first northern romantic picture, Johan Christian Dahl's *View from Vaekero near Christiania*, a moody nocturnal scene set on the coast of Norway.

The National Gallery's important French holdings were augmented with several superb works, including Claude-Joseph Vernet's *The Shipwreck*, a melodramatic marine subject originally commissioned to hang in an English country house. Louis-Léopold Boilly's *The Card Sharp on the Boulevard* is an amusing scene of Parisian street life during the First Empire, while Narcisse Diaz de la Peña's *The Edge of the Forest at Les Monts-Girard, Fontainebleau*, an elemental landscape under stormy skies, makes a significant addition to the Gallery's Barbizon school paintings.

Louis Vallée's *Silvio with the Wounded Dorinda*, the gift of Patricia Bauman and the Honorable John Landrum Bryant,



brings the Gallery its first fine example of classicizing history painting in mid-seventeenth-century Dutch art. Alexander M. and Judith W. Laughlin made a welcome partial and promised gift of *Farmhouse at Le Pouldu* by Paul Sérusier, in which simplified form and color express the artist's sympathetic response to the simple rural life in this remote area of France.

The modern and contemporary collection was greatly enriched by several generous gifts. Mr. and Mrs. Barney A. Ebsworth donated three paintings—Charles Sheeler's iconic *Classic Landscape*, 1931; Arthur Dove's atmospheric *Moon*, 1935; and Bob Thompson's allegorical *Tree*, 1962—on the occasion of the exhibition *Twentieth-Century American Art: The Ebsworth Collection*. The Sara Lee Corporation made a gift of Roger de La

Fresnaye's cubist *The Bathers*, which had been exhibited at the 1912 Salon d'Automne. The Collectors Committee voted to acquire Andy Warhol's riveting *Self-Portrait* of 1986, an important late work in which four "fright-wig" images of the artist are silkscreened in jarring hues of pink and yellow against a black glossy background.

SCULPTURE—Together with his wife, Lisa, the renowned American graphic artist and sculptor Leonard Baskin, in the last year of his life, gave the Gallery a group of twenty Renaissance and later medals. The Baskins' gift—the latest in an annual series extending over the 1990s—brings the total of their gifts to more than 130 Renaissance, baroque, and neoclassical medals, plaquettes, and small bronzes. This year's donation

stands out particularly for such late Renaissance rarities as an elegant portrait medal by Bombarda of *Gabriele Fiamma, Bishop of Chioggia*; a delicate plaquette of *Abraham and the Angels* by Peter Flötner, the principal German artist in this genre; Nicolas Briot's early London panorama on his *Charles I* medal of 1633; and a fine portrait medal of Cardinal Mazarin by Jean Warin.

The Gallery also acquired a Renaissance bronze relief, *King Juba I of Numidia Led in Triumph by Julius Caesar* by Francesco Filarete, a major Italian fifteenth-century master previously unrepresented in the collection. The Gallery acquired its first American nineteenth-century marble statue, the celebrated *Nydia, the Blind Girl of Pompei*, by Randolph Rogers.

Hector Guimard's *Métropolitain*

including a spectacular architectural fantasy by Giovanni Battista Piranesi; five excellent sheets by François Boucher; six lively illustrations to the story of Don Quixote by Jean-Honoré Fragonard; an important compositional sketch by Antoine Watteau related to the Gallery's painting *Italian Comedians Taking Their Bows*; and other delightful works. In recognition of this outstanding gift, Mrs. Chanler was named a founding benefactor of the Gallery's prints and drawings.

Other French acquisitions included another drawing by Watteau, this one of a wedding procession, purchased through the Margaret Mellon Hitchcock Fund; a red chalk landscape study by François Lemoyne, among the forty-one prints and drawings given by Frances P. Smyth-Ravenel and Gaillard F. Ravenel, longtime Gallery employees; the charming sketch *A Girl in Peasant Dress* by Jean-François Clermont, given by Mr. and Mrs. Ivan Phillips; and an exquisite portrait of French landscape artist *Hubert Robert* by Jean-Baptiste Isabey, donated by John Morton Morris.

Capturing the essence of eighteenth-century French grace, gallantry, and style is François-André Vincent's masterpiece, *The Drawing Lesson*. This beautiful brown wash drawing, a partial and promised gift from an anonymous donor, is a monumental addition to the collection. Jean-Baptiste Greuze's study for *The Well-Loved Mother* was a major acquisition for the pastel collection through the New Century Gift Committee.

The collections of the northern schools were augmented with a host of acquisitions spanning four centuries. Among the earliest are a highly finished model drawing for a print by Heinrich Aldegrever, c. 1554, given by former National Gallery director J. Carter Brown; and a handsome anonymous sixteenth-century Swiss *Man in Armor* given by Dian and Andrea Woodner. Luca Baroni's first gift was a fine mannerist drawing attributed to Frans Floris I. Other important acquisitions included the purchase of a varied group of seventeen German, Swiss, and Aus-

trian drawings, ranging in date from about 1590 to 1850; and Alexandre Calame's impressive gouache and watercolor *An Ancient Pine Forest with a Mountain Stream* given by Mr. and Mrs. James T. Dyke.

The British school gained two fine watercolor landscapes by Cornelius Varley, both from 1803, and a dramatic coastal view in brown wash and white gouache by Irish artist Francis Danby, done around 1813. All three were the gift of Diane Allen Nixon. A charming watercolor by William Collins was purchased through the Ailsa Mellon Bruce Fund.

Thanks to the generosity of Dian and Andrea Woodner, the Italian drawings collection acquired a rare fourteenth-century composition attributed to Altichiero da Zevio. Donald Stone's kind gift in memory of David Stone was one of Giovanni Battista Tiepolo's cloud-borne figures seen from below. The William B. O'Neal Fund made possible the purchases of *A Capriccio of Palaces and a Loggia Facing a Classical Bridge* by Bernardo Bellotto, a watercolor and pen ceiling drawing by Genoese painter Lazzaro Tavarone, and a rapid jotting of plans for the famous Trevi fountain by Luigi Vanvitelli.

Among our most important recent acquisitions is Adolph Menzel's gouache masterpiece, *The Interior of the Jacobs-kirche at Innsbruck*, with dazzling effects of light enhancing a daring composition, which came to the Gallery through the Pepita Milmore Memorial Fund and The Ahmanson Foundation. Light plays a central role in Odilon Redon's *Saint George and the Dragon*, gift of GTE and the New Century Gift Committee; this is one of several dramatic charcoal drawings that Redon referred to as "noirs," which he later reworked with pastel. The Gallery's first drawing by Edvard Munch, *Double Portrait of Two Young Women*, was a gift from the Epstein Family Collection along with an impression of the color lithograph for which it was a study.

Notable acquisitions of twentieth-century drawings include the Gallery's first two sheets by New York School

The only example of an Italian Renaissance fresco series in the United States, painted by Milanese artist Bernardino Luini, is now on view in the Italian Cabinet Galleries.

Entrance from about 1898, an iconoclastic structure for the French subway, was given by Robert P. and Arlene R. Kogod.

INSTALLATION—Four early light projections by James Turrell were acquired by the Gallery as a gift from The Brown Foundation, Inc., Houston. Inspired by the series of paintings by Barnett Newman in the Gallery's collection, *Stations of the Cross*, these works by Turrell—*Artar*, 1967, *Royce*, 1967, *Amba*, 1968, and *Orca*, 1968—are the first examples of installation art in the collection.

DRAWINGS—This was a banner year for acquisitions of old master drawings. Foremost among the gifts were twenty-five major eighteenth-century drawings from Gertrude Laughlin Chanler.

painter Ad Reinhardt, one a spatially fluid early work from the Collectors Committee, and the other a more tightly structured, later composition from Doris and Don Fisher. Claes Oldenburg's *Fork Cutting Cake No. 1: Proposed Colossal Monument for Piccadilly Circus, London*, a lively watercolor of an unrealized sculpture, suggests the large-scale pieces that are landmarks of the artist's later career. The Gallery's collection of postwar American art was enhanced by Mrs. Phyllis Diebenkorn, who donated the stellar drawing *Seated Woman, Umbrella*, by her late husband, Richard Diebenkorn.

Gifts from Dorothy and Herbert Vogel included Sol LeWitt's *Wavy Brushstrokes*, marked by interwoven bands of densely layered color, as well as two pastels and two watercolors from the 1980s by Edda Renouf and the Gallery's first drawing by Patrick Ireland. Werner and Sarah-Ann Kramarsky added twenty-four works by twenty-one artists to their previous gifts of contemporary drawings, including two felt-tip pen drawings by Mel Bochner.

PRINTS—The highlight of this year's acquisitions of Renaissance prints was a fine, extraordinarily rare impression of Hans Baldung Grien's visionary woodcut of the *Madonna and Child*. Ladislaus and Beatrix von Hoffmann made a generous gift of early printed books, including two incunabula; a pristine copy of a passionate work with woodcuts by Hans Schäufelein, Hans Baldung Grien, and Erhard Schön in an original binding; and a fascinating book of sermons illustrated by Hans Burgkmair.

Among the most notable acquisitions of works by Netherlandish mannerists were Hendrick Goltzius' allegory *Quis Evadet* and his *Adoration of the Shepherds* done in the manner of Lucas van Leyden, which completed the Gallery's collection of Goltzius' virtuoso engravings of the Life of the Virgin. Both were purchased through the Ailsa Mellon Bruce Fund. An unusually bountiful year for acquisitions of Dutch and Flemish prints brought the Gallery a number of works made after Peter Paul

Rubens. The most remarkable was Christoffel Jegher's monumental *Garden of Love*, the undisputed masterpiece of baroque woodcut design, purchased through the Director's Discretionary Fund. Two other prints after Rubens—the *Lion Hunt* by Schelte Bolswert and the *Adoration of the Magi* by Lucas Vorsterman—were part of a wide-ranging gift from Frances P. Smyth-Ravenel and Gaillard F. Ravenel. First-time donor Frank Anderson Trapp not only gave a fine group of twenty-nine nineteenth-century French prints and one pastel this year but also promised a considerable number of future gifts to strengthen the collection.

Arthur Vershbow and the late Charlotte Vershbow gave the Gallery a unique artist's proof by Giovanni Battista Piranesi, an outstanding addition to the collection of Italian prints. Ladislaus and Beatrix von Hoffmann, A. Thompson Ellwanger III, and Gregory E. Mescha all gave works from the atelier of Johann Teyler, seventeenth-century landmarks in the invention of intaglio color printing. Ivan and Winifred Phillips donated three eighteenth-century prints, including *Corps de Garde* by Jean-Charles François (after Carl van Loo), the most celebrated work by the inventor of crayon-manner engraving.

The Gallery's holdings of nineteenth-century prints were dramatically enriched by the partial and promised gift from The Virginia and Ira Jackson Collection of a group of lithographs by Pierre Bonnard that includes his extraordinary rendition of a Paris street scene on a four-part screen, *Promenade des Nourrices, Frise des Fiacres*. Dr. Tony G. Marcy added to her previous gifts of prints by Lovis Corinth with ten dry-points and a lithograph dating from 1914 through 1923. Likewise Mr. and Mrs. Gerhard E. Pinkus added to their previous gifts of early prints by Marc Chagall, with seven works from the 1920s.

Among contemporary prints the Gallery was fortunate to acquire was a group of eight proofs and edition prints by Jasper Johns, including an artist's proof of an early state of the 1963 litho-

graph *Hatteras* and a trial proof for the 1968 screenprint *Target with Four Faces*. The Gallery also acquired its first two collagraphs by Romare Bearden: *Carolina Morning*, purchased with the Director's Discretionary Fund; and *Prelude to Troy (No. 2)*, a gift of Yvonne and Richard McCracken and Mary and Jerald Melberg. Gerald Cerny donated forty-nine prints from the 1980s and 1990s, primarily by Polish artists. Mr. and Mrs. Daniel Bell expanded the Gallery's holdings of contemporary German expressionist prints with three woodcuts by Gustave Kluge and eight exceptional variations on a monumental woodcut by Matthias Mansen.

The collection of illustrated books was enhanced by a splendid volume with seventeen lithographs by Henri de Toulouse-Lautrec depicting the famous *chanteuse* Yvette Guilbert. Susan Lorence



François-André Vincent, *The Drawing Lesson*, 1777, brush and brown wash over graphite, 32.5 x 37.7 cm, Gift (Partial and Promised) of an anonymous donor, 2000.99.1

added ten volumes to the collection of contemporary illustrated books, including Jamaica Kinkaid's *Annie, Gwen, Lilly, Pam, and Tulip*, with nine lithographs by Eric Fischl; Mei-Mei Bressenbrugge's *Hiddenness*, with four mixed-media prints by Richard Tuttle; and Stephen King's *My Pretty Pony*, illustrated by Barbara Kruger. Phyllis Diebenkorn made a generous donation that included a special copy of *Poems by W. B. Yeats*, illustrated with six of Richard Diebenkorn's etchings and accompanied by an unbound suite of the prints, as well as an impression of his lovely color etching *Small Red*, 1980.

PHOTOGRAPHS—The Gallery significantly expanded its representation of twentieth-century masters this year. The André and Elizabeth Kertész Foundation generously donated twenty-

six early photographs by Kertész, made while he was working first as a clerk in the Budapest Stock Exchange and later as a soldier in World War I. The photographs predict many of the ideas and subjects he would explore throughout his career, including his interest in capturing the poetics of urban space and his fascination with both portraiture and self-portraiture. Joyce and Robert Menschel made possible the purchase of Ansel Adams' *The White Tombstone, San Francisco, California*, which Adams considered among his most important works during the 1930s; it was included in his first major exhibition at Alfred Stieglitz's An American Place gallery in 1936.

The Gallery also added works by artists not previously represented among its holdings. Funds from Marvin Breckinridge Patterson enabled the

Gallery to purchase Alma Lavenson's *Tanks, Standard Oil*, as well as photographs by Carlotta M. Corpron and Ruth Orkin, while funds from an anonymous donor supported the purchase of two portraits by James Van Der Zee.

The Gallery acquired a portfolio of fifteen photographs by Garry Winogrand with funds provided by the Collectors Committee. Winogrand used hand-held cameras and available light to capture everyday occurrences that could be darkly humorous or filled with mystery and drama. The portfolio contains some of Winogrand's most significant and best-known work, tracing his career from the late 1950s to the early 1970s.

Over the past year more than 820 visitors and class groups examined European prints and drawings in the East Building study room, while 517 viewed American prints, drawings, and



photographs in the West Building study room.

The National Gallery of Art is most grateful to all who supported the enhancement of the collection this year. Among the 620 works of art acquired, there were 18 paintings, 19 sculptures, 4 installation pieces, 134 drawings, 365

prints, portfolios, volumes, and technical materials, and 80 photographs.

Please see pages 47–63 for a complete list of gifts and acquisitions.

Exhibitions

Tilman Riemenschneider: Master Sculptor of the Late Middle Ages (3 October 1999 to 9 January 2000) opened at the National Gallery of Art before traveling to the Metropolitan Museum of Art, New York. Refined polychrome figures were



Among the twenty-seven original architectural models on view at the National Gallery of Art in the exhibition *The Triumph of the Baroque: Architecture in Europe, 1600–1750*, were Antonio Rinaldi's Model for St. Isaac's Cathedral (left), on loan from the Scientific Research Museum of the Academy of Arts, St. Petersburg, and Matthias Gerl's Model for the Piarist church in Vienna (right), on loan from the Piaristenkollegium Maria Treu, Vienna.

shown alongside elegant yet powerfully expressive unpainted wood and stone representations of the Virgin, Christ, saints, and secular subjects. The exhibition and catalogue received support from The Ministry of Foreign Affairs of the Federal Republic of Germany; the Samuel H. Kress Foundation; and The

Circle of the National Gallery of Art.

Brassai: The Eye of Paris (17 October 1999 to 16 January 2000) came to the Gallery from the Museum of Fine Arts, Houston, with funding from The Brown Foundation, Inc.; Houston Endowment Inc.; and The Wortham Foundation. The exhibition brought together compelling photographs of early twentieth-century Paris, ranging from images of street toughs to the intelligentsia, fashionable shop windows to popular advertisements, grand monuments to graffiti.

From Schongauer to Holbein: Master Drawings from Basel and Berlin (24 October 1999 to 9 January 2000) gave visitors the opportunity to see a magnificent group of early German drawings simultaneously with the sculpture of Riemenschneider. More than 190 drawings from the Öffentliche Kunstsammlung Basel and the Kupferstichkabinett, Staatliche Museen zu Berlin, included works by Dürer and Grünewald, Holbein and Baldung Grien.

The Gallery produced an illustrated brochure and an English edition of the catalogue. The exhibition was made possible by UBS AG, with additional support from the Samuel H. Kress Foundation.

An Enduring Legacy: Masterpieces from the Collection of Mr. and Mrs. Paul Mellon (7 November 1999 to 28 February 2000) was mounted in the East Building as a tribute to Mr. Mellon, who died in February 1999. The exhibition comprised paintings, drawings, prints, and sculptures donated by Mr. and Mrs. Mellon over the last three decades, including bequests from Mr. Mellon's estate. Works by Edgar Degas were a special feature, including a selection from the large group of wax sculptures, donated and promised in 1985, and the monumental painting *Scene from the Steeplechase: The Fallen Jockey*, bequeathed together with a group of Degas' preparatory drawings. In addition to numerous masterpieces by other



Hans Baldung Grien's *Portrait of a Youth (Self-Portrait)*, c. 1502, Öffentliche Kunstsammlung Basel, Kupferstichkabinett, was featured in the exhibition *From Schongauer to Holbein: Master Drawings from Basel and Berlin*.

French artists, such as Manet and Monet, the exhibition presented some of Mr. Mellon's favorite British and American paintings, including the bequests of George Stubbs' *White Poodle in a Punt*, several still lifes by John Frederick Peto, and watercolors by Winslow Homer. The exhibition was supported by The Circle of the National Gallery.

In the ongoing series of small exhibitions of drawings from the Armand Hammer Collection, one (12 November 1999 to 15 May 2000) focused on compositional drawings of religious and mythological subjects by artists from Raphael to Giovanni Domenico Tiepolo, while another (26 May to 12 November 2000) consisted of landscape studies from five centuries, with exemplary

Gustave Caillebotte's *Richard Gallo and His Dog Dick at Petit Gennevilliers*, 1884, Private Collection, was among numerous delights in the exhibition *The Impressionists at Argenteuil*.





Raphael, *Hercules and the Hydra* (recto), c. 1508. Lent from the Royal Library by Her Majesty Queen Elizabeth II, came to the National Gallery of Art as part of the exhibition *Raphael and His Circle: Drawings from Windsor Castle*.

works by Dürer, Rembrandt, and François Boucher among others.

Johannes Vermeer's "The Art of Painting" (24 November 1999 to 8 February 2000) was a remarkable focus exhibition that centered on a masterpiece lent by the Kunsthistorisches Museum, Vienna. This large allegorical painting could not be part of the popular Vermeer exhibition in 1995–1996 because of its fragile condition, but its successful conservation made possible its travel to Washington, where it was seen with the Gallery's own paintings by Vermeer. The exhibition and accompanying booklet were made possible by Juliet and Lee Folger/The Folger Fund.

Max Weber's Modern Vision: Selections from the National Gallery of Art and Related Collections (30 January to 2 April 2000) included drawings and paintings as well as highlights from the Gallery's extensive collection of variant impressions of Weber's important color woodcuts, many of which were gifts from Mr. and Mrs. Jack Vanderryn. The Gallery pub-

lished an illustrated brochure to accompany the installation, supported by The Circle of the National Gallery.

The Fantastic in Renaissance Prints and Drawings (6 February to 16 April 2000) explored the stranger conjurings of the Renaissance imagination, extending from demons and dragons to the witty satires of Pieter Bruegel the Elder. Included were some fifty objects drawn from the permanent collection and one important loan from Jacob and Ruth Kainen, Jan Muller's *Fortune Showing Its Blindness*.

Martin Johnson Heade (13 February to 7 May 2000) gathered more than seventy paintings by this peripatetic nineteenth-century American artist—New England seascapes, tropical landscapes, South American hummingbirds and orchids, lush magnolias from his late years in Florida. Organized by the Museum of Fine Arts, Boston, the exhibition was made possible by The Henry Luce Foundation and the Vira I. Heinz Endowment. The showing in Washington was supported by The Circle of the National Gallery.

Carleton Watkins: The Art of Perception (20 February to 7 May 2000) featured the work of a pioneering landscape photographer, whose sublime images of the West, created in the nineteenth century when photography was a new medium, reflect a modern aesthetic. Organized by the San Francisco Museum of Modern Art with the Metropolitan Museum of Art, the exhibition was supported by The Henry Luce Foundation, Inc., and the National Endowment for the Humanities.

Twentieth-Century American Art: The Ebsworth Collection (5 March to 11 June 2000) showcased the superb representation of American modernist art in the collection of Mr. and Mrs. Barney A. Ebsworth. Many of the paintings are well known—Edward Hopper's *Chop Suey*, Charles Sheeler's *Classic Landscape*, Georgia O'Keeffe's *Music—Pink and Blue No. 1*—while other exceptional works are less familiar to visitors, including Suzy Frelinghuysen's *Composition* and Louis O. Guglielmi's *Mental Geography*. The exhibition traveled to the Seattle



At the landmark exhibition *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages*, visitors were able to compare the artist's figures of Saint Anne, both in a fragmentary limewood version (foreground) and in a monumental sandstone carving (background) for which the National Gallery of Art created a stylized niche to suggest the original architectural context in which the work would have been seen.

Art Museum following its showing at the National Gallery.

O'Keeffe on Paper (9 April to 9 July 2000), organized by the Gallery and the Georgia O'Keeffe Museum in Santa Fe,

celebrated the recent publication of the two-volume O'Keeffe catalogue raisonné by the National Gallery, The Georgia O'Keeffe Foundation, and Yale University Press. More than fifty water-

colors, pastels, and charcoals by the artist offered fresh insights into this distinctive aspect of her oeuvre. The exhibition was made possible by The Henry Luce Foundation, The Georgia O'Keeffe

6 August 2000) was the third exhibition in the Dutch Cabinet Galleries sponsored by Shell Oil Company Foundation. Organized with the Dulwich Picture Gallery, London, and the Mauritshuis, The Hague, the show included thirty-four paintings by Dou, Rembrandt's first pupil, who had been famous for the refinement of his images. The Gallery published a scholarly catalogue and an illustrated brochure, made possible by Juliet and Lee Folger/The Folger Fund.

Raphael and His Circle: Drawings from Windsor Castle (14 May to 23 July 2000), organized by the Royal Library at Windsor Castle, revealed the exemplary skill and influence of this Renaissance master by showing his drawings alongside sheets both by older artists who shaped his early work and by assistants who spread his style throughout Italy. Highlights included twenty-one exquisite drawings by Raphael himself as well as sheets by Perugino, Lucas Signorelli, Giulio Romano, and Caravaggio.

The Triumph of the Baroque: Architecture in Europe, 1600–1750 (21 May to 9 October 2000) was a dramatic installation of twenty-seven original architectural models and forty related paintings, prints, drawings, and medals. Among the most spectacular was the grand, gilded model for the Smol'ny Convent in St. Petersburg. Other models were for Amsterdam's town hall, Rome's Trevi Fountain, and London's St-Martin-in-the-Fields. This exhibition was organized by the National Gallery, the Palazzo Grassi in Venice, the Montreal Museum of Fine Arts, and the Musée des Beaux-Arts in Marseille. It was made possible by EduCap Inc., with additional support from Juliet and Lee Folger/The Folger Fund; early support for research and educational programs was provided by the Samuel H. Kress Foundation. The Gallery produced an illustrated brochure and an audio tour.

The Impressionists at Argenteuil (28 May to 20 August 2000) was organized by the National Gallery and the Wadsworth Atheneum Museum of Art, Hartford, and was made possible by United Technologies Corporation. Bringing together more than fifty dazzling paintings from

around the world, many of them rarely seen outside their private collections, the exhibition revealed the importance of the small town of Argenteuil to the groundbreaking work of Claude Monet and his contemporaries. The Gallery produced a catalogue, brochure, and an audio tour narrated by the director. The exhibition traveled to the Wadsworth after its showing in Washington.

Drawings and Prints from the Permanent Collection (18 June to 15 October 2000) was a four-part installation. "Eighteenth-Century Drawings from the Chanler Bequest" celebrated Gertrude Laughlin Chanler's major gift of her drawings and her designation as a founding benefactor of prints and drawings. "Through the Window: Framing and Meaning," which included Renaissance and baroque prints and illustrated books, was inspired by a theme from the Dou exhibition. "Prints and Drawings from the Gaillard F. Ravenel and Frances P. Smyth-Ravenel Bequest" was a tribute to the eclectic and highly personal collecting of two devoted Gallery employees. "Prints and Proofs by Richard Diebenkorn" provided an overview of this important American artist's print oeuvre, including several unique working proofs.

Small Northern European Portraits from the Walters Art Gallery, Baltimore (17 September to 21 December 2000) was also presented this year in the Dutch Cabinet Galleries. This exhibition consisted of more than forty portraits—paintings and miniatures; manuscripts, books, and prints; medals and sculpture—created between the fifteenth and seventeenth centuries. Joining works from the Walters were objects from the National Gallery, the Smithsonian's American Art Museum, and private lenders. The Gallery produced an illustrated booklet, made possible by Juliet and Lee Folger/The Folger Fund.

During the fiscal year 286 lenders from twenty-one countries and twenty-six states loaned 1,483 works of art to exhibitions at the National Gallery of Art. For a complete list of lenders, please see pages 67–68 of this report.

Foundation, and the National Advisory Council of the Georgia O'Keeffe Museum.

Gerrit Dou (1613–1675): Master Painter in the Age of Rembrandt (16 April to

Public Programs

Art education programs at the National Gallery reached more than 13 million children, students, and adult learners and nearly 12 million computer users around the world in fiscal year 2000. Reflecting the variety of Gallery audiences, programs ranged from local high school institutes to interactive Web publications on an acclaimed international Web site. Educational materials, from slides and books to CD-ROMs and videotapes, were offered through free loan and computer access.

Technology-based initiatives significantly expanded the Gallery's educational reach. One of the most exciting was the Gallery's new Web site for children, *NGAkids*, which in its first month online registered over 450,000 page hits and was selected as "Site of the Day" by *Britannica.com*, "Site of the Week" by *Yahooligans*, and "Cool Site" by *USAToday.com*. It earned accolades from the Associated Press, the *New York Times*, *CNN.com*, *The Scout Report*, and other national media. The site opened with six features on works of art in the collection, including information on the object and the artist as well as games, puzzles, and activities. The site also featured "Lizzy and Gordon Visit the Sculpture Garden," an animated musical adventure written by children's author Susan Finley.

In-depth studies of artists, accounting for over 2 million page hits on the Gallery's Web site in fiscal year 2000, included 170,000 page hits on the new Vermeer feature. Audiences also continued to access online Gallery Guides in hits exceeding 9 million. The online Gallery Guides and in-depth features were cited in *Forbes* magazine as the highlights of the Gallery's Web site.

The videodisc *European Art from the National Gallery of Art* was completed with support from the Annenberg Foundation. Copies of the program, which treats 2,800 paintings, sculpture, prints, and drawings from the fourteenth through the twentieth century, were awarded to 530 educational organizations designated by members of

Congress. The program's introduction, narrated by the Gallery's director, was also produced as a videotape.

An interactive satellite television program coproduced with the Massachusetts Consortium for Educational Telecommunications presented the Gallery's new Sculpture Garden to schools in twenty-two states. The program featured interviews with curators, conservators, and architects, broadcast simultaneously to the students and then made available on videotape.

The Gallery's long-term loan of education materials to media education centers throughout the country was revised. Distance learning programs of slides, teaching packets, videotapes, books, and CD-ROMs accounted for 160,000 showings to varied audiences totaling 11,000,000 viewers. Art information staff served more than 2 million people at the Gallery's information desks and through the institution's public inquiry program.

Inside the Gallery, about 60,000 students, teachers, and families and 100,000 adults participated in public programs. "Stories in Art," a new program for visitors ages four and up, uses children's books as a source for discussing works of art. More than 1,500 children enjoyed sessions such as "Costumes in Art" and "Festive Feasts and Other Earthly Delights." The children's film program and an international "Filmfest DC for Kids," held at the Gallery, had 2,200 and 3,800 viewers, respectively. Multiple-visit school programs included "Art Around the Corner," serving 420 students and teachers from four elementary schools in Washington, DC, and the "Conservation Project," involving 370 students and teachers from six middle schools in Fairfax County, Virginia. The Gallery's High School Institute offered twenty-two local students the chance to shadow staff members throughout the institution, exploring museum careers; provided eighteen others Saturday studies of the American collection galleries for ten weeks; and engaged 400 more students in day trips. More than 50,000 school children took 3,000 tours of the

Gallery led by 150 docents. "The Beat Generation and Beyond: American Art of the 1950s and 1960s" was the subject of the Teacher Institute, a six-day session of lectures, discussion groups, tours, and other initiatives offered three times during summer months and attended by 160 educators, K-12, from around the world. Single-session teacher workshops offered insights on special exhibitions to roughly 500 individuals.

About 100,000 adults attended public gallery talks, tours, lectures, and panels. In addition to regularly scheduled collection and exhibition tours, the Gallery offered two lecture series on exhibitions of impressionist paintings and baroque architecture, and two symposia related to exhibitions on Chinese archeology and Anthony van Dyck, the latter organized with the Embassy of Belgium. "Conversations with Artists" featured Chuck Close, "Conversations with Collectors," Barney Ebsworth. Docent lectures included eight on British painting and ancient mythology, and a twenty-six-lecture series on European and American art, all open to the public. Scholars were invited to the Gallery to discuss the Carracci drawings and Dou exhibitions. Thirty Sunday lectures were presented, including the Andrew W. Mellon Lectures in the Fine Arts, delivered by Malcolm Bell III.

More than ninety educational publications included family guides and activity brochures, teaching materials; a timeline to accompany the award winning teaching packet *Art since 1950*; and a guide to the new Italian Cabinet Galleries. Postcard tours for adults and families, a new offering available at the Gallery's information desks, introduced the American and twentieth-century collections to self-guiding visitors.

The Gallery continued its year-round schedule of weekend film series organized by film scholars on topics relating to exhibitions and the history of film as an art form. Special film series focused on major film collections and efforts to preserve and restore them. Topics included "Bernardo Bertolucci," "Homage: Luis Buñuel at 100," "Man with a Movie Camera: Robert Kramer,"

and "Treasures of American Film Archives." A special event honored film preservation projects supported by The Pew Charitable Trusts, the National Endowment for the Arts, and the National Film Preservation Foundation.

Highlights of the 58th season of weekly concerts, which ran from 3 October 1999 through 25 June 2000, included performances by the Tokyo String Quartet, pianist Menahem Pressler, violinist James Buswell, baritone Wolfgang Holzmair, the Butch Thompson Trio, and the Christmas concert by the Washington Men's Camerata. The National Gallery Orchestra played its traditional New Year's concert to an overflow audience of approximately six hundred. The American Music Festival, dedicated to the exhibition *Twentieth-Century American Art: The Ebsworth Collection*, included the first Washington performances of Eric Ewazen's "Roaring Fork," played by the National Gallery Chamber Players Wind Quintet; and Benjamin Lees' "Sonata for Two Pianos," played by Shawn Daly and Joe Galyon. James Dick performed the world premiere of the piano solo version of "The Birth of Shiva Fantasy" by Dan Welcher. Excerpts from Gallery concerts were broadcast nationally on NPR's "Performance Today" and were included once a month since January 2000 on WGMS-FM in a series called "Front Row Washington." WGMS-FM also previews upcoming concerts on "This Week at the National Gallery of Art." Gallery concerts were reviewed nineteen times in the *Washington Post* and were the subject of nine photo previews. Thirty-eight concerts were presented, supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional subvention from the Ann and Gordon Getty Foundation.

Collection Management and Conservation

Construction of the new ground floor sculpture galleries continued, requiring the movement of about eight hundred works of art from public view into tem-

porary storage. Installation of the baroque architectural models exhibition also displaced many collection objects, including the West Garden Court fountain. Exhibitions at the Gallery required the movement of more than one thousand works of art and the coordination of complex travel arrangements for more than two hundred couriers of works to or from Washington. Around eight hundred outgoing loans of Gallery objects were packed, shipped, and delivered to two hundred sites. Nearly five hundred other works were moved to a recently acquired off-site storage facility, filling it to 75 percent capacity. The Gallery processed a total of 2,577 incoming and 2,625 outgoing works for various considerations and handled 8,814 movements of art. The annual inventory recorded 6,536 paintings, sculpture, and decorative arts and 8,088 works on paper. The Maryland Institute College of Art sponsored nine Israeli students who came to the Gallery to copy works of art. A total of forty-five copyist permits were issued this year.

Among the more significant loans were seventy-one French paintings to the Los Angeles Museum of Art; works by Botticelli and Verocchio to an exhibition at the National Gallery, London; and four important paintings by Van Dyck to the Royal Academy of Arts in London.

Painting conservators completed fifteen major treatments, six of them on recent acquisitions, including Jacob Maris' *View of the Mill and Bridge*, Narcisse Diaz de la Peña's *Edge of the Forest*, Claude-Joseph Vernet's *Shipwreck*, and Jan Brueghel the Elder's *River Landscape*; technical study of Luis Meléndez' *Still Life with Figs and Bread* revealed numerous pentimenti, while study of Sanford Gifford's *Siout, Egypt*, compared the color spectrum of the inpainting with that of the original paint. Treatments were also performed on Nicolaes Maes' *Old Woman Dozing Over a Book*, Carpaccio's *Madonna and Child*, and Cuypp's *Maas at Doordrecht*. Varnish removal significantly improved the appearance of Rubens' *Meeting of Abraham and Melchizedek*, Chardin's

Young Governess, Ruisdael's *Forest Scene*, Domenico Fetti's *Veil of Veronica*, Edouard Gaertner's *City Hall*, and Lyonel Feiniger's *Bicycle Race*. Other treatments focused on Neroccio de' Landi's *Portrait of a Lady*, Bernardo Cavallino's *Galatea*, Charles Ingham's *Cora Livingston*, Derain's *Marie Harriman*, and three canvases by Rothko, *Seagram Mural 1958* and two untitled works from 1948 and 1958. In addition, staff carried out 23 major and 654 minor examinations and 320 minor treatments.

Object conservators undertook more than two thousand examinations and three hundred treatments of works in the Sculpture Garden. Technical examinations, including x-radiography and ultraviolet photography, were completed on forty sculptures in the Mellon bequest of Degas wax, bronze, and plaster works as well as nineteenth-century *anamalier* figures. A "Save America's Treasures" grant supported conservation of large-scale sculpture such as David Smith's *Circles I-III*. Conservators provided 965 examinations and 79 treatments for exhibitions of Chinese archaeology, Riemenschneider, and the Ebsworth and Mellon collections, and for the fiscal year 2001 art nouveau show. A three-year Mellon research project on the polychrome terra cotta *Bust of a Nobleman* by Vincenzo Onofri was completed. A complementary study of Renaissance terra cotta sculpture focused on the *Madonna and Child* tondo by Andrea della Robbia.

In paper conservation a two-year project to treat 250 watercolors in the Gallery's Index of American Design was begun, thanks to a "Save America's Treasures" grant. Other works receiving treatment included Degas' etching *Mary Cassatt at the Louvre*, Giacometti's drawing *Annette Sewing*, and Jean-Baptiste Deshayes' oil on paper *Herdsmen Driving Cattle*. In support of exhibitions, conservators treated a number of prints in the Max Weber show and in the Jackson Collection; examined fifty-four pastels in *O'Keefe on Paper*, also contributing a technical essay to the catalogue; and completed sixty-eight major treatments

for the fiscal year 2001 show *Modern Art in America*. In all, conservators handled 115 major and 287 minor treatments and almost 2,000 examinations. Technical research on O'Keeffe's works on paper, using the Gallery's paper sample archive, provided pivotal evidence to support the findings of the recently published catalogue raisonné.

In addition to the examination and treatment of textiles at the Gallery, the conservator coordinated a project to photograph works in the collection, helped develop appropriate housing and storage for Eve Hesse's *Test Piece for "Contingent,"* and worked on the relocation of the textile storage facilities and conservation laboratory.

Gallery scientists completed their comprehensive study of urea-aldehyde retouching paints. The study was published and presented at an international conference. A manufacturer of artists' paints is now marketing retouching paints modeled on this research, and an increasing number of conservators are beginning to use the paints.

The study of protective coating systems for outdoor bronze sculpture and ornament was completed and the final report submitted to the National Center for Preservation Technology and Training. Research into bronze casting practices and materials was carried out, and x-ray fluorescence spectrometry was used to examine works in the collection. The Culpeper Fellow continued research on the role of gelatin sizing in the durability of paper, collaborating with scientists at the Library of Congress. A study of the effects of cleaning solvents on oil paint films continued, with funding from the Netherlands Organization for Scientific Research. Technical examination of Rothko's "multiform" work from 1947–1949 helped characterize the artist's use and abandonment of certain pigments. Paint medium analysis was performed on paintings by Zoppo, Van Eyck, Tura, Ercole de' Roberti, Still, Chagall, Blake, and Dove; some of this work was done with conservators at the Phillips Collection and the Hirshhorn Museum. Fifteen commercial products used as artists' media were also ana-

lyzed and evaluated. For systematic catalogues, scientists identified the wood in Italian panel paintings and analyzed Flemish paintings at the Gallery and the Royal Collection, London. Technical study of Rembrandt's *Apostle Paul* was carried out to aid conservation treatment. Analytical support was provided for the conservation/art history CASVA fellows' research on German expressionist frames, using light microscopy and scanning electron microscopy/energy dispersive x-ray spectroscopy. Senior visiting research fellow Roy Berns used reflectance spectrophotometry and digital image analysis to create nonmetameric matches for retouching and to characterize the optical properties of picture varnishes. Senior visiting scientist Michael Schilling worked on the identification of organic binders. A computerized database was created to organize the archives of more than two thousand microscopic paint samples, and the collection of paint cross sections was inventoried. The Gallery purchased several new analytical instruments, including an energy dispersive spectrometer (with support from The Circle of the National Gallery), a Fourier-transform infrared microspectrometer, a rheometer, and a differential scanning calorimeter.

All Gallery exhibitions receive conservation support, but several required an unusual degree of involvement. Gallery conservators, working closely with the registrar's staff, assumed responsibility for the handling, installation, and packing of works in *The Golden Age of Chinese Archaeology* beyond the showing in Washington, the Museum of Fine Arts in Houston, and the Asian Art Museum in San Francisco. Other demanding exhibitions were *Riemenschneider* and *Triumph of the Baroque*. Conservators and registrars participated in early planning for the fiscal year 2001 art nouveau exhibition to ensure the safe transport of more than a thousand objects. Matters and framers as well as frame conservators prepared myriad graphic works for exhibition, developed new mounts for installation of books and posters, and designed silica-gel packages

to provide protection and support for shipment of panel paintings.

One of the most important contributions of Gallery conservators and scientists, in addition to providing expert care for works of art, is their participation in professional meetings and publications. A record of Gallery staff publications on page 77 includes numerous technical papers that make available the results of research undertaken at the Gallery, which support and enhance conservation practices around the world.

Resources for Scholarly Research

The National Gallery has assumed a leadership role among institutions committed to World War II-era provenance research. At the Vilnius International Forum on Holocaust Era Assets the Gallery's delegate discussed efforts to publish the provenance of paintings in American museum collections. Stuart Eizenstat, the keynote speaker, acknowledged the Gallery for its thorough research and for giving transparent access to collection information. The Presidential Advisory Commission on Holocaust Assets in the United States has also praised the Gallery's approach. Having completed its review of paintings in the collection for evidence of unreturned art, the Gallery this year began a review of European sculpture. Files and records are updated daily to document the collection as completely as possible. In addition, the Gallery strengthened the Munich Central Collecting Point negative archive, adding 3,000 entries so that more than 15,000 works of art are now referenced in the electronic finding aid and assisting a record number of provenance researchers from around the world. With complete known provenance information for all paintings and sculpture in its collection available on its Web site, www.nga.gov, the Gallery this year enhanced the site's search capability and created a page dedicated to World War II resources.

The Gallery Archives acquired sub-

stantial documentary material this year. Photographer Dennis Brack donated more than six hundred slides taken in 1977 and 1978 in association with the completion of the East Building and installation of the art commissions; included were images of Henry Moore, Tony Caro, Paul Mellon, and I. M. Pei that are new to archival holdings. Engineer Jesse Darden transferred more than two hundred architectural drawings of Gallery building systems and projects. Noncurrent records with long-term historical value were also regularly transferred to the archives from other Gallery offices.

The Circle of the National Gallery of Art provided a grant for the organization and preservation of John Rewald's Cézanne catalogue raisonné files. His research materials include important source documents relating to the impressionists and postimpressionists, which Rewald assembled during his pre-World War II research in Europe. Archivists completed a project to assess the condition of historical negatives and to identify unique and significant images that had not been printed before. The survey found that with few exceptions the negatives are in excellent condition. The project also brought to light previously obscure photographs of Paul Mellon, David Finley, John Walker, Chester Dale, Mrs. Nikita Khrushchev, Jacqueline Kennedy Onassis, and others associated with the Gallery's history. A coordinated system to identify and digitize the most valuable color slides of historic events was implemented to improve access and to permit long-term preservation through cold storage. Cold storage for preservation of film materials was also expanded and improved. Digitized slides and exhibition installation images are among the materials that have been preserved in this way. Tape recordings of Sunday lectures and other public programs, concert programs, and exhibition files were among the historical materials organized and described, preparing them for research use. Archivists also processed more than 350 architectural drawings.

The library strengthened its research

An anonymous photograph of Théophile Steinlen with one of his cats, c. 1896, was a recent acquisition for the photographic archives.

collections through gifts and purchases. The Circle of the National Gallery of Art funded the purchase of four important eighteenth- and nineteenth-century titles on the history and description of cities and regions in the Netherlands; and five beautifully illustrated German volumes from the sixteenth through the eighteenth century. One of the latter, Ulrich Pinder's *Speculum Passionis Domini Nostri Jesu Christi* (1519), is considered among the finest woodcut books of the time, with full-page illustrations by Hans Schäufelein and two plates by Hans Baldung Grien. Funds from C. Wesley and Jacqueline Peebles enabled the purchase of a rare edition of Livy's *Latinae historiae principis decades tres . . .* (1549), with handwritten annotations and marginal drawings of the figures in



contemporary costume with architectural settings, weapons, and other accoutrements of mid-sixteenth-century life. The J. Paul Getty Fund in honor of Franklin D. Murphy provided for the purchase of *Notitia dignitatum* (1552) and Jacques Francquart's *Pompa fvinebris optimi potentissimiq[ue] principis Alberti Pii, Archdvcis Avstria ...* (1623). The New Century Fund supported the acquisition of an important catalogue raisonné, *Les peintures de Charles Le Brun et d'Eustache Le Sueur qui sont dans l'hôtel Chastelet ...* (1740). Resources for the study of photography were greatly enhanced by the addition of two collections totaling nearly four thousand titles: complementing the purchase of Van Deren and Joan Coke's library was the gift of Harvey J. Shipley Miller and J. Randall

Plummer. The library is grateful for the generous donations of many individuals, especially Winthrop and Jeanne Faulkner, Ruth Fine, Mark Samuels Lasner, Mr. and Mrs. Milton Rose, Steven M. Umin, and the late Paul Mellon, Frances P. Smyth-Ravenel, and Bradbury Thompson.

Published this year, *The Patricia G. England Collection of Fine Press and Artists' Books* highlighted a special aspect of the library's holdings. The Cicognara Library cataloguing project, supported by a grant from the Samuel H. Kress Foundation, now includes more than 2,200 records, which are available worldwide through the library's online catalogue. In fiscal year 2000 the library acquired 11,367 volumes, admitted 3,677 visitors, conducted 712 orienta-

tions, answered 19,021 reference inquiries, and shared 3,612 volumes with other institutions via interlibrary loan.

Books from the library's collection were included in several exhibitions, among them Vermeer's *Art of Painting* at the Gallery, which featured three seventeenth-century Dutch volumes. Loaned to the Palazzo Grassi for *Triumph of the Baroque* were Gaetano Chiaveri's *Breve discorso* (1767) and *Breve discorso in difesa della cupola di S. Pietro ...* (1744). The Hood Museum of Art, Dartmouth College, borrowed Paolo Giovio's *Elogia virorum bellica virtute illustrium* (1575) and Giovanni Paolo Lomazzo's *Idea del tempio della pittura ...* (1590). Volume 2 of *Tableaux Modernes* from the Hôtel Drouot, Paris, 25 February 1878, was

lent to the Dallas Museum of Art for its exhibition *Degas to Picasso*.

The photographic archives was again fortunate to receive a generous grant from the Samuel H. Kress Foundation. This two-year grant supported a photograph conservator to assess the collection's most pressing conservation needs and to begin treatment; more than 1,600 photographs and 55 broken glass negatives were treated, and improvements were made in housing and handling vintage photographs and albums. The archives acquired 14,463 photographs, 13,648 microform images, and 20 nineteenth-century albums. The collection now comprises 9,567,090 images. Longtime donors continued to make gifts that greatly enhance archival holdings: Professor William Brumfield's photographs of Russian architecture and Professor John O'Brien's images of seventeenth- and eighteenth-century European drawings add unique items to the collection. Among acquisitions were a rare photograph album with views of the 1889 Exposition Universelle in Paris, including the just-completed Eiffel Tower; and a vintage photograph of the French artist Théophile Steinlen in his studio holding one of his famous Persian cats.

The slide library's database now provides records for almost 73,000 images, nearly 40 percent of the total holdings of 186,000 slides. Of these, about 26,000 slides circulated, 15 percent of them to public borrowers. Access to the database was made available to other visual image collections for reference purposes. The public lending guide was downloaded from the Gallery Web site more than five hundred times in addition to many requests by mail. Notable gifts to the slide library included Richard Eisinger's donation of slides of the Edward G. Robinson Collection from the estate of his father, who served as legal counsel to Mrs. Robinson; and Elaine Mead Murphy's presentation of the largest public archive of the work of her father, Roderick Fletcher Mead. Other significant gifts were made by the Sid Richardson Collection of Western Art, the Cleveland Museum of Art, the

Museum of Fine Arts in Houston, the Art Institute of Chicago, and the Philadelphia Museum of Art. Ongoing efforts to build in-depth holdings of museum collections were rewarded by the acquisition of slides from the National Gallery of Victoria, Melbourne; Alte and Neue Pinakothek, Munich; Kunsthalle, Hamburg; Stedelijk Museum, Amsterdam; and Kunstmuseum Basel.

The publishing arm of the National Gallery produced a great variety of scholarly catalogues as well as specialized materials both for the Web site and for print publication. In addition to six major exhibition catalogues, the Gallery published one systematic catalogue, one volume in the Studies in the History of Art series, and one special collection book for the library (listed on page 76); it also produced five brochures, a bimonthly calendar of events, two development *Bulletins*, annual reports for the National Gallery and for the Center for Advanced Study in the Visual Arts, a tote bag for the Center's twentieth anniversary, five press kits, object labels and wall texts for all exhibitions, myriad invitations and flyers.

The Web site continued to flourish. Visits to the site increased steadily, from about 9,000 visits per day in October 1999 to around 14,000 per day in September 2000. Projects of particular note were the launching of a popular children's feature, *NGAkids*, online tours of the Stieglitz collection of photographs, a searchable descriptive list of all past exhibitions at the Gallery, the ability to search the library catalogue, and links to current Gallery vacancy announcements. Special features were produced for seven exhibitions (*Riemenschneider, Carracci, Enduring Legacy, Watkins, Dou, Heade, and Triumph of the Baroque*), print brochures were redesigned for the Web for four other exhibitions (*China, Vermeer, Weber, and Argentcuil*), and the Gallery Shops pages were enhanced and expanded dramatically.

A special design award, named for the Gallery's late editor-in-chief, Frances P. Smyth-Ravenel, was given by the American Association of Museums to

the *Georgia O'Keeffe* catalogue raisonné, copublished with Yale University Press and the Georgia O'Keeffe Foundation.

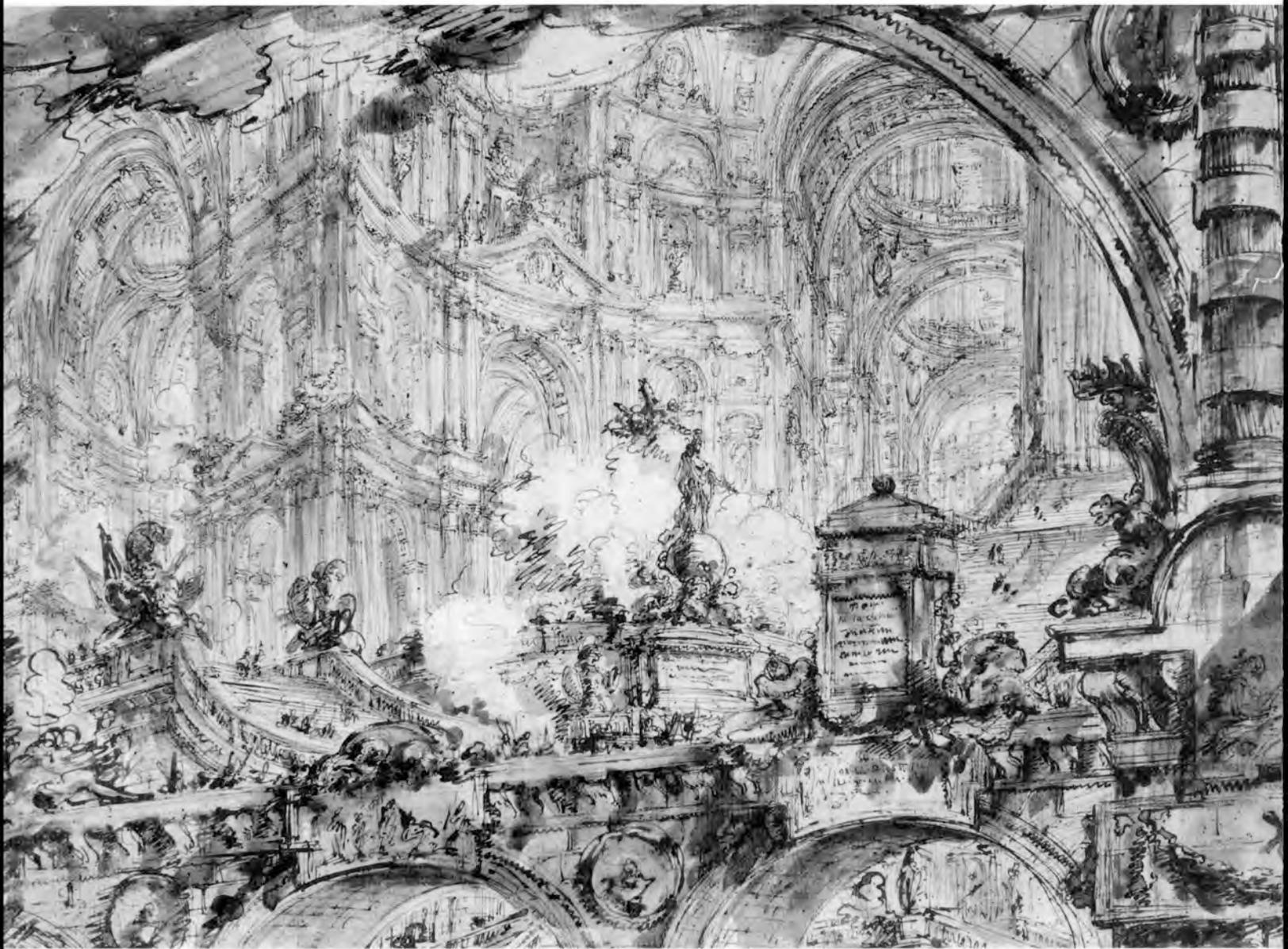
The Center for Advanced Study in the Visual Arts

The Center sponsors scholarship in four major program areas: fellowships, research, meetings, and publications. The resident community of scholars at the Center in 1999–2000 included individuals from France, Germany, Italy, the People's Republic of China, Russia, the United Kingdom, and the United States (see page 84 for a list of members). Fellows studied topics ranging from modern Japanese architecture to the building and decorating of late medieval abbey and cathedral towns. Four long-term research projects included development of the National Gallery's photographic archive of pre-1800 Italian architectural drawings; production of an illustrated glossary of landscape vocabulary in America from the colonial period to the mid-nineteenth century; publication of a guide to documentary sources for the art history and archaeology of the Andes; and creation of a bibliography of the technology and tools of luxury objects in the ancient world.

The Center sponsored two symposia this past year: "Large Bronzes in the Renaissance," made possible by the Samuel H. Kress Foundation and The Andrew W. Mellon Foundation; and "Tilman Riemenschneider: A Late Medieval Master Sculptor," supported by The Andrew W. Mellon Foundation. Other meetings included "The Practice of Advanced Research in Art History Today," cosponsored with the Association of Research Institutes in Art History and the Research Institutes in the History of Art; and the annual curatorial/conservation colloquy on "Antonio Pollaiuolo's *Battle of the Naked Men*." Among informal meetings were "Reports on the Samuel H. Kress/Ailsa Mellon Bruce Paired Fellowships in Art History and Archaeology" and "The *camera lucida* in the History of Drawing." Lectures addressed the history of perspective and the reconstruction of the historical and

archaeological context of a looted treasure of Greek silver from Morgantina. One informal presentation of research focused on the English garden Great Dixter.

One volume in the symposium series *Studies in the History of Art* was published this past year: *Olmec Art and Archaeology in Mesoamerica*. For a complete description of the Center's activities, see *Center 20: Record of Activities and Research Programs, June 1999–May 2000*.





TREASURER'S REPORT

As fiscal year 2000 began, the National Gallery of Art received Paul Mellon's final legacy of support. Mr. Mellon's dedication to the National Gallery for nearly sixty years—as founding benefactor, trustee, president, chairman, and finally honorary trustee—will be forever remembered through the endowment he established for art acquisition, education, the Gallery Archives, and the Center for Advanced Study in the Visual Arts. Mr. Mellon's generosity exemplifies the successful partnership of the private and public sectors that has sustained the National Gallery.

The Gallery is grateful to the President of the United States and to the Congress for the ongoing appropriations of federal funds that have allowed the Gallery to flourish over the years since its founding. These funds provide critical support for the efficient operations and maintenance of the Gallery and the protection and care of the nation's art collection.

Appropriated federal funds in fiscal year 2000 supported various expenditures, including increases in salaries and fringe benefits for Gallery employees as well as the supply, utility, and maintenance expenses for the new Sculpture

Garden, which opened in 1999. Federal renovation funds supported several major capital projects, including completion of the building automation/energy management system, repair of the West Building Mall steps, progress toward completion of the fire protection system, and continuation of the repair and restoration of both the East and West Buildings. The Gallery proceeded with its expanded program of capital projects, including the comprehensive master facilities plan that has been designed to address needed improvements to our galleries and public spaces and to provide for restoring both buildings over a ten- to twelve-year period.

The federal government, through the indemnity program of the Federal Council on the Arts and the Humanities, is a major factor in the international component of the Gallery's exhibitions program. In fiscal year 2000 federal indemnity was provided for five special exhibitions, enabling the Gallery to borrow a great number of masterworks from public and private collections around the world to present in carefully selected exhibitions, an undertaking that would simply not have been possi-

ble without this support. Fiscal year 2000 opened with the exhibition *Tilman Riemenschneider: Master Sculptor of the Late Middle Ages* and included other major exhibitions such as *The Impressionists at Argenteuil*, *The Triumph of the Baroque: Architecture in Europe, 1600–1750*, and *Martin Johnson Heade*.

The Gallery welcomed some 5.2 million visitors in fiscal year 2000.

Operating Results

Operating revenue in fiscal year 2000 totaled \$139.1 million, an increase of \$34.9 million, or 33.6 percent, over the previous year. Most of this growth occurred as a result of continued increases in annual giving and the receipt of several large bequests. The National Gallery's investment portfolio continued to benefit from a robust financial market and returned 12.1 percent in fiscal year 2000. A portion of the total investment return is designated annually to support operations, while the remainder, \$36.5 million in fiscal year 2000, was reinvested for the future. Nonoperating support, including gifts and grants designated for special purposes, art acquisitions, and endowment funds, increased in 2000 by \$42.3 million when compared with the prior year, thanks to several large bequests.

Operating expenses of \$95.5 million for fiscal year 2000 were 3.2 percent lower than the previous year, mainly owing to decreases in the organizational costs of several large exhibitions and Gallery shop expenses. Federal appropriated funds totaling \$68.9 million were used for the operation, maintenance, and renovation of the Gallery.

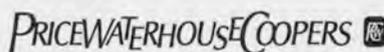
Statement of Financial Position

The Gallery's financial position continued to strengthen, with net assets increasing \$111.3 million, or 18.9 percent, during fiscal year 2000. This was largely due to the continued strong performance of the investment portfolio compared with fiscal year 1999 and the ongoing successes of the Gallery's development efforts resulting in gifts and grants. The investment portfolio, which includes funds for operations, special

purpose funds, and endowment funds, increased \$105.2 million in fiscal year 2000 to more than \$561.5 million by 30 September 2000. Deferred charges increased in fiscal year 2000, owing to costs associated with a large exhibition opening early in the next fiscal year.

The auditor's report and the statements of financial position, activities, and cash flows for the National Gallery of Art for the years ended 30 September 2000 and 1999 are presented on the following pages.

James E. Duff
Treasurer



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1900 K Street, N.W.
Washington, DC 20006-1110
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Report of Independent Accountants

To the Board of Trustees of
The National Gallery of Art

In our opinion, the accompanying statements of financial position and the related statements of activities and cash flows present fairly, in all material respects, the financial position of the National Gallery of Art (the Gallery) as of September 30, 2000, and the changes in its net assets and its cash flows for the year then ended in conformity with accounting principles generally accepted in the United States of America. These financial statements are the responsibility of the Gallery's management; our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Gallery's 1999 financial statements. In our report dated January 6, 2000 we expressed an unqualified opinion on those financial statements. We conducted our audit of these financial statements in accordance with auditing standards generally accepted in the United States of America and Government Auditing Standards issued by the Comptroller General of the United States, which 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, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for the opinion expressed above.

In accordance with Government Auditing Standards, we have also issued a report dated December 8, 2000, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.

PricewaterhouseCoopers LLP
December 8, 2000

STATEMENTS OF FINANCIAL POSITION
30 September 2000 and 1999

ASSETS

	<u>2000</u>	<u>1999</u>
Cash and cash equivalents, including interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury	\$ 16,580,817	\$ 15,170,105
Accounts receivable, net	4,329,121	3,112,548
Pledges receivable, net	10,841,263	8,433,867
Investments	561,470,731	456,228,754
Trusts held by others	8,638,675	7,693,843
Publications inventory, net	4,050,285	3,853,613
Deferred charges	1,522,679	993,179
Fixed assets, net	117,580,530	115,167,266
Art collections	—	—
TOTAL ASSETS	<u>\$725,014,101</u>	<u>\$610,653,175</u>

LIABILITIES AND NET ASSETS

Liabilities:

Accounts payable, accrued expenses, and undelivered orders	\$ 23,754,996	\$ 20,674,704
<i>Total liabilities</i>	<u>23,754,996</u>	<u>20,674,704</u>

Net assets:

Unrestricted		
Designated for collections and art purchases	18,419,773	17,512,875
Designated for special exhibitions	4,071,244	4,571,745
Designated for capital projects	29,133,841	27,758,828
Designated for education and public programs	20,957,541	20,796,593
Designated for other operating purposes	18,784,113	14,121,716
Designated for publications, including systematic catalogues	23,797,901	23,406,230
Designated for fixed assets	117,580,530	115,167,266
<i>Total unrestricted</i>	<u>232,744,943</u>	<u>223,335,253</u>
Temporarily restricted	166,464,895	122,071,223
Permanently restricted	302,049,267	244,571,995
<i>Total net assets</i>	<u>701,259,105</u>	<u>589,978,471</u>
TOTAL LIABILITIES AND NET ASSETS	<u>\$725,014,101</u>	<u>\$610,653,175</u>

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

**STATEMENTS OF ACTIVITIES
FOR THE YEAR ENDED 30 SEPTEMBER 2000
WITH SUMMARIZED FINANCIAL INFORMATION
FOR THE YEAR ENDED 30 SEPTEMBER 1999**

	<i>Unrestricted</i>	<i>Temporarily Restricted</i>	<i>Permanently Restricted</i>	<i>2000 Total</i>	<i>1999 Total</i>
OPERATING					
Support and revenue:					
U.S. government appropriation	\$ 58,291,035	\$ 3,026,000	\$ —	\$ 61,317,035	\$ 57,959,335
Gifts and grants	3,178,773	46,033,055	—	49,211,828	9,630,875
Gallery shops sales, net	10,514,099	—	—	10,514,099	19,008,271
Investment return designated for operations	2,811,841	13,777,000	—	16,588,841	15,456,192
Royalties and other income	1,420,038	—	—	1,420,038	2,060,815
	76,215,786	62,836,055	—	139,051,841	104,115,488
Net assets released from restrictions to fund operating expenses	14,507,330	(14,507,330)	—	—	—
TOTAL SUPPORT AND REVENUE	90,723,116	48,328,725	—	139,051,841	104,115,488
Operating expenses:					
Program services:					
Collections	25,937,472	—	—	25,937,472	24,011,022
Special exhibitions	14,647,569	—	—	14,647,569	16,707,594
Education, Gallery shops, and public programs	32,071,378	—	—	32,071,378	35,543,274
Editorial and photography	3,645,094	—	—	3,645,094	3,162,367
TOTAL PROGRAM SERVICES	76,301,513	—	—	76,301,513	79,424,257
Supporting services:					
General and administrative	16,549,818	—	—	16,549,818	15,203,466
Development	2,633,327	—	—	2,633,327	3,102,629
TOTAL SUPPORTING SERVICES	19,183,145	—	—	19,183,145	18,306,095
TOTAL EXPENSES	95,484,658	—	—	95,484,658	97,730,352
<i>(Decrease) increase in net assets from operating activities</i>	<i>(4,761,542)</i>	<i>48,328,725</i>	<i>—</i>	<i>43,567,183</i>	<i>6,385,136</i>
NON-OPERATING					
U.S. Government appropriation—no-year renovation funds	—	6,311,000	—	6,311,000	6,311,000
Non-operating gifts and grants	71,183	8,791,426	44,203,029	53,065,638	10,725,040
Bad debt losses	—	(156,497)	—	(156,497)	—
Changes in value of trusts held by others	(66,263)	16,237	943,556	893,530	1,003,072
Investment return in excess of amount designated for operations	9,450,911	14,792,175	12,330,687	36,573,773	41,135,195
Renovation and equipment expenditures	(2,483,597)	—	—	(2,483,597)	(1,958,946)
Net assets released from restrictions to fund non-operating activities	33,689,394	(33,689,394)	—	—	—
Change in net assets from non-operating activities before acquisitions of works of art	40,661,628	(3,935,053)	57,477,272	94,203,847	57,215,361
Acquisitions of works of art	(26,490,396)	—	—	(26,490,396)	(18,746,109)
<i>Increase in net assets</i>	<i>9,409,690</i>	<i>44,393,672</i>	<i>57,477,272</i>	<i>111,280,634</i>	<i>44,854,388</i>
NET ASSETS AT BEGINNING OF YEAR	223,335,253	122,071,223	244,571,995	589,978,471	545,124,083
NET ASSETS AT END OF YEAR	\$232,744,943	\$166,464,895	\$302,049,267	\$701,259,105	\$589,978,471

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

**STATEMENTS OF CASH FLOWS
FOR THE YEARS ENDED 30 SEPTEMBER 2000 AND 1999**

	2000	1999
CASH FLOWS FROM OPERATING ACTIVITIES:		
Increase in net assets	\$111,280,634	\$44,854,388
Adjustments to reconcile increase in net assets to net cash provided by operating activities:		
Depreciation and amortization	5,776,680	4,391,108
Amortization of discount on pledges receivable	(264,315)	(376,128)
Contributions and investment appreciation for permanently restricted investments	(51,842,959)	(11,907,698)
Realized gains on sale of investments	(45,743,667)	(25,545,694)
Unrealized losses (gains) on investments	7,929,534	(19,692,066)
Changes in value of trusts held by others	(944,832)	(1,141,213)
(Increase) decrease in accounts receivable, net	(1,216,573)	837,351
(Increase) decrease in pledges receivable, net	(2,143,081)	7,205,451
(Increase) decrease in publications inventory, net	(196,672)	384,942
(Increase) decrease in deferred charges	(529,500)	2,751,156
Increase (decrease) in accounts payable, accrued expenses and undelivered orders	3,080,292	(682,881)
NET CASH PROVIDED BY OPERATING ACTIVITIES	<u>25,185,541</u>	<u>1,078,716</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of investments	(407,903,410)	(424,438,116)
Proceeds from sale of investments	340,475,566	418,617,164
Purchase of fixed assets	(8,189,944)	(6,299,036)
NET CASH USED IN INVESTMENT ACTIVITIES	<u>(75,617,788)</u>	<u>(12,119,988)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:		
Contributions and investment appreciation for permanently restricted investments	51,842,959	11,907,698
NET CASH PROVIDED BY FINANCING ACTIVITIES	<u>51,842,959</u>	<u>11,907,698</u>
Net increase in cash and cash equivalents	1,410,712	866,426
Cash and cash equivalents, at beginning of year	15,170,105	14,303,679
Cash and cash equivalents, at end of year	<u>\$16,580,817</u>	<u>\$15,170,105</u>
Noncash investing activities:		
Donated investment securities	<u>\$2,347,402</u>	<u>\$1,480,036</u>

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

Notes to Financial Statements

I. Summary of significant accounting policies

GENERAL—The National Gallery of Art (the Gallery) receives an annual appropriation to cover its core programs as part of the budget approved annually by Congress and signed by the President of the United States. 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 "private.") All identified interfund transactions have been eliminated from the financial statements.

MEASURE OF OPERATIONS—The Gallery includes in its measure of operations all federal and private support and revenue and expenses that are integral to its core program services: collections; special exhibitions; education, Gallery shops, and public programs; and editorial and photography. The measure of operations excludes certain nonoperating activities such as nonoperating gifts and grants, investment return in excess of amounts designated for operations, and acquisitions of works of art.

The Gallery's Board of Trustees designates only a portion of the Gallery's cumulative investment return for support of current operations; the remainder is retained to support operations of future years and offset potential market declines. The amount designated (which is computed under the spending policy) and all interest income earned by investing cash in excess of daily requirements are used to support current operations (see Note 5).

SUMMARIZED FINANCIAL INFORMATION—The financial statements include certain summarized prior-year information in total only, 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 1999, 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 "multi-year and one-year" federal appropriations and all other resources, which are not subject to donor-imposed restrictions. Multi-year and

one-year federal appropriations that are not obligated or expended are retained by the Gallery in accordance with federal guidelines. At the discretion of the Gallery's Board of Trustees, private funds that are not expended for operating activities may be set aside in designated reserves and earmarked to cover future program costs or other contingencies.

- *Temporarily restricted* net assets carry specific donor-imposed restrictions on the expenditure or other use of the contributed funds. In addition, the Gallery's "no-year" federal appropriations for special exhibitions and for the repair, renovation, and restoration of its buildings are classified as temporarily restricted net assets.

Temporary restrictions may expire as a result of fulfillment of the donor's wishes or the passage of time. Net assets released from temporarily restricted net assets 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, which 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.

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, using a risk-free rate of return, after providing an allowance for uncollectibility.

INVESTMENTS—Investments are carried at fair value based on the last reported sales price at the end of the fiscal year or, in the absence of a reported sale, on 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 gift if received by donation). Dividend and interest income is 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 Note 5).

TRUSTS HELD BY OTHERS—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 trusts held by others" in the statement of activities.

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

DEFERRED CHARGES—Deferred charges represent expenses incurred in connection with future special exhibitions and other activities. Private expenses are recognized in the period in which the exhibition or activity occurs.

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. Building improvements, 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).

ART COLLECTIONS—The Gallery's art collections focus on 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. The Gallery does not deaccession any of its permanent collections.

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 labelled undelivered orders. This accounting treatment is used only for federal funds. Certain of these amounts will be capitalized in the following year.

UNEXPENDED APPROPRIATIONS—Unexpended appropriations represent the Gallery's liability for funds provided by congressional appropriations and consist of obligated funds,

unobligated funds, and unavailable authority. Obligated funds represent amounts designated for payment of goods and services ordered but not received, or for goods received and not yet paid for. Unobligated funds are generally available for current operations; however, there may be restrictions placed on the use of these amounts. Unobligated funds include amounts made available for multiple fiscal years and no-year appropriations that are available for an indefinite period of time. Unavailable authority includes amounts appropriated to the Gallery in prior fiscal years, which may not be used for current operations.

ACCRUED LEAVE—Annual leave is accrued as it is earned by employees and is included in personnel compensation and benefit costs. An unfunded liability as of the date of the financial statements is recognized for earned but unused annual leave by federal employees, since this annual leave will be paid from future federal appropriations when the leave is used by employees. The amount accrued is based on current pay of the employees.

EMPLOYEE BENEFITS—The Federal Accounting Standards Advisory Board issued Statement of Federal Financial Accounting Standards No. 5 (SSFAS No. 5), "Accounting for Liabilities of the Federal Government," which requires employing agencies to recognize the cost of pensions and other retirement benefits during their employees' active years of service. The pension expense recognized in the Gallery's financial statements is equal to the current service cost for the Gallery's employees for the accounting period less the amount contributed by the employees. The measurement of the pension service cost requires the use of an actuarial cost method and assumptions with factors applied by the Gallery. These factors are supplied by the Office of Personnel Management (OPM), the agency that administers the plan. The excess of the recognized pension expense over the amount contributed by the Gallery represents the amount being financed directly through the Civil Service Retirement and Disability Fund administered by OPM. This amount is considered imputed financing by the Gallery.

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. All 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 (see Note 11).

SSFAS No. 5 also requires that the Gallery

recognize a current-period expense for the future cost of postretirement health benefits and life insurance for its employees while they are still working. The Gallery accounts for and reports this expense in its financial statements in a manner similar to that used for pension expense, with the exception that employees and the Gallery do not make current contributions to fund these future benefits.

IMPUTED FINANCING SOURCES—In certain cases the operating costs of the Gallery are paid out of funds appropriated to other federal agencies. As an example, the law requires certain costs of retirement programs be paid by OPM and certain legal judgments against the Gallery be paid from the Judgment Fund maintained by Treasury. Costs that are identifiable to the Gallery and directly attributable to the Gallery's operations are paid by these federal agencies.

CONTRIBUTED SERVICES—The Gallery has volunteers who provide assistance in various departments. Such contributed services do not meet the criteria for recognition of contributed services contained in Statement of Financial Accounting Standards 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. Certain costs including depreciation, utilities, building maintenance, security, and other operating costs have been allocated among program and supporting services.

Included under the *collections* category are the costs of the care and display of the Gallery's collections. *Special exhibitions*

includes travel, transportation of items and other services necessary for the display of special exhibitions. *Education, Gallery shops, and public programs* includes the cost of providing a wide array of lectures, tours, films, music, symposia, and academic programs to the general public, in addition to the Gallery shops cost of goods sold and expenses. *Editorial and photography* includes the costs to produce the many publications produced by the Gallery. General and administrative includes expenses for executive management, financial administration, information systems, human resources, and legal services. Development includes the expenses associated with individual and corporate gifts and grants, annual appeals, and other fundraising efforts.

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, 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 2000 and 1999, federal cash of \$13,640,859 and \$12,142,747, respectively, was on deposit with the U.S. Treasury and represents appropriated amounts yet to be disbursed. There are no reconciling items between the amounts recorded by the Gallery and on deposit with the U.S. Treasury.

3. Accounts receivable

As of 30 September 2000 and 1999, accounts receivable consisted of the following:

	2000	1999
Due from brokers on sales of securities and accrued investment income	\$3,467,825	\$1,826,616
Special exhibition and other program receivables	691,667	1,151,442
Other	227,333	202,240
Subtotal	4,386,825	3,180,298
Less allowances	(57,704)	(67,750)
Total	\$4,329,121	\$3,112,548

4. Pledges receivable

As of 30 September 2000 and 1999, pledges receivable consisted of the following:

	2000	1999
Due in one year or less	\$ 4,424,571	\$ 4,303,115
Due between one year and five years	7,606,853	4,679,391
Due in more than five years	100,000	200,000
Subtotal	12,131,424	9,182,506
Less discounts of \$1,140,161 and \$598,639 and allowances of \$150,000 and \$150,000, respectively	(1,290,161)	(748,639)
Total	\$10,841,263	\$8,433,867

5. Investments

As of 30 September 2000 and 1999, investments consisted of the following:

	2000		1999	
	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	32,605,505	33,181,987	43,508,144	43,962,660
Common and preferred stocks	111,300,323	137,568,102	180,868,881	221,970,086
Mutual funds (equity & fixed income)	371,672,203	382,320,404	178,959,116	182,667,642
Other	3,464,293	3,400,238	2,670,324	2,628,366
Total	<u>\$524,042,324</u>	<u>\$561,470,731</u>	<u>\$411,006,465</u>	<u>\$456,228,754</u>

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 5.625% to 6.5% during fiscal year 2000). Interest income on this loan was \$308,177 and \$270,434 for the years ended 30 September 2000 and 1999, respectively.

According to the Gallery's spending policy set by the Board of Trustees, only a portion of the total investment return derived from investments is available to support current operations, while the remainder is reinvested. Under this spending policy, 5 percent of the average fair value of investments at the end of each of the previous thirteen quarters is available to support current operations. The following schedule summarizes the investment return and its classification in the statement of activities:

	Unrestricted	Temporarily Restricted	Permanently Restricted	2000 Total	1999 Total
Investment return designated for operations					
Interest on short-term investments	\$ 1,785,841	\$ —	\$ —	\$ 1,785,841	\$ 1,760,192
Investment return designated by spending policy for current operations	1,026,000	13,777,000	—	14,803,000	13,696,000
Total investment return designated for current operations	<u>\$ 2,811,841</u>	<u>\$13,777,000</u>	<u>\$ —</u>	<u>\$16,588,841</u>	<u>\$15,456,192</u>
Investment return in excess of amount designated for operations					
Dividends and interest (net of expenses of \$1,442,440 and \$1,367,523, respectively)	\$ 2,434,542	\$10,376,490	\$ 751,608	\$13,562,640	\$ 9,593,435
Net realized gains on sale of investments	11,918,401	22,185,504	11,639,762	45,743,667	25,545,694
Net unrealized (depreciation) appreciation	(3,876,032)	(3,992,819)	(60,683)	(7,929,534)	19,692,066
Total return on long-term investments	10,476,911	28,569,175	12,330,687	51,376,773	54,831,195
Investment return designated by spending policy for current operations	(1,026,000)	(13,777,000)	—	(14,803,000)	(13,696,000)
Total investment return in excess of amount designated for operations	<u>\$ 9,450,911</u>	<u>\$14,792,175</u>	<u>\$12,330,687</u>	<u>\$36,573,773</u>	<u>\$41,135,195</u>

6. Publications inventory, net

As of 30 September 2000 and 1999, net publications inventory consisted of the following:

	2000	1999
Retail	\$1,290,556	\$1,322,465
Work-in-process	1,855,212	1,657,051
Consignment	904,517	874,097
Total	<u>\$4,050,285</u>	<u>\$3,853,613</u>

7. Fixed assets

As of 30 September 2000 and 1999, net fixed assets consisted of the following:

	2000	1999
Buildings and improvements	\$183,730,220	\$185,048,559
Equipment	25,667,899	22,558,594
Construction-in-progress	8,849,203	2,517,127
	218,247,322	210,124,280
Less accumulated depreciation and amortization	(100,666,792)	(94,957,014)
Total	<u>\$117,580,530</u>	<u>\$115,167,266</u>

Depreciation and amortization expense was \$5,776,680 and \$4,391,108 for fiscal years 2000 and 1999, respectively.

8. Unexpended appropriations

The Gallery's unexpended federal appropriations as of 30 September 2000 and 1999 are as follows:

	<i>Multi-year and one-year funds</i>	<i>No-year renovations funds</i>	<i>No-year special exhibition funds</i>	<i>Total 2000 federal appropriated funds</i>	<i>Total 1999 federal appropriated funds</i>
Balance beginning of period:					
Available	\$ 71,664	\$3,583,300	\$ 523,519	\$ 4,178,483	\$ 2,405,325
Unavailable	726,268	—	—	726,268	741,925
Total beginning unexpended appropriations	797,932	3,583,300	523,519	4,904,751	3,147,250
Unavailable authority returned to U.S. Treasury	(66,715)	—	—	(66,715)	(19,658)
Current appropriation received	58,253,000	6,311,000	3,026,000	67,590,000	64,346,000
Obligations incurred:					
Art care	(20,741,701)	—	—	(20,741,701)	(20,165,007)
Operations and maintenance	(13,096,688)	—	—	(13,096,688)	(12,102,283)
Security	(13,495,484)	—	—	(13,495,484)	(12,378,764)
General and administrative	(10,573,087)	—	—	(10,573,087)	(10,129,284)
Special exhibitions	—	—	(3,319,021)	(3,319,021)	(3,040,879)
Renovation and equipment	(384,075)	(7,275,841)	—	(7,659,916)	(4,752,624)
Total obligations incurred	(58,291,035)	(7,275,841)	(3,319,021)	(68,885,897)	(62,568,841)
Net change	(104,750)	(964,841)	(293,021)	(1,362,612)	1,757,501
Balance end of period:					
Available	—	2,618,459	230,498	2,848,957	4,178,483
Unavailable	693,182	—	—	693,182	726,268
Total ending unexpended appropriations	<u>\$ 693,182</u>	<u>\$2,618,459</u>	<u>\$ 230,498</u>	<u>\$ 3,542,139</u>	<u>\$ 4,904,751</u>

9. Net assets released from restrictions

Net assets are released from donor restrictions when the expenses are incurred to satisfy the restricted purposes as specified by donors. The donor-specified restrictions that were met in the reporting period are as follows:

	2000		1999	
	<i>Operating</i>	<i>Nonoperating</i>	<i>Operating</i>	<i>Nonoperating</i>
Acquisition of art	\$ —	\$26,154,918	\$ —	\$18,832,500
Collections	906,126	—	1,749,706	—
Special exhibitions	6,020,692	—	11,676,770	—
Education and public programs	2,432,997	—	2,612,382	—
Editorial and photography	262,651	—	662,089	—
Capital projects	—	7,534,476	—	6,705,643
Operations	4,884,864	—	4,559,920	—
Total	<u>\$14,507,330</u>	<u>\$33,689,394</u>	<u>\$21,260,867</u>	<u>\$25,538,143</u>

10. Analysis of restricted net assets

As of 30 September 2000 and 1999, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	2000		1999	
	Temporarily Restricted	Permanently Restricted	Temporarily Restricted	Permanently Restricted
Acquisition of art Collections	\$100,870,076	\$ 91,469,691	\$101,418,451	\$ 64,453,670
Special exhibitions	1,951,227	37,040,760	1,149,874	34,836,403
Education and public programs	7,410,436	5,969,854	5,362,832	1,189,831
Editorial and photography	29,393,194	62,319,980	6,414,346	56,086,528
Capital projects	675,955	—	839,346	—
Operations	5,204,898	—	6,428,374	—
Total	20,959,109	105,248,982	458,000	88,005,563
	\$166,464,895	\$302,049,267	\$122,071,223	\$244,571,995

11. Employee benefits

Total pension expense recognized in the Gallery's financial statements was \$3,878,975 and \$3,794,913 for the years ended 30 September 2000 and 1999, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$1,483,209 and \$890,421, respectively. To the extent that Gallery employees are covered by the thrift savings component of FERS, the Gallery's payments to the plan are recorded as operating expenses. The Gallery's cost associated with the thrift savings component of FERS for the years ended 30 September 2000 and 1999, were \$1,054,672 and \$941,463, respectively.

In addition, the Gallery makes matching contributions for all employees who are eligible for current health and life insurance benefits. The Gallery's contributions for active employees are recognized as operating expenses. During fiscal years 2000 and 1999 the Gallery contributed \$2,449,539 and \$2,165,519, respectively. Using the cost factors supplied by OPM, the Gallery has not recognized as an expense in its financial statements the future cost of postretirement health benefits and life insurance for its employees. These costs amounted to approximately \$3,599,012 and \$3,375,949 during fiscal years 2000 and 1999, respectively, are financed by OPM, and imputed to the Gallery.

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 several operating leases for warehouse and office space, which continue through 31 January 2009. The terms of these leases include additional rent for operating expenses, real estate taxes, utilities, and maintenance. Future minimum rental commitments under these operating leases for the fiscal years ending 30 September are as follows:

	Total
2001	\$ 850,947
2002	826,878
2003	835,707
2004	844,713
2005	853,899
Thereafter	2,921,432
Total future minimum rental commitments	\$7,133,576

Rental expense was approximately \$834,500 and \$747,000 for the years ended 30 September 2000 and 1999, respectively.



ACQUISITIONS

Paintings

Boilly, Louis-Léopold. French, 1761–1845
The Card Sharp on the Boulevard, 1806, oil on wood, 2000.5.1, Gift of Roger and Vicki Sant

Both, Jan. Dutch, 1615/1618–1652
An Italianate Evening Landscape, c. 1650, oil on canvas, 2000.91.1, Patrons' Permanent Fund

Brueghel, the Elder, Jan. Flemish, 1568–1625
River Landscape, 1607, oil on copper, 2000.4.1, Patrons' Permanent Fund and Nell and Robert Weidenhammer Fund

Cavallino, Bernardo. Italian, 1616–1656
The Triumph of Galatea, c. 1650, oil on canvas, 2000.61.1, Patrons' Permanent Fund

Dahl, Johan Christian. Norwegian, 1788–1857
View from Vaekersø near Christiania, 1827, oil on canvas, 1999.99.1, Patrons' Permanent Fund

Diaz de la Peña, Narcisse. French, 1808–1876
The Edge of the Forest at Les Monts-Girard, Fontainebleau, 1868, oil on canvas, 2000.37.1, Chester Dale Fund

Domenichino. Italian, 1581–1641
The Rebuke of Adam and Eve, 1626, oil on canvas, 2000.3.1, Patrons' Permanent Fund

Dove, Arthur. American, 1880–1946
Moon, 1935, oil on canvas, 2000.39.1, Collection of Mr. and Mrs. Barney A. Ebsworth

La Fresnaye, Roger de. French, 1885–1925
The Bathers, 1912, oil on canvas, 2000.51.1, Gift of Sara Lee Corporation

Meléndez, Luis. Spanish, 1716–1780
Still Life with Figs and Bread, 1760s, oil on canvas, 2000.6.1, Patrons' Permanent Fund

Preti, Mattia. Italian, 1613–1699
The Martyrdom of Saint Gennaro, c. 1685, oil on canvas, 2000.75.1, Patrons' Permanent Fund

Sérusier, Paul. French, 1863–1927
Farmhouse at Le Pouldu, 1890, oil on canvas, 2000.95.1, Gift (Partial and Promised) of Alexander M. and Judith W. Laughlin

Sheeler, Charles. American, 1883–1965
Classic Landscape, 1931, oil on canvas, 2000.39.2, Collection of Mr. and Mrs. Barney A. Ebsworth

Thompson, Bob. American, 1937–1966
Tree, 1962, oil on canvas, 2000.39.3, Collection of Mr. and Mrs. Barney A. Ebsworth

Vallée, Louis. Dutch, died 1653
Silvio with the Wounded Dorinda, 165(1?), oil on canvas, 2000.114.1, Gift of Patricia Bauman and the Honorable John Landrum Bryant

van de Velde, the Younger, Willem. Dutch, 1633–1707
Ships in a Gale, 1660, oil on panel, 2000.72.1, Patrons' Permanent Fund

Vernet, Claude-Joseph. French, 1714–1789
The Shipwreck, 1772, oil on canvas, 2000.22.1, Patrons' Permanent Fund and Chester Dale Fund

Warhol, Andy. American, 1928–1987
Self-Portrait, 1986, synthetic polymer paint and silkscreen ink on canvas, 2000.28.1, Gift of the Collectors Committee

Sculpture

Arondeaux, Regnier, Flemish (?), active 1678/1702

James II...King of England 1685-1688 (obverse), *Beheading of James Scott...and Archibald Campbell...* (reverse), 1685, silver, 1999.109.1.a,b, Gift of Lisa and Leonard Baskin

Belli, Valerio, Italian, c. 1480-1546
Adoration of the Magi (obverse), *Presentation of Christ in the Temple* (reverse), c. 1530s, bronze, 1999.109.2.a,b, Gift of Lisa and Leonard Baskin

Briot, Nicolas, French, 1579/1580-1646
Charles I...King of England 1625 (obverse), *The King's Return to London* (reverse), 1633, lead, 1999.109.4.a,b, Gift of Lisa and Leonard Baskin

British 19th Century
Britannia Recording Merit (obverse), *Thorp Seminary Award* (reverse), c. 1800, inscribed 1809, silver, 1999.109.8.a,b, Gift of Lisa and Leonard Baskin

Cambio, Giovanni Battista (or Andrea), called Bombarda, Italian, active 1540/1578
Gabriele Fiamma...Abbot General of the Augustinian Congregation 1578 (obverse), *Inscribed Record of Fiamma's Life and Works* (reverse), 1578, bronze, 1999.109.3.a,b, Gift of Lisa and Leonard Baskin

Dassier, Jean, Swiss, 1676-1763
Edward IV...King of England 1461 (obverse), *Fortune Triumphant* (reverse), 1731, gilded bronze, 1999.109.5.a,b, Gift of Lisa and Leonard Baskin

Dupré, Guillaume, French, c. 1574-1642
Henri IV...King of France 1589, 1607, bronze, 1999.109.6, Gift of Lisa and Leonard Baskin

Dürer, Albrecht, Follower of, German, or **Possibly Antonio Abondio**, Italian, 1538-1591
Portrait of a Man, 1514 or after, lead, 1999.109.7, Gift of Lisa and Leonard Baskin

Filarete, Italian, c. 1400-c. 1469
King Juba I of Numidia Led in Triumph by Julius Caesar, c. 1433/1435, bronze, 1999.102.1, Patrons' Permanent Fund

Flötner, Peter, German, c. 1485-1546
Abraham Welcoming the Three Angels, c. 1525/1535, lead, 1999.109.9, Gift of Lisa and Leonard Baskin

Fontana, Annibale, Italian, 1540-1587
Hercules and Cerberus, c. 1570/1589
Hercules and the Hydra, c. 1570/1589
bronze, 1999.109.10,11, Gift of Lisa and Leonard Baskin

French 15th or 16th Century
Louis XII...King of France 1498 (obverse), *Anne of Brittany, Wife of Louis XII...* (reverse), 1498/1514, bronze, 1999.109.12.a,b, Gift of Lisa and Leonard Baskin

German or Flemish 17th Century
Battle Scene, mid-17th century, gilded bronze, 1999.109.13, Gift of Lisa and Leonard Baskin

Guimard, Hector, French, 1867-1942
Entrance to the Métropolitain, conceived 1902, fabricated 1902/1913, painted cast iron and bronze, 2000.2.1, Gift of Robert P. and Arlene R. Kogod

Hamerani, Giovanni, Italian, 1646-1705
Saint Veronica (obverse), *Christ Crucified* (reverse), c. 1675, gilded bronze, 1999.109.14.a,b, Gift of Lisa and Leonard Baskin

Master H.L.T., Danish, mid-17th century
Frederick III...King of Denmark and Norway 1648 (obverse), *Sophia Amelia...Wife of Frederick III...* (reverse), c. 1648, silver, 1999.109.15.a,b, Gift of Lisa and Leonard Baskin

German 16th Century (Georg Fugger Group)
Charles V...King of Spain 1516, Holy Roman Emperor 1519-1556 (obverse), *Pillars of Hercules* (reverse), 16th century, lead, 1999.109.16.a,b, Gift of Lisa and Leonard Baskin

Milanese 16th Century
Gian Michele Zerbi (obverse), *Allegory of Music* (reverse), c. 1550, bronze, 1999.109.17.a,b, Gift of Lisa and Leonard Baskin

Paladino, Girolamo, Italian, 1647-1689
Julius II...Pope 1503 (obverse), *Della Rovere Shield of Arms* (reverse), 1667/1682, bronze, 1999.109.18.a,b, Gift of Lisa and Leonard Baskin

Rogers, Randolph, American, 1825-1892
Nydia, the Blind Girl of Pompeii, model 1855, carved 1860, marble, 2000.85.1, Patrons' Permanent Fund

Rossi, Giovanni Antonio de', Italian, 1517-after 1575
Pius V...Pope 1566 (obverse), *Alliance of the Papacy, Spain, and Venice* (reverse), 1571, gilded bronze, 1999.109.19.a,b, Gift of Lisa and Leonard Baskin

Warin, Jean, Flemish, 1607-1672
Cardinal Jules Mazarin...Prime Minister of France 1643 (obverse), *The Peace of the Pyrénées* (reverse), 1660, bronze, 1999.109.20.a,b, Gift of Lisa and Leonard Baskin

Installation

Turrell, James, American, born 1943
Amba, 1968, end wall projection
Orca, 1968, end wall projection
Royce, 1967, single wall projection
Artar, 1967, single wall projection
2000.84.1-4, Gift of The Brown Foundation, Inc., Houston

Drawings

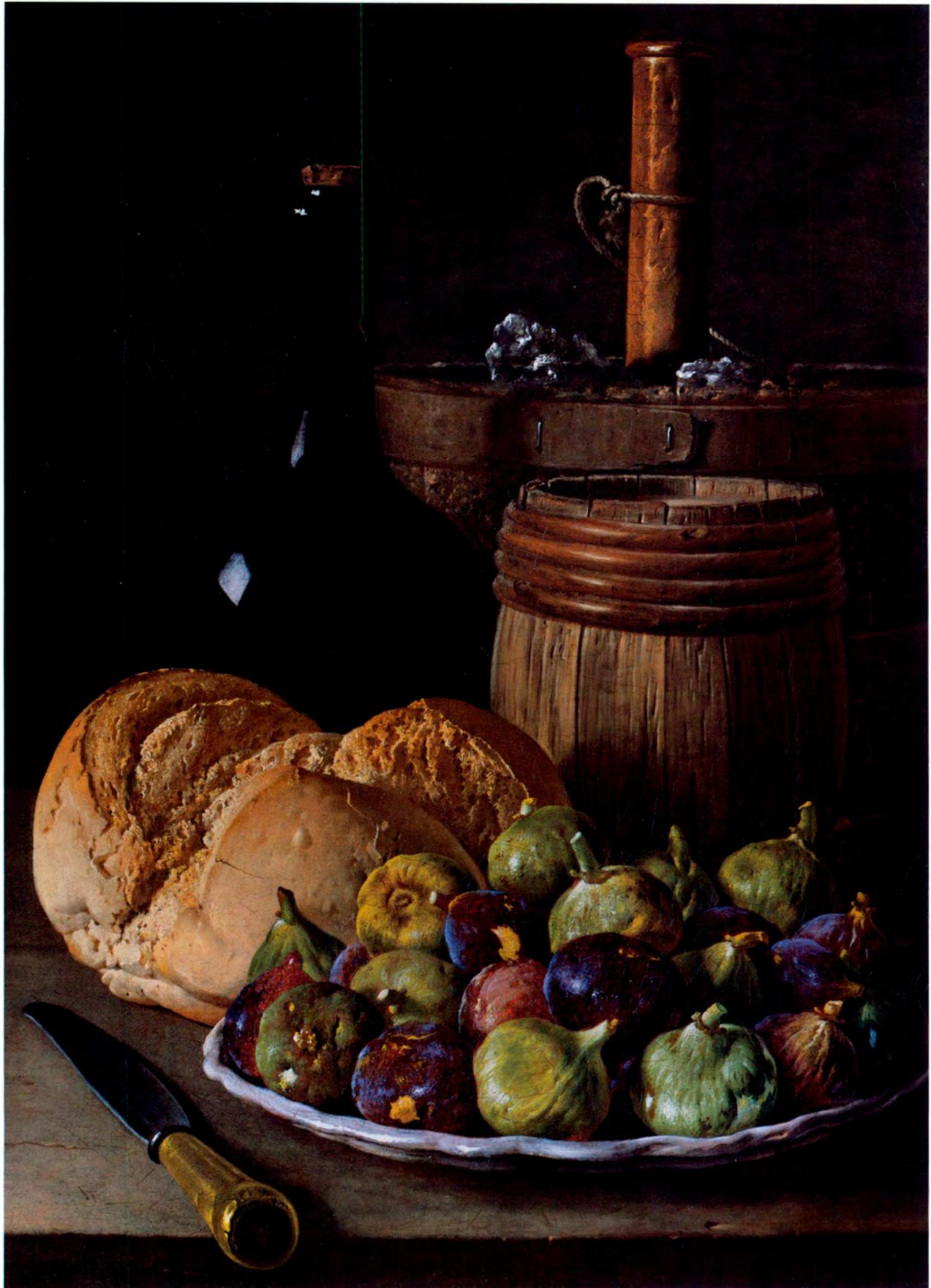
Aldegrever, Heinrich, German, 1502-1555/1561
A Man Overpowered by Thieves, c. 1554, pen and black ink with gray wash on buff paper, 2000.96.1, Gift of J. Carter Brown

Auguste, Jules-Robert, French, 1789-1850
A Turk, 1815/1817, pastel on paper mounted on board, 1999.111.1, Gift of Frank Anderson Trapp

Baroff, Jill, American, born 1954
Sittings (SW), 1998, graphite on gampi paper mounted to kozo paper, 2000.41.1, Gift of Werner H. and Sarah-Ann Kramarsky

Baumgartner, Johann Wolfgang, German, 1709-1761
Venetian Fantasy with an Ornamental Arch, 1750s
Venetian Fantasy with the Dogana, 1750s

Luis Meléndez, *Still Life with Figs and Bread*, 1760s, oil on canvas, 47.6 x 34 cm, Patrons' Permanent Fund, 2000.6.1





Randolph Rogers, *Nydia, the Blind Girl of Pompeii*, model 1855, carved 1860, marble, 137.2 cm, Patrons' Permanent Fund, 2000.85.1

pen and black and gray ink over graphite with gray wash and white heightening on blue paper, partly incised for transfer, 2000.67.1-2, Director's Discretionary Fund

Bellotto, Bernardo, Italian, 1722–1780
A Capriccio of Palaces and a Loggia Facing a Classical Bridge, c. 1750, pen and black ink over graphite on 2 joined sheets of paper, 1999.125.1, William B. O'Neal Fund

Benton, Thomas Hart, American, 1889–1975
Tennessee Belle, c. 1939, graphite and pen and black ink with brown wash, 2000.98.2, Gift of Elizabeth Meyer Lorentz

Bergmüller, Johann Georg, German, 1688–1762
Saint Michael Defeating Heresy and Satan, 1730, pen and brown ink with brown wash and white heightening on blue paper, incised for transfer, 2000.68.1, Director's Discretionary Fund

Bochner, Mel, American, born 1940
Counting: Asymptotic Zones (2), 1972
Counting: Asymptotic Zones (3), 1972
colored felt-tip pens, 2000.41.2–3, Gift of Werner H. and Sarah-Ann Kramarsky

Bohemian 18th Century
The Return of the Prodigal Son, c. 1720, pen and brown ink with brown wash over graphite, 2000.63.1, Director's Discretionary Fund



Arthur Dove, *Moon*, 1935, oil on canvas,
88.9 x 63.5 cm, Collection of Mr. and Mrs. Barney
A. Ebsworth, 2000.39.1

Boucher, François, French, 1703–1770
The Adoration of the Magi, pen and brown ink
and brown wash over red chalk, laid down
The Adoration of the Shepherds, c. 1750, black
chalk, pen and brown ink with brown wash
heightened with white and laid down
Aurora, 1733, red chalk heightened with white
chalk on brown paper

Reclining Nymph, c. 1752, black and white chalk
on brown paper

Venus, c. 1754, black chalk with touches of red
chalk, heightened with white chalk on gray paper
2000.9.1–5, Gift of Gertrude Laughlin Chanler

Boys, Thomas Shotter, British, 1803–1874
Chartres, 1836, watercolor, 1999.110.1, Gift (Partial
and Promised) of Donald Stone

Braque, Georges, French, 1882–1963
Large Nude, 1927, brown chalk on paper laid
down on canvas, 2000.25.1, Woodner Collection

Brennan, Michael, American, born 1965
Untitled, 1995, graphite and ink on brown paper
Untitled, 1995, graphite and ink
2000.41.4–5, Gift of Werner H. and Sarah-Ann Kra-
marsky

Brodsky, Eugene, American, born 1946
Explosion, 1989, flashe on 3 sheets of paper.

2000.41.6.a-c, Gift of Werner H. and Sarah-Ann Kramarsky

Buckley, Carmel, British, born 1956
Untitled, 1995, ink, 2000.41.7, Gift of Werner H. and Sarah-Ann Kramarsky

Calame, Alexandre, Swiss, 1810–1864
An Ancient Pine Forest with a Mountain Stream, c. 1840, pen and brown ink and brown wash with charcoal and gouache, 1999.126.1, Gift of Mr. and Mrs. James T. Dyke

Caracciolo, Roberto, Italian, born 1960
Untitled, 1989–1990, charcoal and graphite on 2 joined sheets of paper, 2000.41.8, Gift of Werner H. and Sarah-Ann Kramarsky

Carus, Carl Gustav, German, 1789–1869
A Path through Fields near Leipzig, c. 1812, graphite and gray wash on slightly blued paper, 2000.65.1, Director's Discretionary Fund

Casey, Tim, American, born 1947
W-7 11/88, 1988, watercolor and gouache, 2000.41.9, Gift of Werner H. and Sarah-Ann Kramarsky

Chamlin, Suzanne, American, born 1963
Untitled, 1996, ink, 2000.41.10, Gift of Werner H. and Sarah-Ann Kramarsky

Charles, Michelle, British, born 1959
Untitled (Spanish Bottle), 1995, green oil paint, 2000.41.11, Gift of Werner H. and Sarah-Ann Kramarsky

Clermont, Jean-François, French, 1717–1807
A Girl in Peasant Dress, c. 1750, black and white chalk on pink paper, 2000.77.1, Gift of Ivan E. and Winifred Phillips in memory of Neil Phillips

Cohen, Mirit, Israeli, 1945–1990
Untitled, c. 1975, graphite on brown paper, 2000.107.1, Gift of Tony Ganz in memory of Victor and Sally Ganz

Collins, William, British, 1788–1847
A Heath in Sussex, 1810/1815, watercolor over graphite with scratching out, 2000.71.1, Ailsa Mellon Bruce Fund

Danby, Francis, Irish, 1793–1861
Panorama of the Coast at Sunset, c. 1813, brown wash with white heightening, 2000.74.1, Gift of Diane Allen Nixon

Dean, Stephen, French, born 1968
Untitled (Help Wanted Full Page), 1994, watercolor on newsprint, 2000.41.12, Gift of Werner H. and Sarah-Ann Kramarsky

Decamps, Alexandre-Gabriel, French, 1803–1860
Three Arab Horsemen Crossing a River, c. 1835, charcoal with white heightening and black ink, 2000.66.1, Ailsa Mellon Bruce Fund

Degas, Edgar, French, 1834–1917
Spanish Dancers and Musicians, 1868/1869, watercolor and pen and black ink, 2000.25.3, Woodner Collection

Diebenkorn, Richard, American, 1922–1993
Seated Woman, Umbrella, 1967, ink and charcoal, 2000.141.2, Gift of Phyllis Diebenkorn

El Hanani, Jacob, Israeli, born 1947
Untitled, 1980, ink and xerox, 2000.41.13, Gift of Werner H. and Sarah-Ann Kramarsky

Elsasser, Julius Albert, German, 1814–1859
A Woodland Chapel at Evening, 1859, pen and gray and black ink and gray wash, 2000.64.1, Director's Discretionary Fund

Floris I, Frans, attributed to, Flemish, c. 1519–1570
Diana and Endymion, c. 1560, black chalk on other prepared paper, 2000.40.1, Gift of Luca Baroni

Fragonard, Jean-Honoré, French, 1732–1806
Don Quixote about to Strike the Helmet, 1780s
Don Quixote and Sancho Panza See Rocinante Being Attacked, 1780s
Don Quixote Attacking the Biscayan, 1780s
Don Quixote Attacking the Windmill, 1780s
Don Quixote Defeated by the Windmill, 1780s
The Muleteer Attacking Don Quixote as He Lies Helpless on the Ground, 1780s
brush with brown and gray washes over black chalk, 2000.9.6–10, 13, Gift of Gertrude Laughlin Chanler

French 18th Century
A Young Girl Wearing a Flowered Hat, red chalk on light beige paper, 2000.9.14, Gift of Gertrude Laughlin Chanler

French 18th Century, follower of Giovanni Battista Piranesi
Roman Prison, pen and black ink with brown and gray wash heightened with white over traces of graphite, 2000.9.21, Gift of Gertrude Laughlin Chanler

Greuze, Jean-Baptiste, French, 1725–1805
The Well-Loved Mother, 1765, pastel with red, black, and white chalks and stumping, 2000.15.1, New Century Gift Committee

Sacrifice to Love, gray and black wash over black chalk, 2000.97.1, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann

Guardi, Rinaldo, Style of
View of the Rialto Bridge, Venice, pen and brown ink with brown wash and watercolor, laid down, 2000.9.15, Gift of Gertrude Laughlin Chanler

Hallmann, Anton, German, 1812–1845
The Cloister of Santa Maria di Gesù at Palermo, 1835, graphite, 2000.62.1, Ailsa Mellon Bruce Fund

Herdtr, Johann Christian, German, 1812–1878
Wild Plants near Birstein (recto), Study of Cliffs (verso), 1835, graphite and pale brown wash, 2000.81.1.a,b, Ailsa Mellon Bruce Fund

Heintz, the Elder, Joseph, Swiss, 1564–1609
The Toilet of Venus, c. 1590, pen and black ink over red and black chalk with brown and gray wash, heightened with white, 2000.65.2, Director's Discretionary Fund

Höger, Josef, Austrian, 1801–1877
Eichhorn Castle at Evening, c. 1838, watercolor over graphite, 2000.73.1, New Century Fund

Ireland, Patrick, American, born 1934 (or 1935?)
Twenty Dot Drawing, 1970/1971, colored felt-tip pen, 1999.118.2, The Dorothy and Herbert Vogel Collection

Isabey, Jean-Baptiste, French, 1767–1855
Hubert Robert, 1787, black chalk heightened with white on buff paper, 2000.176.1, Gift of John Morton Morris

Claude-Joseph Vernet, *The Shipwreck*, 1772, oil on canvas, 113.5 x 162.9 cm, Patrons' Permanent Fund and Chester Dale Fund, 2000.22.1

Italian 16th Century
Grotesque with a Satyr, pen and brown ink and brown wash over black chalk
Sketches, late 16th century, pen and brown ink with black chalk
2000.7.16, 18.a, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Italian 18th Century
Stage Design (recto), pen and brown ink over graphite; *Fantastic Architectural Studies (verso)*, graphite, 2000.7.19.a,b, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Kager, Johann Mathias, German, 1575–1634
Without Ceres and Bacchus, Venus Freezes, 1590s, pen and black ink with gray wash over graphite, 1999.128.1, Ailsa Mellon Bruce Fund
The Stigmatization of Saint Francis, 1607, pen and black ink with gray wash, 2000.65.3, Director's Discretionary Fund



Keyser, Robert, American, 1924–1999
Sketchbook, 1995, with 60 drawings in watercolor and ink
Sketchbook, 1976–1996, with 109 drawings in various media
Sketchbook, 1977–1986, with 118 drawings in watercolor and ink
 2000.101.10.1–60, 2000.101.11.1–109, 2000.101.12.1–118, Gift of Wally Reinhardt

Kniep, Christoph Heinrich, German, 1755–1825
Arcadian Landscape with a Mausoleum, 1790s, pen and brown ink and brown wash over graphite, 2000.70.1, Director's Discretionary Fund
Arcadian Landscape with a Doric Temple, 1790s, pen and brown ink and brown wash over graphite, 2000.70.2, Eugene L. and Marie-Louise Garbaty Fund

Knowlton, Win, American, born 1953
Untitled (Stack), 1992, brush and black ink, 2000.41.14, Gift of Werner H. and Sarah-Ann Kramarsky

Le Clerc, Pierre Thomas, French, born c. 1740
A Cleric Accompanying a Lady on Her Morning Walk, 1778/1780
A Lady and Gentleman with Exaggerated Headdresses, 1778/1780
 red chalk on beige paper, 2000.9.16–17, Gift of Gertrude Laughlin Chanler

Ledy, Ann, American, born 1952
Untitled (a–d), 1988, graphite and ink on 4 sheets of paper, 2000.41.15.a–d, Gift of Werner H. and Sarah-Ann Kramarsky

Lemoigne, François, French, 1688–1737
An Italian Walled Town Seen through Trees, c. 1724,

red chalk, 2000.7.23, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Levine, Tom, American, born 1945
Untitled, 15.1.95, 1995, oil pastel, graphite and charcoal, 2000.41.16, Gift of Werner H. and Sarah-Ann Kramarsky

LeWitt, Sol, American, born 1928
Wavy Brushstrokes, 1996, gouache, 1999.118.1, The Dorothy and Herbert Vogel Collection

Malinconico, Nicola, Italian, 1663–1721
The Sacrifice of Elijah before King Ahab, 1680s, pen and brown and black ink with brown wash, 2000.53.1, Ailsa Mellon Bruce Fund

Mandevare, Alphonse Nicolas-Michel, French, active 1793–1848
A Bizarre Rock Formation, black chalk, 2000.32.1, Ailsa Mellon Bruce Fund

Marin, John, American, 1870–1953
Hohenluft (Austrian Tyrol) (recto), *Untitled* (verso), 1910
The Modern Universe, 1937
 watercolor and graphite, 2000.98.3.a,b, 4, Gift of Elizabeth Meyer Lorenz

Mayr, Johann Ulrich, German, 1630–1704
The Head of Christ, c. 1670, black chalk heightened with white chalk on brown oatmeal paper, 2000.65.4, Gift of The Very Reverend and Mrs. Charles U. Harris

Menzel, Adolph, German, 1815–1905
The Interior of the Jacobskirche at Innsbruck, 1872, gouache, 2000.56.1, Pepita Milmore Memorial Fund and Gift of The Ahmanson Foundation

Montreuil, Gregory, American, born 1958
Untitled, 1995, orange ink and pencil, 2000.41.17, Gift of Werner H. and Sarah-Ann Kramarsky

Moreau, Jean Michel, French, 1741–1814
View of the Hôtel des Fermes Générales du Tabac, 1763, pen and black ink with brown wash and watercolor over graphite on 2 joined sheets of paper
May Ball, 1765, pen and black ink with brown and gray wash, watercolor, and gouache over graphite
 2000.9.18, 25, Gift of Gertrude Laughlin Chanler

Munch, Edvard, Norwegian, 1863–1944
Double Portrait of Two Young Women, 1898, colored crayons, 2000.42.1, Gift of the Epstein Family Collection
In Man's Brain, c. 1897, brush and black ink on orange paper (recto); rubbing from woodblock, heightened with brush and black ink (verso) 2000.142.1.a,b, Epstein Family Fund and the Director's Discretionary Fund

Naeke, Gustav Heinrich, German, 1786–1835
Peter Paying the Temple Tax, 1820/1821, pen and black ink over graphite, 1999.133.1, Ailsa Mellon Bruce Fund

Nattier, Jean-Baptiste, French, 1678–1726
A Triton Blowing a Conch Shell, 1724, black chalk heightened with white chalk on gray brown paper, 2000.9.19, Gift of Gertrude Laughlin Chanler

Oldenburg, Claes, American, born 1929
Fork Cutting Cake No. 1; Proposed Colossal Monument for Piccadilly Circus, London, 1966, watercolor and lithographic crayon, 2000.59.1, Director's Discretionary Fund

Olivier, Friedrich, German, 1791–1859
A Corner of the Colosseum, 1820, pen and brown ink and brown wash over graphite, 2000.65.5, Gift of The Very Reverend and Mrs. Charles U. Harris

Orlik, Emil, German, 1870–1932
A Volendam Girl in Costume, 1898, pastel on gray brown paper, 2000.90.1, Gift of Jill Newhouse and Andrew Robison

Pearlstein, Philip, American, born 1924
Untitled, 1963, brush and sepia ink, 1999.118.3, The Dorothy and Herbert Vogel Collection

Picot, François-Édouard, French, 1786–1868
Vulcan Discovering Venus and Mars
Cupid with Psyche Extinguishing the Lamp
 pen and black ink with brown and gray wash and white heightening on brown prepared paper, 2000.60.1–2, Ailsa Mellon Bruce Fund

Piranesi, Giovanni Battista, Italian, 1720–1778
A Magnificent Palatial Interior, c. 1750, pen and brown ink and brown wash with graphite over red chalk, 2000.9.20, Gift of Gertrude Laughlin Chanler

Pondick, Rona, American, born 1952
Mouth #46, 1994, casein, pigment, and graphite on Mulberry paper, 2000.41.18, Gift of Werner H. and Sarah-Ann Kramarsky

Redon, Odilon, French, 1840–1916
Saint George and the Dragon, 1880s and c. 1892, charcoal and pastel on tan paper, 2000.14.1, Gift of GTE and the New Century Gift Committee

Reinhardt, Ad, American, 1913–1967
Untitled, 1942, watercolor and ink, 2000.38.1, Gift of the Collectors Committee
Untitled, 1946, watercolor, gouache, crayon, and ink, 2000.38.2, Gift of Doris and Don Fisher

Renouf, Edda, American, born 1943
Wing Drawing #4, 1980, incised pastel
Wing Drawing #7, 1980, graphite and incised pastel
Rain #3, 1982, incised watercolor
Janitzio #3, 1982, incised watercolor
 1999.118.4–7, The Dorothy and Herbert Vogel Collection

Robert, Hubert, Follower of
Courtyard of the Villa Pliniana, pen and black ink with brown gray wash and watercolor on beige paper, 2000.9.22, Gift of Gertrude Laughlin Chanler

Roos, Johann Heinrich, German, 1631–1685
A Bull Sleeping, 1660s, pen and brown ink over black chalk, 2000.86.1, Ailsa Mellon Bruce Fund

Rottmann, Carl, German, 1797–1850
Panoramic Views of Vesuvius and Monte Pellegrino (recto), 1827, watercolor and graphite; *Views of Monte Pellegrino* (verso), graphite, 1999.104.1.a,b, Ailsa Mellon Bruce Fund

Rottmayr, Johann Michael, Austrian, 1652–1730
Susanna and the Elders, c. 1700, red chalk with red and brown wash and white heightening, 2000.65.7, Director's Discretionary Fund

Rousselot, Bruno, French, born 1957
Delta, 1994, blue acrylic paint and ink, 2000.41.19, Gift of Werner H. and Sarah-Ann Kramarsky

Saint-Aubin, Gabriel Jacques de, French, 1724–1780
Ballet from "The Rival Fairies" (recto), *Sketches of Dancers and Heads of Putti* (verso), c. 1748, pen and black ink with gray wash
Royal Review of the Troops, 1760s, graphite and black chalk, pen and brown ink, gray brown wash and watercolor
 2000.9.23.a,b, .24, Gift of Gertrude Laughlin Chanler

Salathé, Friedrich, Swiss, 1793–1858
Ruins of a Rheinland Castle, c. 1835, watercolor over graphite on 2 joined sheets of paper, 2000.73.2, New Century Fund

Steidlin, Hans, Attributed to, German, 1555–1607
Janus, c. 1600, pen and black ink over graphite with brown and pink wash and white heightening, incised for transfer, 2000.65.6, Director's Discretionary Fund

Workshop of Johann Teyler, *Snake and Butterfly*, 1680s/1690s, color etching with engraving on laid paper, 17.3 x 45.8 cm, Gift of Ladislaus and Beatrix von Hoffmann, 2000.17.3

Steinman, Steven, American, born 1951
Untitled, 1994
Untitled, 1998
 graphite and ink on paper with scored lines, 2000.41.20–21, Gift of Werner H. and Sarah-Ann Kramarsky

Swiss 16th Century
A Man in Armor, black chalk, pen and black ink, and gray wash heightened with white on red orange prepared paper, 2000.25.4, Woodner Collection

Tavarone, Lazzaro, Italian, 1556–1641
A Ceiling Decoration with Landscapes and Battles, c. 1620, pen, brown ink, watercolor, and black chalk, 2000.24.1, William B. O'Neal Fund

Testard, Jean, French, born c. 1740
Project for the House and Gardens of Mlle. Guimard, c. 1768–1770, pen and black ink with gray wash and watercolor over graphite, with a color etching by Charles-Philippe Campion de Tersan attached, 2000.9.26, Gift of Gertrude Laughlin Chanler

Tiepolo, Giovanni Battista, Italian, 1696–1770
Figure on a Cloud, 1750/1760, pen and brown ink and brown wash, 1999.110.2, Gift of Donald Stone in memory of David Stone

Vanvitelli, Luigi, Italian, 1700–1773
Proposal for the Trevi Fountain, 1730/1732, pen and brown ink with gray wash, 1999.140.1, William B. O'Neal Fund

Varley, Cornelius, British, 1781–1873
An Extensive View in Shropshire, 1803
A Wooded Lane near Ross, 1803
 watercolor over graphite, 2000.74.2–3, Gift of Diane Allen Nixon



Vincent, François-André, French, 1746–1816
The Drawing Lesson, 1777, brush and brown wash over graphite, 2000.99.1. Gift (Partial and Promised) of an anonymous donor

Voltolini, Giuseppe, Italian, active mid-19th century
Trompe l'oeil, 1846, watercolor with pen and black ink, 2000.7.40. Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Vuillard, Edouard, French, 1868–1940
The Enigmatic Smile, watercolor over graphite, 2000.66.2. Given in memory of Martin Atlas by the Cafritz Foundation

Walker, John Frederick, American, born 1945
Quadrant Study, 1995, ink, graphite, and metallic pencil, 2000.41.22. Gift of Werner H. and Sarah-Ann Kramarsky

Waltemath, Joan, American, born 1953
Untitled, 1994, graphite and colored pencil on photosensitive paper, 2000.41.23. Gift of Werner H. and Sarah-Ann Kramarsky

Watteau, Antoine, French, 1684–1721
The Wedding Procession, c. 1712, red chalk over red chalk counterproof, 2000.8.1. Margaret Mellon Hitchcock Fund
Italian Comedians Taking Their Bows, c. 1720, red chalk and graphite, 2000.9.27. Gift of Gertrude Laughlin Chanler

Willinges, Johann, German, c. 1560–1625
The Three Marys, 1590s, pen and brown ink with gray wash, 2000.20.3. Ailsa Mellon Bruce Fund

Witek, Joan, American, born 1943
Starry Night, 1994, gouache on film, 2000.41.24. Gift of Werner H. and Sarah-Ann Kramarsky

Wittel, Gaspar van, Dutch, 1652/1653–1736
The Gardens of the Villa Medici (recto and verso), 1710–1720, pen and brown ink over graphite

A View of Rome from Santa Maria del Priorato (recto), c. 1710, pen and brown ink and gray wash with red chalk; *Figures from the Farnese Ceiling and from Life*, pen and brown ink and red chalk over traces of graphite
 2000.97.2.a,b, .3.a,b. Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann

da Zevio, Altichiero. **Attributed to**, Italian, active c. 1369–1388
Procession Entering a City, c. 1369, pen and brown ink and brown wash, 2000.25.2. Woodner Collection

Prints and Illustrated Books

Achimescu, Bogdan, Romanian, born 1965
Anamat Eimar, 1996, monotype on 2 sheets of joined paper, 1999.116.1. Gift of Gerald Cerny

Alt, Jakob, German, 1789–1872
Baiern, Kalkfelsen zwischen Weltenburg und Kellheim, 1820/1826
Nieder-Oesterreich, Ruinen des Schlosses Hinterhaus, 1820/1826
 lithographs, 1999.135.1–2, Ailsa Mellon Bruce Fund

Andreani, Andrea, Italian, 1558/1559–1629
Madonna and Child (after Francesco Vanni), 1591/1593, chiaroscuro woodcut printed from 2 blocks in black and gray brown, 2000.18.1. Ailsa Mellon Bruce Fund

Appian, Adolphe, French, 1818–1898
Au Valromey, 1868, etching with drypoint
Barque de Pecheurs, 1874, etching
 2000.7.1–2. Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Armata, Ludmiła, Polish, born 1954
Personae, 1992, color etching, aquatint, and drypoint, 1999.116.2. Gift of Gerald Cerny

Baldung Grien, Hans, German, 1484/1485–1545
Madonna and Child, 1515/1517, woodcut, 1999.101.1. Patrons' Permanent Fund
The Lamentation, 1510, woodcut, 2000.7.3. Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Barbiere, Domenico del, Italian, c. 1506–probably 1565/1575
The Banquet of Alexander the Great (after Francesco Primaticcio), 1544/1546, engraving, 1999.103.1. Ailsa Mellon Bruce Fund

Bartczak, Andrzej, Polish, born 1945
Graphic Exercises XII, 1993, color screenprint on 3 sheets of paper mounted together, 1999.116.3. Gift of Gerald Cerny

Bartlett, Jennifer, American, born 1941
House: Dots, Hatches, 1999, color screenprint, 2000.47.1. Gift of The Smithsonian Associates

Basoli, Luigi and Francesco, Italian, active c. 1810, and **Antonio Basoli** (author), Italian, 1774–1848
Compartimenti di Camere per uso degli Amatori e Studenti delle Belle Arti (Bologna, 1827), bound volume with 100 etched illustrations, 1999.134.1. Mark J. Millard Architectural Collection

Bearden, Romare, American, 1914–1988
Carolina Morning, 1972, color collagraph, 2000.133.1. Director's Discretionary Fund
Prelude to Troy (No. 2), 1974, color collagraph, 2000.58.1. Gift of Yvonne and Richard McCracken and Mary and Jerald Melberg

Bębenek, Andrzej, Polish, born 1950
Marysia III, 1995, etching and drypoint [proof], 1999.116.4. Gift of Gerald Cerny

Beck, Leonhard, German, c. 1480–1542, and **Berno of Reichenau** (author), German, died 1048

Gloriosorum christi confessorum Uldarici & Symperti (Augsburg, 1516), bound volume with 6 woodcut illustrations, 2000.57.1, Millard Acquisition Fund

Bednarczyk, Andrzej, Polish, born 1960
Singing of the World, 1999, mixed media with perforations, 1999.116.5, Gift of Gerald Cerny

Bellmer, Hans, German, 1902–1975
Umiled, 1967, engraving, 1999.114.1, Gift of Elisabeth French

Benton, Thomas Hart, American, 1889–1975
Going West, 1934, lithograph, 2000.98.1, Gift of Elizabeth Meyer Lorentz

Aaron, 1941, lithograph, 2000.103.1, Gift of A. Thompson Ellwanger III

Berdyszak, Jan, Polish, born 1934
Imaginative Design XV, 1993, color lithograph on black paper, 1999.116.6, Gift of Gerald Cerny

Bergomensis, Jacobus Philippus (author), Italian, 1434–1520
Supplementum Chronicarum (Venice, 1486), bound volume with 75 woodcut illustrations, 2000.23.2.b, Gift of Ladislaus and Beatrix von Hoffmann

Bida, Alexandre, French, 1823–1895
Arnautes, Égypte
A Turk
lithographs, 1999.111.2–3, Gift of Frank Anderson Trapp

Bleker, Gerrit Claesz., Dutch, active 1628–1656
The Four-Wheeled Cart, 1643, etching, 2000.18.2, Ailsa Mellon Bruce Fund

Bléry, Eugène, French, 1805–1887
Water Dock and Brambles at a Sluice, 1843, etching [proof], 2000.102.1, Gift of Ruth Fine and Larry Day in memory of Frances Smyth

Bloemaert, Frederick, Dutch, 1610 or after–1669 or after
Saint John the Baptist (after Parmigianino), chiaroscuro woodcut in 2 shades of brown with etching, 2000.78.1, Ailsa Mellon Bruce Fund

Boissieu, Jean-Jacques de, French, 1736–1810
Self-Portrait, 1796, etching with drypoint and roulette, 1999.135.3, Katharine Shepard Fund
The Temple of Vesta, 1774, etching
Vue d'Aqua Pendente sur la route de Sienne a Rome, 1773, etching and drypoint
2000.7.4–5, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Bolswert, Schelte Adams, Flemish, 1586–1659
The Drunken Silenus (after Sir Peter Paul Rubens), c. 1635, etching and engraving
Christ Crucified between Two Thieves (after Sir Peter Paul Rubens), 1640s, engraving
The Four Evangelists (after Sir Peter Paul Rubens), 1640s, engraving
1999.139.1, 2000.31.1–2, Ailsa Mellon Bruce Fund
Lion Hunt (after Sir Peter Paul Rubens), engraving, 2000.7.6, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Bonnard, Pierre, French, 1867–1947
Child with Lamp, c. 1897, color lithograph on china paper

Family Scene, 1892, color lithograph
La Légende de Joseph, 1914, color lithograph
The Laundress, 1896, color lithograph on china paper
Le Salon des Cent, 1896, color lithograph
Le Salon des Cent, 1896, color lithograph on japan paper [proof before letters]
Les Boulevards, 1900, color lithograph
Promenade des Nourrices, Frise des Fiâcles, 1899, 4-part color lithographic screen
1999.138.1–8, Gift (Partial and Promised) of The Virginia and Ita Jackson Collection

Boudin, Eugène, French, 1824–1898
Marine View, etching, 2000.7.7, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Boulanger, Louis-Candide, French, 1806–1867
Le Lion et le tigre (after Eugène Delacroix), c. 1830
Attaque du lion, c. 1830
Le Sommeil du lion
Attaque du tigre
lithographs, 1999.111.4–7, Gift of Frank Anderson Trapp

Boyvin, René, French, c. 1525–c. 1580/1598
Argonauts Presented to King Pelias at Ioleus (after Leonard Thiry), 1563, engraving, 2000.49.1, Gift (Partial and Promised) of David M. Frost
The Incantation of Medea (after Leonard Thiry), 1563, engraving, 2000.69.1, Ailsa Mellon Bruce Fund

Breenbergh, Bartholomeus, Dutch, probably 1599–1657
Part of the Via Flaminia, 1639/1640, etching, 2000.7.8, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Bronchorst, Jan Gerritsz. van, Dutch, 1603–c. 1661
Venus and Cupid (after Cornelis van Poelenburgh), 1636, etching, 1999.135.4, Ailsa Mellon Bruce Fund

Buhot, Félix-Hilaire, French, 1847–1898
Une Matinée d'hiver au Quai de l'Hôtel-Dieu, 1876, etching with drypoint and roulette, 2000.7.9, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Burdyniewicz, Zenon, Polish, born 1956
C of the E Cycle, 1993, color linocut, 1999.116.7, Gift of Gerald Cerny

Burgkmair, Hans, German, 1473–1531, and **Johann Geiler von Kaysersberg** (author), German, 1445–1510
Das buch granatapfel im latin genant Malegranatus (Augsburg, 1510), bound volume with 6 woodcut illustrations, 2000.57.2, Gift of Ladislaus and Beatrix von Hoffmann

Caylus, Anne-Claude-Philippe de Tubières, comte de, French, 1692–1765
Apollo (after Edmé Bouchardon), etching, 2000.30.1, Ailsa Mellon Bruce Fund

Chagall, Marc, Russian, 1887–1985
Acrobat with a Violin, 1924, etching and drypoint
Goat in the Night, 1922/1923, transfer lithograph
Goat with a Violin, 1922/1923 (printed 1950), woodcut on oriental paper
The Greeting, 1922/1923, etching and drypoint
Man Seated with Goat, 1922/1923, lithograph

Jan Brueghel the Elder, *River Landscape*, 1607, oil on copper, 20.7 x 32.1 cm, Patrons' Permanent Fund and Nell and Robert Weidenhammer Fund, 2000.4.1

Man with a Pig, 1922/1923, transfer lithograph
The Talmud Teacher, 1922, drypoint [artist's proof] 2000.45.1–7, Gift of Mr. and Mrs. Gerhard E. Pinkus

Collaert, Adriaen, Flemish, c. 1560–1618
Venus, Juno, and Minerva (after Jan van der Straet), 1587, engraving, 2000.88.1, Ailsa Mellon Bruce Fund

Condo, George, American, born 1957, and **William S. Burroughs** (author), American, 1914–1997
Ghost of a Chance (New York, 1991), bound volume with 3 etchings, 1999.117.2.a–c, Gift of Susan Lorence

Constant, Jean Joseph Benjamin, French, 1845–1902
Oriental Interior with Sleeping Tiger, 1875/1885, etching, 1999.111.8, Gift of Frank Anderson Trapp

Corinth, Lovis, German, 1858–1925
Arno Holz, 1922, lithograph
On a Lake, 1917, drypoint
Crouching Female Nude, 1914, drypoint and aquatint
Horseman, drypoint on japan paper



In the Hammock II, 1920, drypoint

Martyrium, 1921, drypoint

Pietà, 1920, drypoint

Portrait of a Woman, 1914, drypoint

Standing Female Nude, 1916, drypoint

Walchensee, c. 1923, drypoint

Walchensee in Winter 1923, drypoint

2000.105.1–11, Gift of Dr. Toni G. Marcy

Corot, Jean-Baptiste-Camille, French, 1796–1875

Italian Landscape, c. 1865, etching, 2000.7.10, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Cort, Cornelis, Netherlandish, 1533–1578

Roger and Angelica (after Titian), 1563, engraving, 2000.7.11, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Daubigny, Charles-François, French, 1817–1878

Moonlit Landscape, 1862, cliché-verre, 2000.7.12, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Decamps, Alexandre-Gabriel, French, 1803–1860

Camel and Arabs

Oriental Vignettes, c. 1829

lithographs, 1999.111.9–10, Gift of Frank Anderson Trapp

Delacroix, Eugène, French, 1798–1863

Arabes d'Oran, 1833, lithograph

Femmes d'Alger, 1833, lithograph

Tiger Sleeping in the Desert, c. 1830, etching

Tigre en arrêt, 1854, cliché-verre

1999.111.11–14, Gift of Frank Anderson Trapp

Della Bella, Stefano, Italian, 1610–1664, and **Andrea Cavalcanti** (author), Italian, 1610–1672

Esequie del Serenissimo Principe Francesco, celebrate in Fiorenza dal Serenissimo Ferdinando II Granduca di Toscana suo fratello (Florence, 1634), bound volume with 10 etched illustrations, 2000.23.1, Gift of Ladislaus and Beatrix von Hoffmann

Denon, Dominique Vivant, Baron, French, 1747–1825

Profile Head of Oriental in Turban, 1820, lithograph, 1999.111.15, Gift of Frank Anderson Trapp

Diebenkorn, Richard, American, 1922–1993
Arion Press Edition of "Poems by W.B. Yeats," 1990, bound volume with 6 etchings, accompanied by an unbound suite of the prints
Small Red, 1980, color etching
2000.141.1, 3, Gift of Phyllis Diebenkorn

Dobosz, Agnieszka, Polish, born 1969

Figure I, 1993, etching and drypoint [proof], 1999.116.8, Gift of Gerald Cerny

Duclos, Antoine-Jean, French, 1742–1795

Réception de Choiseul-Gouffier chez Hassan-Tchousch-Oglou (after Jean Michel Moreau), 1780, engraving, 1999.111.22, Gift of Frank Anderson Trapp

Dutka, Agnieszka, Polish, born 1959

Town VIIa, 1992/1993, aquatint, 1999.116.9, Gift of Gerald Cerny

Earlom, Richard, British, 1743–1822

Roses (after Dr. Robert John Thornton), 1805,

color mezzotint and etching, 2000.43.1. Gift of A. Thompson Ellwanger III in honor of Gregory E. Mescha

Ehinger, Gabriel, German, 1652–1736, and **Celestino Sfondrati** (author), Italian, 1644–1696

Innocentia Vindicata (St. Gallen, 1695), bound volume with folding frontispiece and 46 engravings, 2000.109.1. William B. O'Neal Fund

Ertinger, Franz, French, 1640–c. 1710
Self-Portrait of Joseph Werner, c. 1662, etching, 2000.7.13. Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Estes, Richard, American, born 1936
Study VI, New York Harbor, 1997, color woodcut plus 22 woodblocks used to create the print, 2000.50.1. Gift of Marlborough Graphics, New York

Fessard, Claude-Mathieu, French, active 1765–1805
Fragonard and Bergeret with Their Wives Visiting a Tomb in Pompeii (after Jean-Honoré Fragonard), 1781, etching [proof], 1999.141.1. Gift of Ivan E. and Winifred Phillips in memory of Neil F. Phillips

Fijałkowski, Stanisław, Polish, born 1922
Homage to Witold Lutosławski, 1993, color linocut, 1999.116.10. Gift of Gerald Cerny

Fischl, Eric, American, born 1948, and **Jamaica Kincaid** (author), American, born 1949
Annie, Gwen, Lilly, Pam, and Tulip (New York, 1986), bound volume with 9 lithographs, 1999.117.3.a–i. Gift of Susan Lorence

Fortuny y Carbo, Mariano, Spanish, 1838–1874
Two Arabian Figures: A Sketch, c. 1865
Seated Arabs
etchings, 1999.111.16–17. Gift of Frank Anderson Trapp

Fragonard, Alexandre-Evariste, French, 1780–1850
Repos des Arabes, c. 1820, lithograph, 1999.111.18. Gift of Frank Anderson Trapp

François, Jean-Charles, French, 1717–1769
Corps de Garde (after Carle Vanloo), 1757, soft-ground etching and crayon-manner engraving, 1999.135.5. Gift of Ivan E. and Winifred Phillips in memory of Neil F. Phillips

Fruytiers, Philip, Flemish, 1610–1666
Godefroy Wendelint, 1648, etching and engraving, 2000.79.1. Ailsa Mellon Bruce Fund

Gallo, Giovanni, Italian, active 16th century
Madonna and Child with Saint Catherine (after Marco Pino), woodcut, 2000.7.17. Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Gericault, Théodore, French, 1791–1824
Lion Devouring a Horse, 1823, lithograph, 1999.111.19. Gift of Frank Anderson Trapp

Gericault, Théodore, French, 1791–1824, and **Eugène Louis Lami**, French, 1800–1890
Le Giaour, 1823, lithograph, 1999.111.20. Gift of Frank Anderson Trapp

Gérôme, Jean Léon, French, 1824–1904
Seated Arab with Pipe, c. 1864, etching, 1999.111.21. Gift of Frank Anderson Trapp

Gessner, Salomon, Swiss, 1730–1788
Idyllic Landscapes with Mythological Figures, 1769–1771, complete set of 10 etchings, 1999.100.5–14. Ailsa Mellon Bruce Fund

Gheyn II, Jacques de, Dutch, 1565–1629
Saint Paul and Saint Peter (after Hendrik Goltzius), 1589, engravings, 2000.54.1–2. Ailsa Mellon Bruce Fund

Goltzius, Hendrik, Dutch, 1558–1617
Justus Lipsius, 1587
Adoration of the Magi, 1594
Quis Evadet, 1594

engravings, 2000.30.2, 2000.34.1, and 2000.55.1. Ailsa Mellon Bruce Fund

Grabowski, Jerzy, Polish, born 1933
Esoterism of Numbers—Study I, 1984–1994, relief embossment and color linocut, 1999.116.11. Gift of Gerald Cerny

Graff, Anton, Swiss, 1736–1813
Denmar Friedrich Wilhelm Basse, c. 1782
Johann Georg Sulzer, 1774
etchings, 1999.128.2–3. Gift of Robert Paul Mann and Dorothy Neeld Mann

Grazda, Ryszard, Polish, born 1952
Self-Portrait, 1994, color woodcut [proof], 1999.116.12. Gift of Gerald Cerny

Grooms, Red, American, born 1937
Nineteenth Century Artists, 1976, portfolio of 9 etchings and 1 drypoint, 1999.115.1–10. Gift of Lisa Travers. William O'Reilly, New York

Grospietsch, Florian, German, 1789–1830
Shepherd and Flock under an Ancient Tree, 1819, etching, 2000.13.1. Ailsa Mellon Bruce Fund

Hejnowicz, Jerzy, Polish, born 1962
Triptyk III, 1994, linocut [proof], 1999.116.13. Gift of Gerald Cerny

Homer, Winslow, after
The Noon Recess, published 1873, wood engraving on newsprint, 2000.7.15. Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Hooghe, Romeyn de, Dutch, 1645–1708
The Entry of William Henry, Prince of Orange, into Amsterdam, c. 1672, etching and engraving, 2000.36.1. Ailsa Mellon Bruce Fund

Isabey, Eugène, French, 1803–1886
Two Cottages, c. 1844, stone engraving, 2000.7.14. Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Italian 16th Century
Landscape with a Knight, a Page, and a Horse (after Titian), late 16th century, etching, 2000.7.18.b. Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Jegher, Christoffel, Flemish, 1596–1652/1653
The Garden of Love (after Sir Peter Paul Rubens), c. 1633, woodcut printed from 2 blocks on 2 joined sheets of paper, 2000.16.1. Director's Discretionary Fund

Johns, Jasper, American, born 1930
Untitled, 1999, color intaglio, 1999.90.1. Gift of Werner H. and Sarah-Ann Kramarsky

Hatteras, 1963, lithograph
"6," 1963, lithograph
Watchman, 1967, color lithograph
Target with Four Faces, 1968, color screenprint
Untitled, c. 1968–1969, inkless embossing
Souvenir, 1970, lithograph
Screen Piece, 1972, color screenprint
0 Through 9, 1976, lithograph
2000.120.1–8. Pepita Millmore Memorial Fund

Juvarra, Filippo, Italian, 1678–1736, and **Filippo Amadei** (author), Italian, active 1690–1730

Teodosio il Giovane. Dramma posto in musica dal Signor Filippo Amadei e rappresentato in Roma l'Anno 1711 (Rome, 1712), bound volume with 12 etchings, 1999.105.1. William B. O'Neal Fund

Kasprzak, Andrzej, Polish, born 1963
Your Faith Will Move Mountains, 1990–1998, color etching, drypoint, and collage with colored pencil additions, 1999.116.14. Gift of Gerald Cerny

Keyser, Robert, American, 1924–1999
Ari History Number One, 1990, color etching and aquatint with collage
Inventor, 1994, color woodcut on ocher paper
The Jester Courts Death and Sees Himself, 1977, etching and aquatint
Opus 1, 1976, etching
Oriental Landscape, 1998, color woodcut
Portal, 1993, color woodcut
REM, 1991, etching and aquatint
She Laid Her Hands Gently Among the Tea Things, 1993, color woodcut
Skater, 1994, color woodcut
Steeplechase-Tears of Grass, 1997, color woodcut on ocher paper
Transformation with Wild Man, 1990, color etching and aquatint
Untitled, 1998, color woodcut
Ur-Var 3, 1976, etching
2000.101.1–9, 13–16. Gift of Wally Reinhardt

Klein, Johann Adam, German, 1792–1875
Erlangen Students on Horseback, 1811, lithograph on blue paper
Outing on Horseback, 1811, lithograph on blue paper
2000.20.1–2. Ailsa Mellon Bruce Fund

Klinger, Max, German, 1857–1920
First Future, 1880, etching with aquatint, 2000.7.20. Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Kluge, Gustave, German, born 1947
Burning Figure, 1984
Figure Caught in a Wood, 1985
Figure in a Cleft, 1986
woodcuts, 2000.106.1–3. Gift of Mr. and Mrs. Daniel Bell

Kölbe, Carl Wilhelm, German, 1759–1835
Saty and Nymph in a Swamp, 1790s, etching, 2000.7.21. Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Kotkowski, Włodzimierz, Polish, born 1942
Council, 1991–1992, mezzotint, 1999.116.15. Gift of Gerald Cerny

Kraupe, Janina, Polish, born 1921
Book of Changes XI, 1997, color linocut on black paper [proof], 1999.116.16. Gift of Gerald Cerny

Kruger, Barbara, American, born 1945, and **Stephen King** (author), American, born 1948
My Pretty Pony (New York, 1988), bound volume with 9 lithographs and digital clock mounted to brushed stainless steel cover, 1999.117.4.a–i. Gift of Susan Lorence

Laboureur, Jean-Émile, French, 1877–1943
Le Dîner à l'auberge, 1917–1922, engraving, 2000.52.1. Ailsa Mellon Bruce Fund

Lalanne, Maxime, French, 1827–1886
Incendie dans le port de Bordeaux, 1869, etching,



Andy Warhol, *Self-Portrait*, 1986, synthetic polymer paint and silkscreen ink on canvas, 203.2 x 203.2 cm, Gift of the Collectors Committee, 2000.28.1

2000.7.22, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Legros, Alphonse, French, 1837–1911
Abandoned Village, etching and drypoint, 2000.7.24, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Leibl, Wilhelm, German, 1844–1900
Old Man and Old Woman, 1874–1880, electrotype, 2000.7.25, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Lepère, Auguste, French, 1849–1918
Le Bassin des Tuileries, 1898, color woodcut, 2000.7.26, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Lepic, Ludovic Napoléon, Vicomte, French, 1839–1889
Environs de Dordrecht, c. 1870, etching, 2000.7.27, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Lissitzky, El, Russian, 1890–1941
Chad Gadya (The Tale of the Goat) (Kiev, 1919), bound volume with color lithographs, 2000.100.1, Gift of Lionel C. Epstein and Family

Loutherbourg II, Philippe Jacques de, French, 1740–1812; **Jacques Philippe Joseph de Saint-Quentin**, French, 1738–c. 1780; and **Pierre Fulcrand de Rosset** (author)
L'Agriculture: Poème (Paris, 1774), bound volume with 17 etched illustrations, 1999.142.1, William B. O'Neal Fund

Lucas van Leyden, Netherlandish, 1489/1494–1533
The Annunciation, c. 1516, engraving, 1999.103.2, Ailsa Mellon Bruce Fund

Lucini, Antonio Francesco, attributed to, Italian, born c. 1610
Landscape with Ruins, etching and engraving, 2000.7.28, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Lutomski, Zbigniew, Polish, born 1934
Connection, 1981
Valve, 1983
Zone I, 1995
Zone IV–VI, 1996
color woodcuts [proofs], 1999.116.17–22, Gift of Gerald Cerny

Magritte, René, Belgian, 1898–1967
Bijoux Indiscrets, c. 1963, color lithograph,

2000.7.29, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Mansen, Matthias, German, born 1958
Kopf und Füsse, 1987, 8 color woodcuts [proofs], 2000.106.4–11, Gift of Mr. and Mrs. Daniel Bell

Marden, Brice, American, born 1938; **Tu Fu** (author), Chinese, 712–770; **Kenneth Rexroth** (translator), American, 1905–1982
Tu Fu (New York, 1987), bound volume with 1 etching, 1999.117.5, Gift of Susan Lorence

Marshall, William Edgar, American, 1837–1906
Abraham Lincoln, 1866
General U.S. Grant, 1868
engravings, 2000.104.1–2, Gift of A. Thompson Ellwanger III and Gregory E. Mescha in memory of Francis J. Lynch

Martial Potémont, Adolphe Théodore Jules, French, 1828–1883
Joconde (after Jean-Honoré Fragonard), 1882–1883, aquatint and etching, 2000.44.1, Gift of Christopher Mendez

Master HCF, Netherlandish, active c. 1560
A Nun, a Prior and a Young Monk, c. 1560, engraving, 2000.87.1, Ailsa Mellon Bruce Fund



Master P.W. of Cologne, German, active c. 1490/1510

Saint Catherine, c. 1500, engraving, 1999.101.2, Patrons' Permanent Fund

Meryon, Charles, French, 1821–1868

Le Pavillon de Mlle. et une partie du Louvre (after Reinier Zeeman), 1849, etching, 2000.7.30, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Michalska, Hanna, Polish, born 1963

Big-Bang VIII (Part I), 1995
Big-Bang VIII (Part II), 1995
 relief etchings [proofs], 1999.116.23.a,b, Gift of Gerald Cerny

Miśkiewicz, Lesław, Polish

Untitled, 1993, woodcut, 1999.116.24, Gift of Gerald Cerny

Motte, Charles Étienne Pierre, French, 1785–1836

Tiger Hunt (after Auguste Jacques Regnier), 1821, lithograph, 1999.111.23, Gift of Frank Anderson Trapp

Munch, Edvard, Norwegian, 1863–1944

Diorama Exhibition Poster, 1910, color
Moonlight, 1901, color woodcut
Double Portrait of Two Young Women, 1898, color lithograph, 1999.112.1–2, 2000.42.2, Gift of the Epstein Family Collection

Nathe, Christoph, German, 1753–1806

Landeskronen Mountain near Görlitz, c. 1795
Lauban in Silesia, 1805
 etchings, 1999.128.4–5, Ailsa Mellon Bruce Fund

Nilson, Johannes Esaias, German, 1721–1788

Cartouche Moderne with a Young Couple Being Served Wine
Cartouche Moderne with Emblems of Death
Cartouches Modernes avec des Enfants qui representent les Modes d'Augsbourg
Cartouches Modernes orné avec des [differentes Figures]
 counterproofs of etchings [incomplete proofs] with drawings in pen and black ink and gray wash, incised for transfer, 2000.89.1–4, Mark J.

Hunchback Gazing at a Windmill
(after Jacques Callot)
Hunchback Playing a Lute (after Jacques Callot)
A Book Peddler
woodcuts, 1999.100.1-4, Ailsa Mellon Bruce Fund

Olejniczak, Zdzislaw, Polish
Stairs VI, 1992, linocut, 1999.116.27.
Gift of Gerald Cerny

Ossorio, Alfonso, American, 1916-1990 and
Lewis Thomas, American, 1913-1993
Could I Ask You Something? (New York, 1984),
accordion-bound volume with 9 etchings,
1999.117.8.a-i, Gift of Susan Lorence

Otreba, Ryszard, Polish, born 1932
Boundless Trust I, 1994
An Undefined Wish II, 1994
plastercuts, 1999.116.28-29, Gift of Gerald Cerny

Overbeck, Johann Friedrich, German,
1789-1869
Saint Philip Neri, 1826, etching with engraving,
1999.135.6, Ailsa Mellon Bruce Fund

Ozóg, Henryk, Polish, born 1956
Couch I-II, 1995, mixed media in color,
1999.116.30-31, Gift of Gerald Cerny

Palko, Franz Xavier Karl, Czechoslovakian,
1724-1767/1770
God Breathing Life into Adam, 1760s, etching,
2000.89.5, Ailsa Mellon Bruce Fund

Palmer, Samuel, British, 1805-1881
The Herdsman's Cottage, 1850, etching, 1999.107.1,
Ailsa Mellon Bruce Fund
The Early Ploughman, c. 1861, etching, 2000.7.32,
Gift of Gaillard F. Ravenel and Frances P. Smyth-
Ravenel

Panasiewicz, Adam Maria, Polish, born 1963
Up and Down, 1993, color lithograph,
1999.116.32, Gift of Gerald Cerny

Panek, Jerzy, Polish, born 1918
Blind Sex Maniacs XIV, 1993, etching, 1999.116.33,
Gift of Gerald Cerny

Pawluczuk, Jerzy, Polish
Untitled, 1993, linocut, 1999.116.34,
Gift of Gerald Cerny

Pfeffel I, Johann Andreas, German,
1674-1748
Catafalque (after Giuseppe Galli Bibiena),
engraving, 1740, 2000.7.33, Gift of Gaillard F.
Ravenel and Frances P. Smyth-Ravenel

Pietsch, Andrzej, Polish, born 1932
Actress III B, 1993
At Night in the Valley, 1994,
color etchings, 1999.116.35-36, Gift of Gerald Cerny

Pinelli, Bartolomeo, Italian, 1781-1835
*Cavalcature che conducono le bestie bovine in Roma,
per macellare (Cattle Driven to the Slaughter in
Rome)*, 1809, etching, 1999.111.24, Gift of Frank
Anderson Trapp

Pinto, Angelo, American, born 1908
Execution Backstage, 1934, wood engraving
Train Tracks, 1936, etching
1999.113.1-2, Gift of Gertrude Pinto and family

Piranesi, Giovanni Battista, Italian,
1720-1778
Prospettiva della Scala della conserva d'acqua, 1764,
etching and engraving [proof], 1999.124.1, Gift of
Arthur and Charlotte Vershbow

*Revine d'una Galleria di Statue nella Villa Adriana a
Tivoli*, 1770, etching, 2000.7.34, Gift of Gaillard F.
Ravenel and Frances P. Smyth-Ravenel

Raffet, Auguste, French, 1804-1860
Les Arabes signalent l'approche de l'armée française,
1837, lithograph, 1999.111.25, Gift of Frank Ander-
son Trapp

Ribera, Jusepe de, Circle of, Spanish,
1591-1652
Battle between a Centaur and a Triton, etching,
2000.12.1, Ailsa Mellon Bruce Fund

Rippl-Rónai, József, Hungarian, 1861-1927
La fête de village, 1896, color lithograph on japan
paper, 1999.138.9, Gift (Partial and Promised) of The
Virginia and Ira Jackson Collection

Rolewinck, Werner (author), German,
c. 1425-1502
Fasciculus temporum (Venice, 1484), bound vol-
ume with 57 woodcuts, 2000.23.2.a, Gift of Ladis-
laus and Beatrix von Hofmann

Rossini, Luigi, Italian, 1790-1857
Delle Antichità di Roma Divise in 40 Vedute (Rome,
1817), bound volume with 41 etchings,
1999.127.1, Mark J. Millard Architectural Collection

Rousseau, Théodore, French, 1812-1867
Oaks on the Rocks, 1861, etching, 2000.7.35, Gift of
Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Russ, Carl, Austrian, 1779-1843
Xenocrates and Phryne, 1811, etching [proof],
2000.76.1, Ailsa Mellon Bruce Fund

Sadeler, Justus, Flemish, 1583-1620
Jonah Thrown into the Stormy Sea (after Paul Brill),
1610/1620, engraving, 1999.136.1, Ailsa Mellon
Bruce Fund

Saint-Non, Jean Claude Richard de, French,
1727-1791
Le Petit Parc (after Jean-Honoré Fragonard), i/ii
Le Petit Parc (after Jean-Honoré Fragonard), ii/ii
etchings, 1763/1765, 2000.9.11-12, Gift of Gertrude
Laughlin Chanler

Sartain, John, American, 1808-1897
The County Election (after George Caleb Bing-
ham), 1852, hand-colored etching with roulette
work, 2000.7.36, Gift of Gaillard F. Ravenel and
Frances P. Smyth-Ravenel

Schaeffer, Eugen Eduard, German,
1802-1877
Portrait of Maisonneuve, 1824, engraving with
etching, 1999.141.2, Ailsa Mellon Bruce Fund

Schenck I, Pieter, Dutch, 1660-1718/1719
Still Life with a Hanging Partridge, mezzotint,
2000.78.2, Katharine Shepard Fund

Signac, Paul, French, 1863-1935
Saint Tropez, 1894, color lithograph, 1999.138.10,
Gift (Partial and Promised) of The Virginia and Ira Jack-
son Collection

Skibinski, Wieslaw, Polish, born 1961
Two Towers, 1994, color etching [proof],
1999.116.37, Gift of Gerald Cerny

Skórczewski, Krzysztof, Polish, born 1947
Black Tower, 1994, engraving, 1999.116.38, Gift of
Gerald Cerny

Sobol-Wejman, Anna, Polish, born 1946
Cloak Room I, 1997, color etching and aquatint,
1999.116.39, Gift of Gerald Cerny

Jan Both, *An Italianate Evening Landscape*, c. 1650,
oil on canvas, 138.5 x 172.7 cm. Patrons'
Permanent Fund, 2000.91.1

Millard Architectural Collection and Ailsa Mellon
Bruce Fund

Norman, Joseph, American, born 1957
Untitled, 1998-1999, 5 lithographs from
Black Forest Suite, 2000.46.1-5, Gift of Dr. and Mrs.
William Tsiaras

Nuckowski, Tadeusz, Polish, born 1948
Made in Be-Be, 1995, two-sided color linocut on
oriental paper
Putative Intention, 1995, linocut
1999.116.25-26, Gift of Gerald Cerny

Numan, H., Dutch, 1728-1788
Hunchback Brandishing Two Swords
(after Jacques Callot)

Solis, Virgil, German, 1514–1562
Bibliche Figuren (Frankfurt am Main, 1562), bound volume with 117 woodcut illustrations, 2000.109.2, Ailsa Mellon Bruce Fund

Spreng, Anton, Austrian, 1770–1845
A Peasant Eating (after Adriaen Brouwer), aquatint and etching, 2000.76.2, Gift of Gregory Jecnen

Sroka, Jacek, Polish, born 1957
Structuring the World, color etching and aquatint, 1999.116.40, Gift of Gerald Cerny

Steinberg, Saul, American, 1914–1999, and **John Hollander** (author), American, born 1929
Dal Vero (New York, 1983), bound volume with 1 etching, 1999.117.7, Gift of Susan Lorence

Surzycki, Marcin, Polish, born 1963
Stairs I, color intaglio, 1999.116.41, Gift of Gerald Cerny

Suyderhoff, Jonas, Dutch, c. 1613–1686
Hendrick Goltzius (after Pieter Claesz. Soutman), 1649, etching and engraving, 2000.92.1, Ailsa Mellon Bruce Fund

Syguła, Włodzimierz, Polish, born 1959
Sitting Lady, 1995, color softground etching and aquatint, 1999.116.42, Gift of Gerald Cerny

Teyler, Johann, Workshop of, Dutch, 1648–after 1697
Parrot, 1680s/1690s, color etching with engraving, 2000.17.2, Gift of A. Thompson Ellwanger III and Gregory E. Mescha in memory of Arthur R. Watson
Lizard, 1680s/1690s, color etching
Naked and Butterfly, 1680s/1690s, color etching with engraving
The River II at Amsterdam (after Jan van Call), 1680s/1690s, color etching
2000.17.1.3,4, Gift of Ladislav and Beatrix von Hoffmann

Tichy, Gyula, Hungarian, 1879–1920
Egy Tusos Úveg Meséi, (Budapest, 1909), bound volume with 39 lithographic illustrations, 2000.7.31, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Tiepolo, Giovanni Domenico, Italian, 1727–1804
Old Man with an Open Book, 1770, etching, 2000.7.38, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Toulouse-Lautrec, Henri de, French, 1864–1901, and **Gustave Geffroy** (author), French, 1825–1926
Yvette Guilbert (Paris, 1894), unbound volume with complete set of 16 lithographs and lithographic cover, 2000.1.1, New Century Fund, Gift of Edwin L. Cox—Ed Cox Foundation

Troger, Paul, Austrian, 1698–1762
Saints Cosmas and Damian Caring for the Sick, c. 1736, etching with engraving, 2000.35.1, Ailsa Mellon Bruce Fund

Tuttle, Richard, American, born 1941, and **Mei-mei Berssenbrugge** (author), American, born 1947
Hiddenness (New York, 1987), accordion-bound volume with 4 prints in mixed media, 1999.117.9.a–d, Gift of Susan Lorence

Vallotton, Félix, Swiss, 1865–1925
The Little Bathers, 1893, complete set of 10 woodcuts, 1999.106.1–10, Ailsa Mellon Bruce Fund
Three Bathers, 1894, woodcut, 2000.7.39, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

van den Bossche, Helias, Dutch, active c. 1600–610
The Virgin and Child on the Crescent (after Abraham Bloemaert), 1607, engraving, 2000.32.2, Ailsa Mellon Bruce Fund

Vasina, Dariusz, Polish, born 1964
News, 1996
Nightclub II, 1993
color etchings, 1999.116.43–44, Gift of Gerald Cerny

Verkolje I, Jan, Dutch, 1650–1693
Theffan Wolters (after Sir Godfrey Kneller), 1684, mezzotint, 2000.30.3, Ailsa Mellon Bruce Fund

Vernet, Carle, French, 1758–1836
Famille Arabe en voyage, c. 1818, lithograph, 1999.111.26, Gift of Frank Anderson Trapp

Vernet, Horace, French, 1789–1863
Massacre des Mameluks Rebelles dans le Château de Caïre, 1818, lithograph, 1999.111.27, Gift of Frank Anderson Trapp

Villon, Jacques, French, 1875–1963
Lili-Polka, 1900, color lithograph with sheet music, 2000.93.1, Ailsa Mellon Bruce Fund

Vorsterman, Lucas Emil, Flemish, 1595–1675
Adoration of the Magi (after Sir Peter Paul Rubens), 1621, engraving, 2000.7.41, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Wael, Jan Baptist de, Flemish, 1632–after 1669
Italian Genre Scenes, 1660s, bound volume with complete set of 14 etchings, 2000.12.2.a–n, Ailsa Mellon Bruce Fund

Walawska, Ewa, Polish, born 1943
Blue Shadow, 1995, color etching and aquatint, 1999.116.45, Gift of Gerald Cerny

Wawrzyniak, Krzysztof, Polish, born 1954
Magic Field of Consciousness, 1993, linocut, 1999.116.46, Gift of Gerald Cerny

Wejman, Stanisław, Polish, born 1994
Blue Suede Shoes No. 1, 1994, color etching and aquatint, 1999.116.47, Gift of Gerald Cerny

Zagroba, Idalia, Polish, born 1967
Untitled, 1995, woodcut, 1999.116.48, Gift of Gerald Cerny

Zanetti, Anton Maria, Italian, 1679/1680–1767
Bacchus, 1740s, etching and engraving, 2000.30.4, Ailsa Mellon Bruce Fund

Zawadzka, Ewa, Polish, born 1950
Black Countryside XVIII, 1992, color collagraph, 1999.116.49, Gift of Gerald Cerny

Zompini, Gaetano, Italian, 1700–1778
Chiron Teaching Music to Achilles (after Giovanni Benedetto Castiglione), 1758, etching, 2000.33.1, Ailsa Mellon Bruce Fund

Photographs

Abbott, Berenice, American, 1898–1991
Barclay Street Station, 1935, gelatin silver print, 1999.119.1, Gift of Jane D. Collins

Adams, Ansel, American, 1902–1984
The White Tombstone, San Francisco, California, 1934, gelatin silver print, before 1952, 1999.129.1, Gift of Joyce and Robert Menschel

Atget, Eugène, French, 1857–1927
Parc de Sceaux, c. 1925, albumen print, 2000.111.1, Gift of Edward Brooks DeCelle

Barney, Tina, American, born 1945, and **Tina Howe** (author)
Swimming, 1991, bound volume with 9 dye transfer prints, 1999.117.1, Gift of Susan Lorence

Bing, Ilse, American, born Germany, 1899–1998
Nancy Harris, 1951, gelatin silver print, 2000.110.1, Gift of Marvin Breckinridge Patterson

Brandt, Bill, British, born Germany, 1904–1983
London, Museum Vault, 1936, gelatin silver print, 2000.94.1, Anonymous Gift

Calderone, Mary Steichen, American, 1904–1998, and **Edward Steichen**, American, 1879–1973
The First Picture Book: Everyday Things for Babies, 1991, illustrated book with 24 offset lithographs and one photogravure, 1999.117.6, Gift of Susan Lorence

Corpron, Carlotta M., American, 1901–1988
Texas, c. 1942, gelatin silver print, 2000.110.2, Gift of Marvin Breckinridge Patterson

Davis, Lynn, American, born 1944
Evening, Northumberland Strait, No. X, 1994, selenium-toned gelatin silver print, 1999.200.29.1, Anonymous Gift

Evans, Frederick H., British, 1853–1943
A View of Ely Cathedral, 1899, platinum print, 1999.120.1, Gift of Nancy Jane and Alan Shestack in memory of Frances Smyth-Ravenel

Evans, Walker, American, 1903–1975
Santa Monica, California, 1947, gelatin silver print, 2000.82.1, Anonymous Gift

Fichter, Robert, American, born 1939
Bass, Rabbit, Trout, 1982
Henry's Theory of the Greater Fool, 1982
Rattle Snake Strike, 1982
Standard Still Life with Japanese Prints, 1982
cibachrome prints, 1999.121.1–4, Gift of Marc Freidus

Kertész, André, American, born Hungary, 1894–1985
Self-Portrait with Brother Jenő, 1913
Self-Portrait in Uniform, 1915
Esztergom Cathedral, Hungary, 1917
Népliget, Budapest, 1918
Children Admiring Camera, Budafok, Hungary, 1919
Budapest, 1919
Jenő Kertész as Satyr, 1919
Jenő Kertész as Icarus, Dunaharaszti, Hungary, 1919
Jenő Kertész, c. 1919
Jenő Kertész, c. 1919
Jenő Kertész, 1920

Hector Guimard's *Entrance to the Métropolitain*, 1902, painted cast iron and bronze. Gift of Robert P. and Arlene R. Kogod, 2000.2.1. was featured in the exhibition *Art Nouveau, 1890–1914*, and will be installed in the National Gallery of Art Sculpture Garden.



Wandering Violinist, Abony, Hungary, 1921
Self-Portrait, Diving, 1921
Self-Portrait with Elizabeth, Budapest, 1921
Jeno Kertész as Spirit, 1923
Self-Portrait, 1924
Self-Portrait as Woman, early 1920s
Self-Portrait as Woman with Unknown Man and Women, early 1920s
Street Scene, early 1920s
City Park, early 1920s
Parliament Building, Budapest, early 1920s
West 134th Street, New York, 1944
 gelatin silver prints, 1999.122.1–21, 1999.132.1, Gift of The André and Elizabeth Kertész Foundation

Kühn, Heinrich, German, 1866–1944
Walther Kühn, 1911, gum bichromate print, 2000.19.1, Anonymous Gift

Lavenson, Alma, American, 1897–1989
Tanks, Standard Oil Company, 1931, gelatin silver print, 1999.131.1, Gift of Marvin Breckinridge Patterson

Levitt, Helen, American, born 1918
New York, 1972, dye transfer print
New York, 1980, chromogenic print, 1998.1999.123.1–2, Gift of Marvin Hoshino in memory of Masao W. Hoshino
New York, 1971, dye transfer print
New York, 1980, chromogenic print, 2000.48.1–2, Gift of Marvin Hoshino
New York, c. 1940, gelatin silver print, 2000.112.1, Gift of Toby Levitt
New York, c. 1942, gelatin silver print, 2000.113.1, Gift of William H. Levitt

Lyon, Danny, American, born 1942
Gauche Field Meet, Chicago, 1966, gelatin silver print, 2000.27.1, Gift of the Collectors Committee

Metzker, Ray K., American, born 1931
Chicago, 1959, gelatin silver print, 1999.130.1, New Century Fund, Fund for Living Photographers

Misrach, Richard, American, born 1949
10.31.98 5:18 p.m. (View from my Front Porch), 1998, chromogenic print, 1999.2000.80.1, New Century Fund, Fund for Living Photographers

Nadar, French, 1820–1910
Self-Portrait with Wife Ernestine in a Balloon Gondola, c. 1865, gelatin silver print, c. 1890, 2000.21.1, Anonymous Gift

Newman, Marvin, American, born 1927
Shadow, Chicago, 1951

Shadow, Chicago, 1951
 gelatin silver prints, 2000.10.1–2, Anonymous Gift

Orkin, Ruth, American, 1921–1985
Starlight Roof at the Waldorf, New York City, 1950, gelatin silver print, 2000.83.3, Gift of Marvin Breckinridge Patterson

Steichen, Edward, American, 1879–1973
Vaux (Chateau Thierry Sector), 1917–1918, gelatin silver print, 2000.108.1, Anonymous Gift

Sutcliffe, Frank Meadow, British, 1853–1941
Dinnertime, c. 1890, carbon print, 2000.11.1, Anonymous Gift

Tanning, Dorothea, American, born 1910
Torn Screen, gelatin silver print, 2000.7.37, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Van Der Zee, James, American, 1886–1983
Couple, 1924
Sisters, 1926
 gelatin silver prints, 2000.83.1–2, Anonymous Gift

Winogrand, Garry, American, 1928–1984
Garry Winogrand, 1974, portfolio of 15 gelatin silver prints, 1999.137.1–15, Gift of the Collectors Committee

Winter, Charles David, French, 1821–1904
Pillar of Angels, Strasbourg Cathedral, c. 1858, salted paper print from waxed-paper negative, 2000.26.1, Anonymous Gift





EXHIBITIONS

Temporary Exhibitions at the National Gallery of Art

The Golden Age of Chinese Archaeology: Celebrated Discoveries from The People's Republic of China

continued from the previous fiscal year to 2 January 2000

The Drawings of Annibale Carracci

continued from the previous fiscal year to 9 January 2000

Tilman Riemenschneider: Master Sculptor of the Late Middle Ages

3 October 1999 to 9 January 2000

organized by the National Gallery of Art and The Metropolitan Museum of Art, New York
Julien Chapuis, guest curator
supported by The Ministry of Foreign Affairs of the Federal Republic of Germany; additional support from the Samuel H. Kress Foundation and The Circle of the National Gallery of Art
also supported by an indemnity from the Federal Council on the Arts and the Humanities

Brassaï: The Eye of Paris

17 October 1999 to 16 January 2000

organized by the Museum of Fine Arts, Houston
Anne Wilkes Tucker, guest curator
supported by The Brown Foundation, Inc., Houston Endowment Inc., and The Wortham Foundation

From Schongauer to Holbein: Master Drawings from Basel and Berlin

24 October 1999 to 9 January 2000

organized by the National Gallery of Art with the Öffentliche Kunstsammlung Basel and the Kupferstichkabinett, Staatliche Museen zu Berlin—Preussischer Kulturbesitz
Andrew Robison, curator
supported by UBS AG; additional support from the Samuel H. Kress Foundation
also supported by an indemnity from the Federal Council on the Arts and the Humanities

An Enduring Legacy: Masterpieces from the Collection of Mr. and Mrs. Paul Mellon

7 November 1999 to 28 February 2000

Alan Shestack, curator
supported by The Circle of the National Gallery of Art

Drawings of Religious and Mythological Subjects from the Armand Hammer Collection

12 November 1999 to 15 May 2000

Margaret Morgan Grasselli, curator

Johannes Vermeer's "The Art of Painting"

24 November 1999 to 8 February 2000

organized by the National Gallery of Art and the Kunsthistorisches Museum, Vienna
Arthur K. Wheelock Jr., curator
supported by Juliet and Lee Folger/The Folger Fund

Max Weber's Modern Vision: Selections from the National Gallery of Art and Related Collections

30 January to 2 April 2000

Charles Ritchie, curator
supported by The Circle of the National Gallery of Art

The Fantastic in Renaissance Prints and Drawings

6 February to 16 April 2000

Peter Parshall, curator

Martin Johnson Heade

13 February to 7 May 2000

organized by the Museum of Fine Arts, Boston
Theodore E. Stebbins Jr., guest curator
supported by The Henry Luce Foundation and the Vira I. Heinz Endowment
exhibition in Washington made possible by The Circle of the National Gallery of Art

Johannes Vermeer's *The Art of Painting* was lent by the Kunsthistorisches Museum, Vienna, as a special loan to the National Gallery of Art this year.



Carleton Watkins: *The Art of Perception*

20 February to 7 May 2000
 organized by the San Francisco Museum of Modern Art with The Metropolitan Museum of Art, New York, and the Huntington Library and Art Gallery, San Marino

Douglas R. Nickel and Maria Morris Hambourg, guest curators
 supported by The Henry Luce Foundation, Inc., and the National Endowment for the Humanities; in-kind support from SGI and Stereographics

Twentieth-Century American Art:

The Ebsworth Collection

5 March to 11 June 2000
 Franklin Kelly, curator

O'Keeffe on Paper

9 April to 9 July 2000
 organized by the National Gallery of Art and the Georgia O'Keeffe Museum, Santa Fe
 Ruth E. Fine, curator, with Barbara Lynes and Elizabeth Glassman, guest curators
 supported by The Henry Luce Foundation, The Georgia O'Keeffe Foundation, and the National Advisory Council of the Georgia O'Keeffe Museum

Gerrit Dou (1613–1675): Master Painter in the Age of Rembrandt

16 April to 6 August 2000
 organized by the National Gallery of Art and Dulwich Picture Gallery, London, with the Royal

Cabinet of Paintings Mauritshuis, The Hague
 Arthur K. Wheelock Jr., curator, with Ronni Baer, guest curator
 supported by Shell Oil Company Foundation also supported by an indemnity from the Federal Council on the Arts and the Humanities

Raphael and His Circle: Drawings from Windsor Castle

14 May to 23 July 2000
 organized by the Royal Library, Windsor Castle, with the National Gallery of Art
 Andrew Robinson, curator, with Martin Clayton, guest curator
 supported by an indemnity from the Federal Council on the Arts and the Humanities

The Triumph of the Baroque: Architecture in Europe, 1600–1750

21 May to 9 October 2000
 organized by the National Gallery of Art; the Palazzo Grassi, Venice; the Montreal Museum of Fine Arts; and the Musée des Beaux-Arts, Marseille
 Henry A. Millon, curator, with Guy Cogeval, Paolo Viti, and Marie-Paule Vial, guest curators
 supported by EduCap Inc.; with additional support from Juliet and Lee Folger/The Folger Fund; early support for research and educational programs from the Samuel H. Kress Foundation

The Impressionists at Argenteuil

28 May to 20 August 2000
 organized by the National Gallery of Art and the Wadsworth Atheneum Museum of Art, Hartford
 Paul Hayes Tucker, guest curator
 supported by United Technologies Corporation also supported by an indemnity from the Federal Council on the Arts and the Humanities

Landscape Drawings from the Armand Hammer Collection

26 May to 12 November 2000
 Margaret Morgan Grasselli, curator

Drawings and Prints from the Permanent Collection

18 June to 15 October 2000
 Andrew Robison, Margaret Morgan Grasselli, Ruth Fine, Charles Ritchie, and Gregory Jecmen, curators

Small Northern European Portraits from the Walters Art Gallery, Baltimore

17 September to 21 December 2000
 Arthur K. Wheelock Jr., curator, with Joaneath Spicer, guest curator

Martin Johnson Heade's *Catleya Orchid and Three Brazilian Hummingbirds*, 1871, oil on panel. Gift of the The Morris and Gwendolyn Cafritz Foundation, 1982.73.1, was included in the *Martin Johnson Heade* exhibition.

Lenders to Exhibitions

Private Collections

AEA Investors, Inc.
Maida and George Abrams Collection, Boston
Collection of Stuart Alexander
Aurora Art Fund (courtesy Rosenberg & Stiebel)
Kirsten N. Bedford
Gordon L. Bennett
Collection of Gilberte Brassā
Collection of Mr. and Mrs. Arnaud Brunel
Doris Bry
Collection of Vincent Buonanno, Chicago
Duke of Devonshire and the Chaisworth Settlement Trustees
Dr. and Mrs. John B. Chewning
Theodore G. and Eleanor S. Congdon
Fondation Corboud
James Crain
Mr. and Mrs. Trammell Crow
Collection of Mr. and Mrs. Barney A. Ebsworth
Her Majesty Queen Elizabeth II
Collection of Jacqueline and Milton Esterow
Mr. and Mrs. Stuart P. Feld
Collection of Jerald Dillon Fessenden
Jeffrey Fraenkel
Fraenkel Gallery

Collection of Jo Ann and Julian Ganz Jr.
Gemini G.E.L.
Gilman Paper Company
Courtesy of Howard Greenberg Gallery, New York
Mr. Michael Hall, Esq.
Collection of Anna Marie and Juan Hamilton
Teresa Heinz and the late Senator John Heinz
Mr. and Mrs. Michal Hornstein
Courtesy of Edwynn Houk Gallery, New York
Collection of Deborah Irmas, Los Angeles
Ivor Foundation, New York
Mr. and Mrs. Leon E. Kachurin
Jacob and Ruth Kainen
Collection of Michael and Jeanne Klein
Mark Leno
Collection of David L. Long and Elizabeth Valk Long, New York
Collection of Mr. and Mrs. Henry Luce III
Collection of James Edward Maloney and Beverly Ann Young
Manoogian Collection
Courtesy of Marlborough Gallery, New York
Collection of Joseph F. McCrindle
James W. and Frances G. McGlothlin
S. Mehringer, Munich
Collection of Mr. and Mrs. Paul Mellon
Catherine Mills
Collection of Ornella and Robert Morrow
Weston Nael
Roy Nutt Family Trust
Georgia O'Keeffe Foundation, Abiquiú
Merrily and Tony Page, Page Imageworks
Collection of James and Barbara Palmer
Peter E. Palmquist
Collection of Susan Patricol
Collection of Kathy and Ron Perisho
Princely Collections, Vaduz Castle, Liechtenstein
Collection of Nicholas J. Pritzker
Royal Collection Trust
Collection of the Alvin Rush family
Mr. and Mrs. Michael Scharf
Collection of Jean-Michel Skira, Switzerland
Natalie and Jerome Spingarn
Mr. Howard Stein
Courtesy of Stockeregg Gallery, Zurich
Collection of Marion Stroud Swingle
Ellen and Bill Taubman
Terra Foundation for the Arts
Robert Thérond Collection, Paris
John M. and Sally B. Thornton Trust
Jack and Margrit Vanderryn
Marjorie and Leonard Vernon
Richard and Leah Waitzer
Collection of Leonard A. Walle
Collection of Thomas Walther, New York
Weston Gallery, Inc.
Michael and Jane Wilson Collection
Collection of Wallace S. Wilson
Daniel Wolf
Ydessa Hendeles Art Foundation, Toronto
Collection of Virginia Zabriskie, New York

Public Collections

Austria

Vienna: Graphische Sammlung Albertina;
Kunsthistorisches Museum Wien;
Piaristenkollegiums Maria Treu

Belgium

Mont-sur-Marchienne: Musée de la Photographie

Canada

Montreal: Canadian Centre for Architecture;
Montreal Museum of Fine Arts
Toronto: Art Gallery of Ontario

China

Beijing: Institute of Archaeology, Chinese Academy of Social Sciences; National Museum of Chinese History
Chunhua County Cultural Relics Museum, Shaanxi Province
Fufeng: Famen Monastery Museum, Shaanxi Province; Zhouyuan Administrative Office of Cultural Relics, Shaanxi Province
Guangzhou: Museum of the Western Han Tomb of the Nanyue King
Hangzhou: Zhejiang Provincial Institute of Archaeology
Jingzhou Prefecture Museum
Lanzhou: Gansu Provincial Museum
Lintong: Qin Terra-cotta Museum, Shaanxi Province
Nanchang: Jiangxi Provincial Museum
Qingzhou Municipal Museum, Shandong Province
Sanxingdui Museum
Shenyang: Liaoning Provincial Institute of Archaeology; Liaoning Provincial Museum
Shijiazhuang: Hebei Provincial Cultural Relics Institute; Hebei Provincial Museum
Taiyuan: Shanxi Provincial Institute of Archaeology
Wuhan: Hubei Provincial Museum
Xi'an: Shaanxi History Museum; Municipal Institute of Archaeology and Preservation of Cultural Relics
Yanshi City Museum, Henan Province
Zhengzhou: Henan Museum

Denmark

Copenhagen: Statens Museum for Kunst

England

Cambridge: Fitzwilliam Museum
Cheltenham Art Gallery and Museums
Greenwich: National Maritime Museum
London: Dulwich Picture Gallery; British Museum; National Gallery; Trustees of Burghley House; Vicar and Church Wardens, Saint-Martin-in-the-Fields; Victoria and Albert Museum
Manchester City Art Galleries
Norwich: Norfolk Museums Service

France

Dijon: Musée des Beaux-Arts
Paris: Ecole Nationale Supérieure des Beaux-Arts; Musée d'Orsay; Musée des Plans-Reliefs; Musée du Louvre; Musée Carnavalet; Service Historique de la Marine

Germany

Aschaffenburg: Museum der Stadt
Augsburg: Stadt Augsburg Kunstsammlungen
Berlin: Staatliche Museen; Kupferstichkabinett; Nationalgalerie; and Skulpturensammlung
Bremen: Kunstsammlungen Böttcherstrasse
Burghausen: Kirche von Marienberg
Cologne: Museum für Angewandte Kunst; Wallraf-Richartz-Museum
Darmstadt: Hessisches Landesmuseum
Essen: Museum Folkwang
Frankfurt: Historisches Museum; Städtisches Kunstinstitut
Grosslangheim: Antoniuskapelle
Grossostheim: Katholisches Kirchenstiftung St. Peter and Paul
Hamburg: Museum für Kunst und Gewerbe
Munich: Bayerisches Nationalmuseum; Staatliche Graphische Sammlung
Nuremberg: City of Nuremberg; Evangelisch-Lutherischen Kirchenverwaltung St. Jacob; Germanisches Nationalmuseum
Schwerin: Staatliches Museum
Stuttgart: Staatsgalerie Stuttgart, Graphische Sammlung; Württembergisches Landesmuseum
Würzburg: Mainfränkisches Museum

Hungary

Budapest: Szépművészeti Múzeum

Italy

Bologna: Accademia di Belle Arti

Caserta: Soprintendenza B.A.A.A.S. per le Province di Caserta e Benevento

Florence: Galleria degli Uffizi

Rome: Museo di Roma e Galleria Comunale d'Arte Moderna; Museo Nazionale di Castel Sant'Angelo

Turin: Biblioteca Reale; Museo Civico d'Arte Antica e Palazzo Madama

Urbino: Galleria Nazionale delle Marche

Venice: Galleria dell'Accademia; Museo Correr

Japan

Niigata Prefectural Museum of Modern Art

Netherlands

Amsterdam: Historisch Museum; Gemeentearchief; Rijksmuseum

Antwerp: Provinciaal Museum voor Fotografie

Haarlem: Teylers Museum

Otterlo: Kröller-Müller Museum

Rotterdam: Museum Boijmans Van Beuningen

The Hague: Koninklijk Huisarchief; Koninklijk Kabinet van Schilderijen "Mauritshuis"

Russia

Moscow: A.V. Shchusev State Research Museum of Architecture

St. Petersburg: Central Naval Museum; Scientific Research Museum of the Academy of Arts of Russia; State Hermitage Museum

Scotland

Edinburgh: National Gallery of Scotland; National Museums of Scotland

Switzerland

Basel: Öffentliche Kunstsammlung

Bern: Kunstmuseum

Saint Gallen: Stiftsbibliothek

Wales

Cardiff: National Museum of Wales

United States

California

Yosemite Museum, National Park Service

Berkeley: Berkeley Art Museum; Bancroft Library, University of California

Los Angeles: Fisher Gallery; J. Paul Getty Museum

Sacramento: California State Library; California State University Library

San Diego: Museum of Art

San Francisco: San Francisco Museum of Modern Art; Society of California Pioneers; Fine Arts Museums of San Francisco

San Marino: Huntington Library, Art Collections, and Botanical Gardens

Stanford University Museum of Art

Connecticut

Hartford: Wadsworth Atheneum Museum of Art

New Haven: Yale University Art Gallery

District of Columbia

Washington: Dumbarton Oaks; Hirshhorn Museum and Sculpture Garden; National Museum of American Art; National Museum of American History; Corcoran Gallery of Art

Florida

St. Augustine Historical Society

Illinois

Art Institute of Chicago

Kansas

Lawrence: Spencer Museum of Art

Louisiana

Shreveport: R. W. Norton Art Gallery

Maryland

Baltimore: Walters Art Gallery

Massachusetts

Andover: Addison Gallery of American Art

Boston: Museum of Fine Arts

Williamstown: Sterling and Francine Clark Art Institute

Michigan

Detroit Institute of Arts

Flint Institute of Arts

Minnesota

Minneapolis Institute of Arts

Missouri

Kansas City: Nelson-Atkins Museum of Art

Saint Louis Art Museum

New Hampshire

Manchester: Currier Gallery of Art

New Jersey

Princeton University: Art Museum; Department of Art and Archaeology

New Mexico

Santa Fe: Georgia O'Keeffe Museum

New York

Brooklyn Museum of Art

Buffalo: Albright-Knox Art Gallery

New York: Metropolitan Museum of Art; Pierpont Morgan Library

Yonkers: Hudson River Museum

North Carolina

Raleigh: North Carolina Museum of Art

Winston-Salem: Reynolda House Museum of American Art

Ohio

Cincinnati Art Museum

Cleveland Museum of Art

Youngstown: Butler Institute of American Art

Oregon

Portland: Oregon Historical Society; Portland Art Museum

Pennsylvania

Philadelphia: Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art

Rhode Island

Providence: Museum of Art, Rhode Island School of Design

Tennessee

Memphis Brooks Museum of Art

Texas

Amarillo Museum of Art

Austin: Harry Ransom Humanities Research Center

Fort Worth: Amon Carter Museum

Houston: Menil Collection; Museum of Fine Arts, Houston

San Antonio: Marion Koogler McNay Art Museum

Texas

Amarillo Museum of Art

Austin: Harry Ransom Humanities Research Center

Fort Worth: Amon Carter Museum

Houston: Menil Collection; Museum of Fine Arts, Houston

San Antonio: Marion Koogler McNay Art Museum

Tennessee

Memphis Brooks Museum of Art

Lenders of Works Displayed with Collection

Abrams Collection, Boston

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

Interior with Young Men Playing Tric-Trac

Calder Foundation, New York

Alexander Calder, *1 Red, 4 Black plus X White*; Aztec

Josephine Baker; *Cheval Rouge* (with maquette);

Object with Red Ball; *Red Panel*; *Tom's* (with

maquette); *Untitled*

Catholic University of America, Oliveira

Lima Library

Frans Post, *Brazilian Landscape, Said to Be Pernambuco*

Cooper-Hewitt, National Museum of Design,

Smithsonian Institution

Giovanni Domenico Tiepolo, *Immaculate Conception*

Collection of the Artist

Helen Frankenthaler, *Mountains and Sea*

Peter A. Jay

Gilbert Stuart, *John Jay*

Collection of the Artist

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

Painting; *No. Target*; *Untitled (Red, Yellow, Blue)*

Koninklijk Museum voor Schone Kunsten,

Antwerp

Jacob Jordaens, *As the Old Sing, So Pipe the Young*

Manoogian Collection

George Caleb Bingham, *Jolly Flatboatmen*

Manoogian Foundation

William Merritt Chase, *Portrait of Whittredge*; Richard

Caton Woodville, *War News from Mexico*

Joseph F. McCrindle

Jan de Bray, *Double Profile Portrait of the*

Artist's Parents...

Metropolitan Museum of Art, New York

Francesco di Giorgio Martini, *Nativity*

National Museum of American Art,

Smithsonian Institution

Sir Anthony van Dyck, *Marchesa Elena Grimaldi-*

Cattaneo; French 13th Century, *Vita Contemplativa*;

Heraldic Panel; *Bishop Blessing*; *Angel Holding the Cross*

and Crown of Thorns; Sebastiano Mazzoni, *Banquet of*

Cleopatra; Jan Anthonisz. Ravesteyn, *Judith Langley*

National Museum of Health and Medicine of the

Armed Forces Institute of Pathology

Thomas Eakins, *Dr. John H. Brinton*

U.S. Department of the Interior, National Park

Service, Saint-Gaudens National Historic Site,

Cornish, New Hampshire

Augustus Saint-Gaudens, six study heads of black

soldiers; preliminary sketch for *Shaw Memorial*;

Shaw Memorial; early study of the allegorical figure

for the *Shaw Memorial*

Collection of Candida and Rebecca Smith

David Smith, *Aggressive Character: Lunar Arcs on One*

Leg; *Blue Construction*; *Ninety Father*; *Black-White*

Forward; *Construction December II*; *Construction with*

Forged Neck

U. S. Naval Academy Museum

Jean Joseph Benjamin Constant, *Favorite of the Emir*

White House Collection

Paul Cézanne, *The Forest*; *House on the Marne*; *House*

on a Hill

Erving and Joyce Wolf

Francis Augustus Silva, *Indian Rock*, *Narraquansett Bay*

Anonymous

Hendrick Avercamp, *Winter Landscape with Golfers*;

Bernardo Bellotto, *Pirna, Fortress of Sonnenstein*;

Botticelli, *Portrait of a Young Man Holding a Medallion*;

Bartholomeus Breenbergh, *Landscape with Christ and*

the Woman of Samaria; Jan Brueghel the Elder,

Flowers in a Glass Vase; *A Road with a Ford in a Wood*;

Jean-Charles Cazin, *Quarry of Monsieur Pascal near*

Nauterre; Pieter Claesz., *Still Life with a Basket of*

Grapes; Chuck Close, *Jasper*; Arshile Gorky, *Self-Portrait*;

Still Life on the Table; *The Limit*; *Portrait of Master*

Bill; Jan van der Heyden, *A View in Amsterdam*; Jan

van Huysum, *Still Life of Flowers and Fruit*; Roy

Lichtenstein, *Cosmology*; Rouen Cathedral (Seen at Five

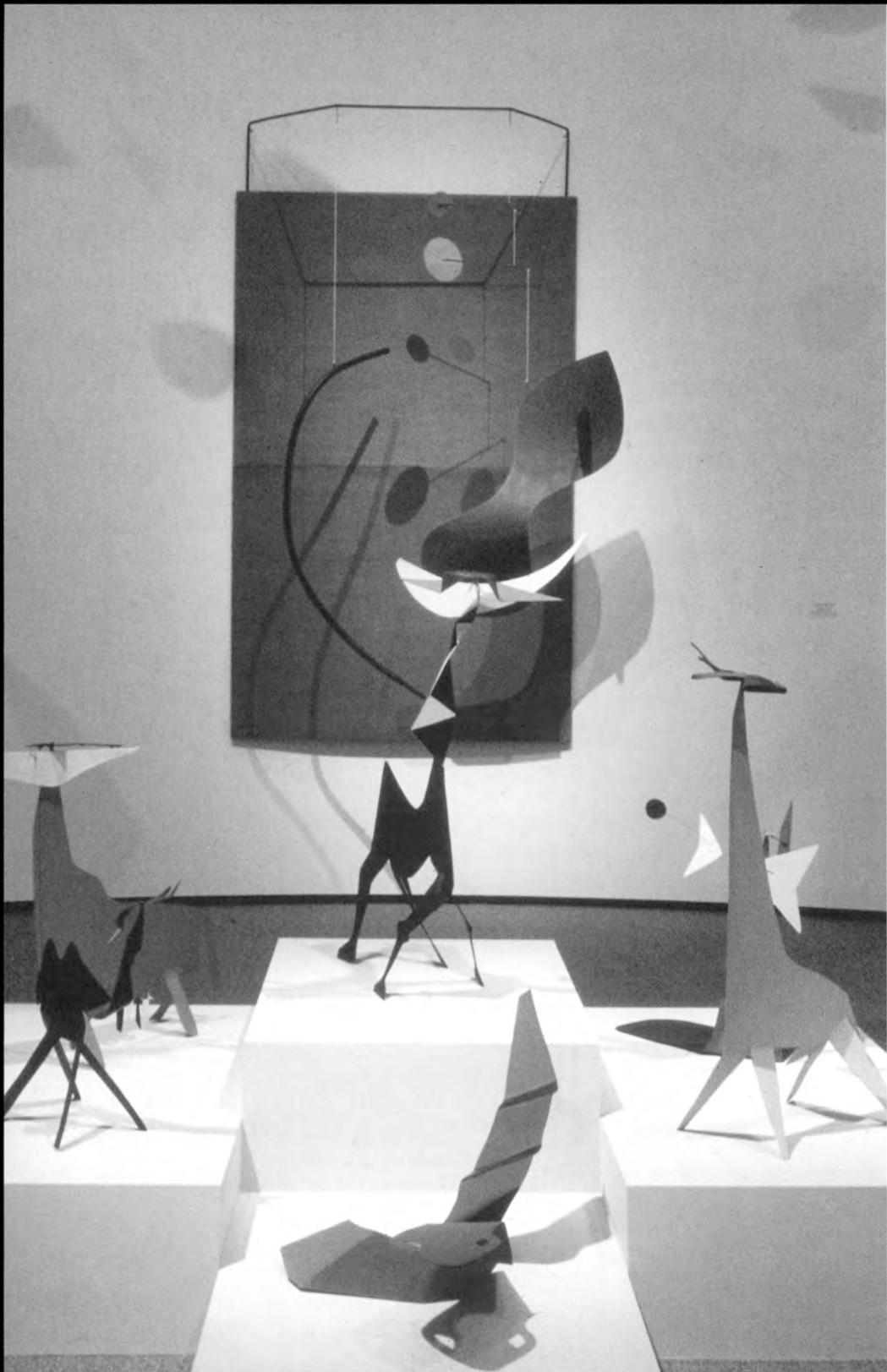
Different Times of the Day), *Set III*; Edouard Manet,

Jeanne—Le Printemps; Jacopo Palma il Giovane,

Venus and Cupid at the Forge of Vulcan; Robert

Rauschenberg, *Summer Rental + I*; Sir Peter Paul

Rubens, *Landscape with Willows*; Salomon van



An array of sculptures by Alexander Calder was installed in a gallery open to two levels in the East Building, with lights casting shadows of the mobiles on the walls.

Maryland

Hagerstown, Washington County Museum of Fine Arts

Frederick Kemmelmeier, *First Landing of Christopher Columbus*

Pennsylvania

Doylestown, James A. Michener Art Museum

American 19th Century, *Profile Portrait of a Man* *; *Profile Portrait of a Lady* *; William Bonnell, *Clement Bonnell* *; Joseph Goodhue Chandler, *Girl with Kitten*; Edward Hicks, *Landing of Columbus*

Virginia

Fairfax, George Mason University

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

Ruysdael, *River Landscape*; Pieter Jansz. Saenredam, *Interior of the Saint Peter's Church in 's-Hertogenbosch*; David Teniers II, *Dice and Skittle Players in a Tavern Courtyard*; Cy Twombly, *Untitled*; Willem van de Velde II, *Ships on a Calm Sea*; Adriaen van de Velde, *Figures in a Deer Park*; *Winter Landscape*; Philips Wouwerman, *Landscape*

Loans

A total of 589 works from the Gallery's collection were lent to 171 exhibitions at 173 institutions this fiscal year; 150 objects were sent as extended loans to 35 sites; and 5 works were sent as short-term loans to other museum collections.

Extended Loans from the National Gallery Collection

All works are part of the National Lending Service unless indicated by *

BELGIUM

Brussels, United States Embassy Residence, North Atlantic Treaty Organization

Gilbert Stuart, *George Pollock*; *Catherine Yates Pollock*; Thomas Sully, *Ann Biddle Hopkinson*; *Francis Hopkinson*; *Leland Sisters*

CANADA

Ottawa, United States Embassy Residence

John Singer Sargent, *Mary Crowninshield Endicott Chamberlain*; Gilbert Stuart, *William Thornton*; *Anna Maria Brodeau Thornton*

ENGLAND

London, United States Embassy Residence

Sir William Beechey, *Lieutenant-General Sir Thomas Picton*; Francis Cotes, *Mrs. Thomas Horne*; Franklin C. Courter, *Lincoln and His Son, Tad* *; Thomas Gainsborough, *William Yelverton Davenport*; Winslow Homer, *Sunset*; Michiel van Miereveld, *Portrait of a Lady with a Ruff*; John Singer Sargent, *Miss Mathilde Townsend*; *Miss Grace Woodhouse*; Thomas Sully, *John Quincy Adams*; Benjamin West, *Maria Hamilton Beckford*; after Benjamin West, *Benjamin West*

London, Wallace Collection

Sir Thomas Lawrence, *Francis Charles Seymour-Conway*

FRANCE

Paris, Musée du Louvre

Severo da Ravenna, *Christ Child* *

Paris, United States Embassy Residence

George Inness, *Lake Albano, Sunset*; Mark Rothko, *Untitled*

IRELAND

Dublin, United States Embassy Residence

Gilbert Stuart, *Counsellor John Dunn*; *John Bill Ricketts*

ITALY

Florence, Casa Buonarroti

after Michelangelo Buonarroti, *Damned Soul* *

PORTUGAL

Lisbon, United States Embassy Residence

American 19th Century, *Allegory of Freedom*; *View of Concord*; Ralph Eleaser Whiteside Earl, *Family*

Portrait; Fritz Müller, *Capture of the "Savannah" by the U.S.S. "Perry"*; Thomas Sully, *Vanderkemp Children*

UNITED STATES

Alabama

Birmingham Museum of Art

Anders Zorn, *Hugo Reisinger*

Montgomery Museum of Fine Arts

Mark Rothko, *Untitled*

California

Oakland Museum

Mark Rothko, 2 untitled works

Connecticut

Hartford, Wadsworth Atheneum Museum of Art

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

Chester Harding, *Self-Portrait* (returned); Daniel Huntington, *Henry Theodore Tuckerman* (returned); *Dr. James Hall* (returned); John Wesley Jarvis, *Thomas Paine* (returned); Edward Savage, *George Washington* (returned); Irving R. Wiles, *Miss Julia Marlowe* (returned).

National Trust for Historic Preservation

Bernard Hailstone, *David E. Finley*

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 Frieseke, *Memories*

Secretary of Agriculture

American 19th Century, *Bucks County Farm Outside Doylestown, Pennsylvania*; *Spring on the Range*; Amzi Emmons Zeliff, *The Barnyard*

Secretary of Commerce

Thomas Chambers, *New York Harbor with Pilot Boat "George Washington"*; Raoul Dufy, *Regatta at Cowes* *; Walt Kuhn, *Green Apples and Scoop*; Leonid, *Derrymane Harbor, Ireland*

Secretary of Education

American 19th Century, *Sargent Family* (returned); Pierre Bonnard, *Bouquet of Flowers*; André Derain, *Abandoned House in Provence*; *Road in Provence*; after Jean-Baptiste Greuze, *Benjamin Franklin*; after William John Wilgus, *Ishabod Crane and the Headless Horseman*

Secretary of Energy

American 19th Century, *Chief Jumper of the Seminoles*; *Indians Cooking Maize*; *Lexington Battle Monument*; Thomas Chambers, *Storm-Tossed Frigate*; Joseph Bartholomew Kidd after John James Audubon, *Black-Backed Three-Toed Woodpecker*

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* *; George Ropes, *Mount Vernon*; Douglas Volk, *Abraham Lincoln*

Secretary of State

American 19th Century, *Washington at Valley Forge*;

A. A. Lamb, *Emancipation Proclamation*; Maurice Utrillo, *Pont Saint-Michel, Paris*

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*; René Pierre Charles Princeteau, *Horses*

Secretary of the Treasury

Billy Morrow Jackson, *Eve* * (returned); Chaim Soutine, *Pastry Chef* (returned); James McNeill Whistler, *Alice Butt* (returned)

Supreme Court of the United States

Chief Justice Rehnquist

George Cuijt the Younger, *Easyby Abbey, near Richmond*; Captain Edward H. Molyneux, *Chapel in Provence*; Thomas Sully, *Thomas Alston*; Frits Thaulow, *River Scene*; Eugene Lawrence Vail, *Flags, Saint Mark's, Venice—Fete Day*

Justice Ginsburg

Mark Rothko, *The Omen*; *Untitled*

Justice Kennedy

Jean Béraud, *Paris, rue du Havre*; Dutch 17th Century, *Flowers in a Classical Vase*; Walt Kuhn, *Zinnias*

Justice O'Connor

George Catlin, *After the Buffalo Chase—Sioux; An Apache Village; Buffalo Chase, Sioux Indians, Upper Missouri*; *A Crow Village and the Salmon River Mountains*; *A Little Sioux Village* (returned); *Two Blackfoot Warriors and a Woman*

Justice Scalia

Gilbert Stuart, *George Washington*; Thomas Sully, *Henry Pratt*; Augustus Vincent Tack, *Charles Evans Hughes*

Justice Souter

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

Justice Stevens

American 19th Century, *Portland Harbor, Maine*; George Catlin, *Scene from the Lower Mississippi*; Eduard Gaertner, *City Hall at Torino* (returned); Alphonse Legros, *Hampstead Heath*; C. Gregory Stapko after John Constable, *A View of Salisbury Cathedral* *; Maurice Utrillo, *Street at Corré, Corsica*; Franz Xaver Winterhalter, *Queen Victoria*

United States Trade Representative

American 19th Century, *New England Farm in Winter*; Chinese Qing Dynasty, *Archery Contest*; Karl Knaths, *Marble Mantel*; Mark Rothko, *Untitled*; Marguerite Zorach, *Christmas Mail*

White House

George Catlin, *Battle between the Jicarilla Apaches and Camanches*; *Comanche Chief, His Wife, and a Warrior*; *Comanche Chief with Three Warriors*; *Excavating a Canoe—Nayas Indians*; *A Flathead Chief with His Family*; *Ojibbeway Indians*; *Three Navaho Indians*; *Two Unidentified North American Indians*; *View of the Lower Mississippi*; Raoul Dufy, *Basin at Deauville* *; Henri Matisse, *Still Life with Pineapple*; Mark Rothko, *Number 7*; Thomas Sully, *Andrew Jackson*

White House Chief of Staff

Mark Rothko, *Untitled (woman and girl in interior)*; 3 untitled works

Indiana

Indianapolis Museum of Art

Max Beckmann, *Christ in Limbo*; Larry Bell, *Chrome and Glass Construction*; Mark Rothko, *Sketch for Mural H*

Temporary Loans to Museum Collections

FRANCE

Montauban, Musée Ingres
27 Jan. 1999–2 Jan. 2000
Jean-Auguste-Dominique Ingres, *Pope Pius VII in the Sistine Chapel*

Paris, Musée national d'art moderne, Centre Georges Pompidou
1 Jan. 2000–28 Feb. 2001
Mark Rothko, *Untitled*

SWITZERLAND

Basel, Fondation Beyeler
31 July–1 Nov. 2000
Mark Rothko, *Untitled (Seagram Mural)**

UNITED STATES

New York, Metropolitan Museum of Art
12 Oct. 1994–12 Oct. 1999
Francesco di Giorgio Martini, *God the Father Surrounded by Angels and Cherubim*

Oregon, Portland Museum of Art
28 May–3 Dec. 2000
Auguste Renoir, *Picking Flowers*

National Gallery Loans to Temporary Exhibitions

Works in National Lending Service marked †

AUSTRIA

Graz, Steiermärkisches Landesmuseum Joanneum
GAUGUIN AND BRITANNY: A NEW BEGINNING,
9 June–1 Oct. 2000
Paul Gauguin, *Breton Girls Dancing, Pont-Aven; Pair of Wooden Shoes; Self-Portrait Dedicated to Carrière*

Vienna, Kunstforum
CÉZANNE: FINISHED—UNFINISHED,
19 Jan.–25 Apr. 2000; circulated to Kunsthau Zürich, 5 May–30 July 2000
Paul Cézanne, *At the Water's Edge* †; *Mont Sainte-Victoire* †

BELGIUM

Antwerp, Koninklijk Museum voor Schone Kunsten
AS YOU WILL: WOMEN ARTISTS IN THE NETHERLANDS AND BELGIUM, 1500–1950,
17 Oct. 1999–16 Jan. 2000; circulated to Museum voor Moderne Kunst Arnhem, 26 Feb.–4 June 2000
Judith Leyster, *Self-Portrait*

Brussels, Palais des Beaux-Arts
BRUXELLES, UNE VILLE AU CARREFOUR DE CULTURES, 7 Sept.–5 Nov. 2000
James McNeill Whistler, *Gold-House, Brussels; Grand Place, Brussels*

CANADA

Musée des Beaux-Arts de Montréal
COSMOS: FROM ROMANTICISM TO THE AVANT-GARDE, 1801–2001, 17 June–17 Oct. 1999; circulated to Centro de Cultura Contemporània de Barcelona, 23 Nov. 1999–27 Feb. 2000; and Palazzo Grassi, Venice, 25 Mar.–23 July 2000
Montreal only: Alexander Calder, *Untitled (The Constellation Mobile); Movement in Space*, Montreal and Barcelona only: Mark Rothko, *Untitled (black and gray)* †; Venice only: Johan Christian Dahl, *View from Vaekera near Christiana*

DENMARK

Copenhagen, Ordrupgaardssamlingen
DEGAS AND NEW ORLEANS: A FRENCH IMPRESSIONIST IN AMERICA, 17 Sept.–28 Nov. 1999
Edgar Degas, *René de Gas*

ENGLAND

Colchester, University of Essex
CONSTABLE AND WIVENHOE PARK: REALITY AND VISION, 18 Sept.–16 Dec. 2000
John Constable, *Wivenhoe Park, Essex*

London, British Museum
LIGHT OF NATURE: LANDSCAPE DRAWINGS AND WATERCOLOURS BY VAN DYCK AND HIS CONTEMPORARIES, 10 Sept.–28 Nov. 1999
Sir Anthony van Dyck, *Edge of a Wood*
APOCALYPSE AND THE SHAPE OF THINGS TO COME, 17 Dec. 1999–24 Apr. 2000
Max Beckmann, *Apocalypse*; William Blake, *Great Red Dragon and the Beast from the Sea; Great Red Dragon and the Woman Clothed with the Sun*

London, Courtauld Institute of Art
ART MADE MODERN: ROGER FRY'S VISION OF ART, 15 Oct. 1999–23 Jan. 2000
Paul Cézanne, *Houses in Provence*

London, Dulwich Picture Gallery
GERRIT DOU, 6 Sept.–19 Nov. 2000
Gerard Dou, *The Hermit*

London, National Gallery
RENAISSANCE FLORENCE: ART OF THE 1470S, 20 Oct. 1999–16 Jan. 2000
Botticelli, *Giuliano de' Medici*; Italian 15th Century, *Man in a Fantastic Helmet*; Andrea del Verrocchio, *Giuliano de' Medici*; Circle of Andrea del Verrocchio, *A Lady*; Workshop of Andrea del Verrocchio, *Alexander the Great*

London, Royal Academy of Arts
ANTHONY VAN DYCK 1599–1641, 11 Sept.–10 Dec. 1999
Sir Anthony van Dyck, *Isabella Brant; A Genoese Noblewoman and Her Son; Clelia Cattaneo, Daughter of Marchesa Elena Grimaldi; Queen Henrietta Maria with Sir Jeffrey Hudson*

THE YEAR 1900: ART AT THE CROSSROADS, 16 Jan.–3 Apr. 2000; circulated to Guggenheim Museum, New York, 11 May–4 Sept. 2000
Paul Gauguin, *The Bathers*; James McNeill Whistler, *George W. Vanderbilt* †; New York only: Paul Cézanne, *Le Château Noir*

London, Victoria and Albert Museum
ART NOUVEAU, 1890–1914, 6 Apr.–30 July 2000
Hector Guimard, *Entrance to the Métropolitain*

FRANCE

Aix-en-Provence, Musée Granet
CÉZANNE AU FIL DE L'EAU,
17 June–15 Sept. 2000
Paul Cézanne, *Riverbank*

Besançon, Musée des Beaux-Arts et d'Archéologie
GUSTAVE COURBET ET LA FRANCHE-COMTÉ,
22 Sept.–31 Dec. 2000
Gustave Courbet, *La Grotte de la Loué*

Montpellier, Pavillon du Musée Fabre
SÉBASTIEN BOURDON (1616–1671),
4 July–15 Oct. 2000
Sébastien Bourdon, *Countess Ebba Sparre* †; *Finding of Moses*

Paris, Galeries nationales du Grand Palais
CHARDIN, 7 Sept.–22 Nov. 1999; circulated to Kunstmuseum Düsseldorf, 5 Dec. 1999–28 Feb. 2000; Royal Academy of Arts, London,

9 Mar.–28 May 2000; and Metropolitan Museum of Art, New York, 19 June–3 Sept. 2000
Jean Siméon Chardin, *Still Life with Game*, Paris and Düsseldorf only; Jean Siméon Chardin, *Kitchen Maid*, London and New York only; Jean Siméon Chardin, *Attentive Nurse*

DAUMIER: 1808–1879, 5 Oct. 1999–3 Jan. 2000; circulated to Phillips Collection, Washington, 19 Feb.–14 May 2000
Honoré Daumier, *Prodigal Son; Semmeil d'Endymion-Berryer*, Paris only; *Scene of the Tribunal (The Verdict)*; Washington only: 43 additional works by Daumier

Paris, Institut du Monde Arabe
LE MAROC DE MATISSE,
19 Oct. 1999–30 Jan. 2000
Henri Matisse, *Palm Leaf, Tangier*

Paris, Musée d'Art Moderne de la Ville
LE FAUVISME OU L'ÉPREUVE DU FEU: ÉRUPTION DE LA MODERNITÉ EN EUROPE,
29 Oct. 1999–27 Feb. 2000
André Derain, *Charing Cross Bridge, London* †; *Moumains at Collicure* †

Paris, Musée du Louvre
DOMINIQUE-VIVANT DENON: L'OEIL DE NAPOLEON,
20 Oct. 1999–17 Jan. 2000
Louis-Léopold Boilly, *Public in the Salon of the Louvre*, *Viewing the Painting of the Sacre*; Jean-Honoré Fragonard, *Grandfather's Reprimand*

Versailles, Musée national des Châteaux de Versailles et de Trianon
JEAN-MARC NATTIER: 1685–1766,
26 Oct. 1999–30 Jan. 2000
Jean-Marc Nattier, *Joseph Bonnier de la Moisson*

GERMANY

Berlin, Kulturforum
SANDRO BOTTICELLI—ART OF THE NARRATIVE,
15 Apr.–18 June 2000
Giorgio Vasari with drawings by Filippino Lippi and Botticelli, *Page from "Libro de' Disegni"*

Bonn, Kunstmuseum
PHILIP GUSTON RETROSPECTIVE, 26 Aug.–1 Nov. 1999; circulated to Württembergischer Kunstverein Stuttgart, 16 Feb.–24 Apr. 2000; National Gallery of Canada, Ottawa, 12 May–30 July 2000; and Musée national d'art moderne, Centre Georges Pompidou, Paris, 13 Sept.–4 Dec. 2000
Philip Guston, *Review*

Cologne, Museum Ludwig
ART—WORLDS IN DIALOGUE,
5 Nov. 1999–19 Mar. 2000
Jean Dubuffet, *They Hold Council*

Dortmund, Museum für Kunst und Kulturgeschichte
CÉZANNE-MANET-SCHUCH: THREE PATHS TOWARD AUTONOMOUS ART,
30 May–30 July 2000
Edouard Manet, *Oysters; Flowers in a Crystal Vase*

Hannover, Niedersächsisches Landesmuseum
EXPO 2000, 1 June–31 Aug. 2000
Hans Holbein the Younger, *Edward VI as a Child*

Hannover, Sprengel Museum
HOW YOU LOOK AT IT, PHOTOGRAPHS OF THE TWENTIETH CENTURY, 14 May–6 Aug. 2000; circulated to Städtisches Kunstinstitut und Städtische Galerie, Frankfurt, 23 Aug.–12 Nov. 2000
Walker Evans, *Wooden Church, South Carolina*; *Minstrel Showbill*; *Photographer's Window Display, Birmingham, Alabama*

Saarbrücken, Saarland Museum

JEAN DUBUFFET—FIGURES AND HEADS. SEARCHING FOR A COUNTER-CULTURE, 12 Sept.–14 Nov. 1999

Jean Dubuffet, *Bertelé as a Blossoming Bouquet*, *Sideshow Portrait*; *Marbleized Body of a Lady*; *Darner of Socks*

Stuttgart, Staatsgalerie

CAMILLE PISSARRO, 11 Dec. 1999–1 May 2000
Camille Pissarro, *Peasant Girl with a Straw Hat*; *Hampton Court Green*; *Two Women Chatting by the Sea*, *St. Thomas* †; *Chariny Cross Bridge, London*

GREECE**Athens, National Gallery and Alexandros Soutzos Museum**

GREEK GODS AND HEROES IN THE AGE OF RUBENS AND REMBRANDT, 28 Sept. 2000–8 Jan. 2001
Rembrandt van Rijn, *Philemon and Baucis*; Sir Peter Paul Rubens, *Fall of Phaëton*

ISRAEL**Jerusalem, Israel Museum**

LANDSCAPE OF THE BIBLE: SACRED SCENES IN EUROPEAN MASTER PAINTINGS, 5 Sept. 2000–2 Jan. 2001
Joachim Anthonisz, *Wtewael*, *Moses Striking the Rock*

ITALY**Bologna, Museo Civico Archeologico**

DUECENTO: FORME E COLORI DEL MEDIOEVO A BOLOGNA, 15 Apr.–16 July 2000
Master of the Franciscan Crucifixes, *Mourning Madonna*; *Saint John the Evangelist*

Milan, Palazzo Reale

UN CARAVAGGESCO AL NORD: TANZIO DA VARALLO, 12 Apr.–2 July 2000
Tanzio da Varallo, *Saint Sebastian*

Rome, Palazzo delle Esposizioni

EL GRECO: IDENTIDAD Y TRANSFORMACIÓN, 2 June–3 Oct. 1999
El Greco, *Christ Cleansing the Temple*

L'IDEA DEL BELLO. VIAGGIO PER ROMA NEL SEICENTO CON GIOVAN PIETRO BELLORI.

29 Mar.–26 June 2000
Annibale Carracci, *River Landscape*; Nicolas Poussin, *Baptism of Christ*

Turin, La Palazzina di Caccia di Stupinigi

TRIUMPH OF THE BAROQUE: ARCHITECTURE IN EUROPE 1600–1750, 3 July–7 Nov. 1999; circulated to Montreal Museum of Fine Arts, 9 Dec. 1999–9 Apr. 2000
Bernardo Bellotto and Workshop, *Nymphenburg Palace, Munich*. Montreal only: Giovanni Paolo Panini, *Interior of Saint Peter's, Rome*; Andrea Pozzo, *Illusionistic Architecture for the Vault of San Ignazio*; Sir Peter Paul Rubens, *Meeting of Abraham and Melchizedek*

Venice, Palazzo Grassi

RENAISSANCE VENICE AND THE NORTH: CROSS-CURRENTS IN THE TIME OF BELLINI, DÜRER, AND TITIAN, 5 Sept. 1999–9 Jan. 2000
Giovanni Bellini, *Portrait of a Young Man*; *Saint Jerome Reading*; Pieter Bruegel the Elder, *Landscape with the Penitence of Saint Jerome*; Lorenzo Lotto, *Allegory of Virtue and Vice*

JAPAN**Osaka Municipal Museum of Art**

THE PUBLIC AND THE PRIVATE IN THE AGE OF VERMEER, 4 Apr.–2 July 2000
Pieter de Hooch, *The Bedroom*; Johannes Vermeer, *Woman Holding a Balance*

Tokyo, National Museum of Western Art

PICASSO'S WORLD OF CHILDREN, 14 Mar.–18 June 2000
Pablo Picasso, *Study for "The Death of Harlequin"*

NETHERLANDS**Amsterdam, Rijksmuseum**

GLORY OF THE GOLDEN AGE, 15 Apr.–17 Sept. 2000
Willem Buytewech, *Woodland Pond with a Fisherman*; Dirk Helmbreker, *Self-Portrait*; Simon de Vlieger, *Estuary at Dawn*

The Hague, Mauritshuis

REMBRANDT BY HIMSELF, 25 Sept. 1999–9 Jan. 2000
Rembrandt van Rijn, *Self-Portrait*; *Self-Portrait*

FACE TO FACE IN THE MAURITSHUIS.

15 Apr.–10 Sept. 2000
Johannes Cornelisz. Verspronck, *Andries Stilte as a Standard Bearer*

SPAIN**Barcelona, Museu d'Art Contemporani**

FORCE-FIELDS: PHASES OF THE KINETIC, 18 Apr.–18 June 2000; circulated to Hayward Gallery, London, 13 July–17 Sept. 2000
Sol LeWitt, *Untitled*; *Short Straight Lines, Not Touching*, *Drawn at Random and Evenly Distributed Over the Area*

Bilbao, Museo de Bellas Artes

EL BODEGÓN ESPAÑOL. DE ZURBARÁN A PICASSO, 3 Dec. 1999–19 Apr. 2000
Juan van der Hamen y León, *Still Life with Sweets and Pettery*

Madrid, Museo Nacional Centro de Arte Reina Sofía

A REBOURS, 6 July–11 Oct. 1999
Franz Kline, *Four Square* †; Mark Rothko, 3 untitled works

SURREALISTS IN EXILE AND THE ORIGIN OF THE NEW YORK SCHOOL, 21 Dec. 1999–28 Feb. 2000; circulated to Musée d'Art Moderne et Contemporain, Strasbourg, 12 May–27 Aug. 2000
Mark Rothko, *Vision at End of Day* †; 2 untitled works, both †

Madrid, Museo Nacional del Prado

VELÁZQUEZ, RUBENS AND VAN DYCK: PINTORES CORTESANOS DEL SIGLO XVII, 17 Dec. 1999–5 Mar. 2000
Sir Anthony van Dyck, *Queen Henrietta Maria with Sir Jeffrey Hudson*

Madrid, Fundación Colección Thyssen-Bornemisza

PAISAJE AMERICANO: EXPLORAR EL EDEN, 27 Sept. 2000–14 Jan. 2001
Thomas Cole, *Voyage of Life: Childhood: Youth: Manhood: Old Age*

SWITZERLAND**Basel, Fondation Beyeler**

COLOUR TO LIGHT, 16 Apr.–30 July 2000
Mark Rothko, *Untitled (Seagram Mural)* †

UNITED STATES**California****Los Angeles, J. Paul Getty Museum**

ADRIAEN DE VRIES (1556–1626), IMPERIAL SCULPTOR, 12 Oct. 1999–9 Jan. 2000
Adriaen de Vries, *Empire Triumphant over Avarice*
THE GAULENGHI-D'ESTE HOURS: ART AND DEVOTION IN RENAISSANCE FERRARA, 9 May–30 July 2000
Francesco di Giorgio Martini, *Triumph of Cupid*; Pisanello, *Leonello d'Este, 1407–1450...: Sperandio*

Ercolo d'Este, 1431–1505...: Cosmè Tura, Malonna and Child in a Garden; follower of Cosmè Tura, *Saint Francis Receiving the Stigmata*

DRAWINGS AND STAINED GLASS IN THE AGE OF DÜRER AND HOLBEIN, 11 July–24 Sept. 2000
Sebald Beham, *Saint Sebald Carrying the Model of His Church in Nuremberg*

Los Angeles County Museum of Art

AROUND IMPRESSIONISM: FRENCH PAINTINGS FROM THE NATIONAL GALLERY OF ART, 15 Aug.–29 Nov. 1999
Frédéric Bazille, *Ramparts at Aigues-Mortes* †; Edmond Maître †; Pierre Bonnard, *Artist's Sister and Her Children*; *Green Table*; *Table Set in a Garden*; *Bouquet of Flowers* †; *Spring Landscape*; *Stairs in the Artist's Garden* †; Eugène Boudin, *Beach at Trouville*; *Yacht Basin at Trouville-Deauville*; *Bathing Time at Deauville*; *Jetty and Wharf at Trouville*; *Figures on the Beach*; Gustave Caillebotte, *Skiffs* †; Paul Cézanne, *Riverbank*; *At the Water's Edge* †; *Battle of Love* †; *Mont Sainte-Victoire* †; *Harlequin*; Camille Corot, *Gypsy Girl with Mandolin*; *Ville d'Avray*; *River Scene with Bridge*; *Madame Stumpf and Her Daughter*; Gustave Courbet, *Boats on a Beach*, *Etretat* †; *La Bretonnerie in the Department of Indre* †; Henri Edmond Cross, *Coast near Antibes* †; Charles-François Daubigny, *Landscape with Figures*; Edgar Degas, *Before the Ballet: Woman Ironing*; Jean-Louis Forain, *Behind the Scenes* †; Paul Gauguin, *Haystacks in Brittany* †; Vincent van Gogh, *Farmhouse in Provence*; *Flower Beds in Holland*; Edouard Manet, *Tragic Actor*; *Still Life with Melon and Peaches*; *Oysters*; *A King Charles Spaniel*; *Flowers in a Crystal Vase*; Claude Monet, *Argenteuil*; *Ships Riding on the Seine at Rouen*; *Bridge at Argenteuil on a Gray Day*; *Artist's Garden at Vétheuil*; *Cradle—Camille with the Artist's Son Jean*; *Woman with a Parasol—Madame Monet and Her Son*; *Japanese Footbridge*; Henri Moret, *Island of Rogerue, Brittany* †; Berthe Morisot, *The Sisters*; *Artist's Sister at a Window*; *Harbor at Lorient*; *Young Woman with a Straw Hat* †; *Girl in a Boat with Geese* †; Camille Pissarro, *Peasant Girl with a Straw Hat*; *Hampton Court Green*; *Artist's Garden at Eragny*; *Place du Carrousel, Paris*; Odilon Redon, *Flowers in a Vase*; Auguste Renoir, *Mlle Charlotte Berthier*; *Pont Neuf, Paris*; *Young Woman Braiding Her Hair*; *Young Spanish Woman with a Guitar*; *Flowers in a Vase*; *Child with Toys—Gabrielle and the Artist's Son*. Jean; Georges Seurat, *Seascape at Port-en-Bessin, Normandy* †; Alfred Sisley, *Boulevard Héloïse, Argenteuil*; *Meadow*; Antoine Vollon, *Mound of Butter*; Edouard Vuillard, *Yellow Curtain*; *Woman Sitting by the Fireside*; *Vase of Flowers on a Mantelpiece*; also Claude Monet, *Bazille and Camille (Study for "Déjeuner sur l'Herbe")*; Auguste Renoir, *Woman with a Cat* from 1 Nov.–29 Nov. 1999

LEE KRASNER, 10 Oct. 1999–3 Jan. 2000; circulated to Des Moines Art Center, 26 Feb.–21 May 2000; and Akron Art Museum, 10 June–27 Aug. 2000
Lee Krasner, *Imperative*

Fine Arts Museums of San Francisco

WAYNE THIEBAUD RETROSPECTIVE, 10 June–3 Sept. 2000; circulated to Modern Art Museum of Fort Worth, 24 Sept. 2000–14 Jan. 2001
Wayne Thiebaud, *Cakes*

San Francisco Museum of Modern Art

DEGAS TO PICASSO: THE PAINTER, THE SCULPTOR, AND THE CAMERA, 1 Oct. 1999–4 Jan. 2000; circulated to Dallas Museum of Art, 1 Feb.–7 May 2000; and Museo Guggenheim Bilbao, 12 June–10 Sept. 2000
Paul Gauguin, *Te Pape Nave Nave (Delectable Waters)*

SOL LEWITT RETROSPECTIVE.

18 Feb.–30 May 2000; circulated to Museum of Contemporary Art, Chicago, 22 July–22 Oct. 2000
Sol LeWitt, *Yellow Lines, Not Straight, Not Touching*; *Drawing From Standing Open Structure-Black, 1966*

RENÉ MAGRITTE, 5 May–12 Sept. 2000
René Magritte, *La condition humaine*

Connecticut

Hartford, Wadsworth Atheneum Museum of Art
IMPRESSIONISTS AT ARGENTEUIL,
9 Sept.–3 Dec. 2000

Claude Monet, *Argenteuil: Artist's Garden in Argenteuil*; *Bridge at Argenteuil: Woman with a Parasol—Madame Monet and Her Son*; Auguste Renoir, *Claude Monet*; *Madame Monet and Her Son*; *Regatta at Argenteuil*; Alfred Sisley, *Boulevard Héloïse, Argenteuil*

New Haven, Yale Center for British Art

JAMES TISSOT: VICTORIAN LIFE/MODERN LOVE, 22 Sept.–28 Nov. 1999; circulated to Musée du Québec, 15 Dec. 1999–12 Mar. 2000; and Albright-Knox Art Gallery, Buffalo, 24 Mar.–2 July 2000
James Jacques Joseph Tissot, *Hide and Seek*

District of Columbia

Folger Shakespeare Library

FORTUNE: ALL IS BUT FORTUNE,
18 Jan.–10 June 2000

Style of Vittore Gambello, *Virtue and Fortune*; Niccolò Fiorentino, *Fortune Holding a Rudder and Cornucopiae*; Style of Niccolò Fiorentino, *Fortune with Sail, on a Dolphin*; Titian, *Cupid with the Wheel of Fortune*; Jean Varin, *Fortune Chained to a Chariot*

Carrying Fame and France: Venetian 16th Century, *Fortuna*

National Museum of American Art

EDWARD HOPPER: THE WATERCOLORS,
22 Oct. 1999–3 Jan. 2000

Edward Hopper, *Haskell's House*

White House

TWENTIETH-CENTURY AMERICAN SCULPTURE:
INSPIRED BY RODIN, 28 Sept. 1998–17 Oct. 1999
Auguste Rodin, *Memorial Relief (Hand of Child)*

Florida

Gainesville, Harn Museum of Art,

University of Florida

SEEING DOUBLE: TWO VERSIONS OF
GUERCINO'S "JOSEPH AND POTIPHAR'S WIFE,"
3 Oct.–13 Dec. 1999

Guercino, *Joseph and Potiphar's Wife*

INTIMATE RITUALS AND PERSONAL DEVOTIONS:
SPIRITUAL ART THROUGH THE AGES,
12 Aug. 2000–14 Jan. 2001

German 15th Century, *Christ on the Cross*; *Madonna between Saints Catherine and Barbara*

Georgia

Atlanta, High Museum of Art

JOHN HENRY TWACHTMAN: AN AMERICAN
IMPRESSIONIST, 26 Feb.–21 May 2000

John Henry Twachtman, *Winter Harmony*

Illinois

Chicago, Terra Museum of American Art

IN SEARCH OF THE PROMISED LAND:
FREDERIC EDWIN CHURCH AND EXPLORATION,
5 Aug.–1 Oct. 2000

Frederic Edwin Church, *Morning in the Tropics*

Louisiana

New Orleans Museum of Art

RAOUL DUFY: LAST OF THE FAUVES,
2 Oct.–21 Nov. 1999; circulated to Marion Koogler McNay Art Museum, San Antonio,
18 Jan.–19 Mar. 2000

Raoul Dufy, *July 14 in Le Havre* †; *Music and the Pink Violin* †. New Orleans only: Raoul Dufy, *Beach at Sainte-Adresse*

Maryland

Baltimore Museum of Art

IMPRESSIONIST PORTRAITS FROM AMERICAN
COLLECTIONS, 6 Oct. 1999–30 Jan. 2000;
circulated to Museum of Fine Arts, Houston,

15 Mar.–7 May 2000; and Cleveland Museum
of Art, 27 May–30 July 2000

Frédéric Bazille, *Young Woman with Peonies*; Paul
Cézanne, *Antony Valabrègue*

Massachusetts

Museum of Fine Arts, Boston

MARTIN JOHNSON HEADE, 29 Sept. 1999–
17 Jan. 2000; circulated to Los Angeles County
Museum of Art, 28 May–17 Aug. 2000
Martin Johnson Heade, *Cattleya Orchid and Three
Brazilian Hummingbirds*; *Giant Magnolias on a Blue
Velvet Cloth*

VAN GOGH FACE TO FACE: THE PORTRAITS,

2 July–24 Sept. 2000

Vincent van Gogh, *Self-Portrait*

South Hadley, Mount Holyoke College Art

Museum

THE MOON & THE STARS: AFTERLIFE OF A ROMAN
EMPRESS, 4 Sept.–19 Dec. 1999

Deruta 16th Century, *Large dish with border of floral
scrollwork and cornucopias; in the center, profile bust of
"Faustina"*

Williamstown, Sterling and Francine Clark Art

Institute

OVERCOMING ALL OBSTACLES: WOMEN OF THE
ACADÉMIE JULIAN, 2 Oct. 1999–2 Jan. 2000;

circulated to Dahesh Museum, New York,

18 Jan.–13 May 2000

Käthe Kollwitz, *Two Nudes*

A FRESH AND LARGE ASSORTMENT: AMERICAN

SILVER FROM A PRIVATE COLLECTION,

12 Feb.–30 Apr. 2000

The Gansevoort Linner (Possibly Pieter Vanderlyn),

Susama Truax †

Michigan

Grand Rapids Art Museum

UNENDING FRONTIER: ART OF THE WEST,
29 Sept.–31 Dec. 2000

Thomas Hart Benton, *Trail Riders* †

Minnesota

Minneapolis, Walker Art Center

2000 BC: THE BRUCE CONNER STORY PART II,
9 Oct. 1999–2 Jan. 2000; circulated to Modern Art

Museum of Fort Worth, 6 Feb.–23 Apr. 2000; and
M. H. de Young Memorial Museum, San Francisco,

21 May–30 July 2000

Bruce Conner, *Book Pages*

Mississippi

Jackson, Mississippi Museum of Art

AMERICAN WEST: OUT OF MYTH, INTO REALITY,
19 Feb.–6 June 2000; circulated to Terra Museum

of American Art, Chicago, 24 June–17 Sept. 2000

George Catlin, *A Little Sioux Village* †; *Three*

Shoshone Warriors †; *Two Apache Warriors and a*

Woman †

New Jersey

Montclair Art Museum

PARIS 1900: "THE AMERICAN SCHOOL" AT THE UNI-
VERSAL EXPOSITION, 18 Sept. 1999–

16 Jan. 2000; circulated to Pennsylvania Academy
of the Fine Arts, Philadelphia, 11 Feb.–16 Apr. 2000;

Columbus Museum of Art, 18 May–13 Aug. 2000;
and Elvehjem Museum of Art, University of Wis-
consin-Madison, 16 Sept. 2000–28 Jan. 2001

Gari Melchers, *The Sisters* †; Willard Leroy Metcalf,

Midsummer Twilight †. Philadelphia and Columbus

only: James McNeill Whistler, *Mother of Pearl and
Silver: The Andalusian*

New Brunswick, Zimmerli Art Museum,

Rutgers University

ENDURING FIGURE 1890S–1970S: SIXTEEN SCULP-
TORS FROM THE NATIONAL ASSOCIATION OF

WOMEN ARTISTS, 12 Dec. 1999–12 Mar. 2000

Mary Gallery, *Amity* †

New Mexico

Albuquerque Museum

SILENT THINGS, SECRET THINGS: STILL LIFE FROM
REMBRANDT TO THE MILLENNIUM,
19 Sept. 1999–2 Jan. 2000

Mark Rothko, *Untitled (Still life in front of window)* †

Santa Fe, Georgia O'Keeffe Museum

GEORGIA O'KEEFFE: THE POETRY OF THINGS,
7 Aug.–17 Oct. 1999; circulated to Dallas Museum

of Art, 7 Nov. 1999–30 Jan. 2000; and Fine Arts
Museums of San Francisco, 19 Feb.–14 May 2000

Georgia O'Keeffe, *Jack-in-the-Pulpit Nos. IV, VI*; Santa
Fe only: Georgia O'Keeffe, *Jack-in-the-Pulpit Nos. III, V*

O'KEEFFE ON PAPER, 29 July–29 Oct. 2000

Georgia O'Keeffe, *Crazy Day; No. 7 Special; Nude No.
III; Second, Out of My Head; The Shell*

New York

Glens Falls, Hyde Collection Art Museum

PICTURING GENTILITY: PORTRAITS OF WOMEN IN
AMERICAN ART, 24 Sept.–3 Dec. 2000

Erastus Salisbury Field, *Woman Holding a Book* †;

Charles Cromwell Ingham, *Cora Livingston* †

Hastings-on-Hudson, Newington Cropsey Founda-

tion

SCENES FROM A CENTURY PAST—REFLECTIONS OF
THE SPIRIT, 15 May–30 June 2000

Jasper Francis Cropsey, *Autumn—On the Hudson River*

New York, Adelson Galleries, Inc.

CHILDE HASSAM: AN AMERICAN IMPRESSIONIST,
2 Nov.–15 Dec. 1999; circulated to Meredith Long &
Co., Houston, 11 Jan.–5 Feb. 2000

Childe Hassam, *Poppies, Isles of Shoals*

New York, AXA Gallery

DREAMS 1900–2000: SCIENCE, ART, AND THE
UNCONSCIOUS MIND, 4 Nov. 1999–26 Feb. 2000;

circulated to Historicalsches Museum, Vienna,
22 Mar.–25 June 2000

Mark Rothko, *Hierarchical Birds* †

New York, Frick Collection

WATTEAU AND HIS WORLD: FRENCH DRAWINGS
FROM 1700 TO 1750, 19 Oct. 1999–

9 Jan. 2000; circulated to National Gallery of
Canada, Ottawa, 11 Feb.–8 May 2000

Nicolas Lancret, *Seated Figure and Standing Figure*;
Antoine Watteau, *Three Studies of a Woman's Head
and a Study of Hands; The Bower*

New York, Galerie St. Etienne

SAVED FROM EUROPE: OTTO KALLIR AND THE HIS-
TORY OF THE GALERIE ST. ETIENNE,
16 Nov. 1999–8 Jan. 2000

Gustav Klimt, *Baby (Cradle)*; Egon Schiele, *Self-Portrait*

New York, Grolier Club

A CENTURY FOR THE CENTURY: FINE PRINTED
BOOKS FROM 1900 TO 1999, 14 Sept.–13 Nov. 1999

Max Beckmann, *Apocalypse*

New York, Leubsdorf Art Gallery, Hunter College
GIULIO ROMANO, MASTER DESIGNER: AN
EXHIBITION OF DRAWINGS AND PRINTS IN
CELEBRATION OF HIS 500TH ANNIVERSARY,
16 Sept.–27 Nov. 1999

Giulio Romano, *Saint Michael; River God*

New York, International Center of Photography

PICTURING BUSINESS: PHOTOGRAPHY OF
FORTUNE, 1930–1965, 22 Feb.–15 May 2000

Walker Evans, *Chicago*

New York, Jewish Museum

BERLIN METROPOLIS: JEWS AND THE NEW CULTURE, 1890-1918, 14 Nov. 1999-23 Apr. 2000
Lyonel Feininger, *Bicycle Race* †

New York, Metropolitan Museum of Art

PORTRAITS BY INGRES: IMAGES OF AN EPOCH, 5 Oct. 1999-2 Jan. 2000
J.-A.-D. Ingres, *Henri Labrousse*; *Monsieur Marcotte*; *Madame Moitessier*; *Sketch for Madame Moitessier*; *Portrait of a Man*; *Self-Portrait*

CARLETON WATKINS: ART OF PERCEPTION,

11 Oct. 1999-9 Jan. 2000
Carleton E. Watkins, *Pisoyac*; *Vernal Falls, 300 feet*; *Yosemite*; *Twin Redwoods*; *Pale Alto*

WALKER EVANS, 1 Feb.-14 May 2000; circulated to San Francisco Museum of Modern Art, 2 June-12 Sept. 2000

Walker Evans, *4 Subway Portraits*; *Signs, Beaufort*; *South Carolina*; *The Passengers*; *Lunch Wagon Detail*, *New York*

TILMAN RIEMENSCHNEIDER: MASTER

SCULPTOR OF THE LATE MIDDLE AGES, 7 Feb.-14 May 2000
Israhel van Meckenem, *Christ Washing the Feet of the Apostles*; Israhel van Meckenem after Hans Holbein the Elder, *Nativity*; Tilman Riemenschneider, *A Bishop Saint (Burchard of Würzburg?)*; Martin Schongauer, *Saint Stephen*

ART AND THE EMPIRE CITY: NEW YORK,

1825-1861, 11 Sept. 2000-7 Jan. 2001
John Frederick Kensett, *Beacon Rock*, *Newport Harbor* †

New York, National Academy Museum

RAVE REVIEWS: ONE HUNDRED YEARS OF GREAT AMERICAN ART, 20 Sept.-31 Dec. 2000
Jasper Francis Cropsey, *Spirit of War*; Childé Hassam, *Allies Day, May 1917* †; John Singer Sargent, *Street in Venice*; Irving R. Wiles, *Miss Julia Marlowe* †

New York, Whitney Museum of American Art

ALICE NEEL 1900-1984, 29 June-17 Sept. 2000
Alice Neel, *Hartley*

Roslyn Harbor, Nassau County Museum of Art

REVOLUTIONARY WAR: FOUNDING THE NEW NATION, 16 Jan.-26 Mar. 2000
John Singleton Copley, *Death of the Earl of Chatham* †
North Carolina

Raleigh, North Carolina Museum of Art

LIKE FATHER, LIKE SON? PORTRAITS BY FRANS HALS AND JAN HALS, 12 Feb.-7 May 2000
Frans Hals, *Willem Coymans*

Ohio

Cleveland Museum of Art

STILL-LIFE PAINTINGS FROM THE NETHERLANDS 1550-1720, 31 Oct. 1999-9 Jan. 2000
Osias Beert the Elder, *Banquet Piece with Oysters, Fruit, and Wine*; Paulus Bor, *Still Life with Travel Pouch*

A PAINTING IN FOCUS: NICOLAS POUSSIN'S "HOLY FAMILY ON THE STEPS," 14 Nov. 1999-23 Jan. 2000
Follower of Nicolas Poussin, *Holy Family on the Steps*

Columbus Museum of Art

ILLUSIONS OF EDEN: VISIONS OF THE AMERICAN HEARTLAND, 18 Feb.-30 Apr. 2000
Grant Wood, *New Road*

Pennsylvania

Carlisle, Trout Gallery, Dickinson College

WRITING ON HANDS: MEMORY AND KNOWLEDGE IN EARLY MODERN EUROPE, 1470-1700, 8 Sept.-25 Nov. 2000
Albrecht Dürer, *Doubling Thomas*; Attributed to Philip Galle after Pieter Bruegel the Elder, *The Alchemist*; German 15th Century, *An Easter Calendar Beginning with the Year 1466*; Lucas van Leyden, *The Dentist*; Netherlandish 15th Century, *Hand as the Mirror of Salvation*; Marcantonio Raimondi, *Three*

Doctors; Rembrandt van Rijn, *Faust*; Jan Pietersz. Saenredam after Hendrik Goltzius, *Touch*

Philadelphia Museum of Art

EDWARD HICKS, 10 Oct. 1999-2 Jan. 2000; circulated to Denver Art Museum, 5 Feb.-30 Apr. 2000; New York State Historical Association, Cooperstown, 3 June-4 Sept. 2000; and Fine Arts Museums of San Francisco, 24 Sept. 2000-7 Jan. 2001
Edward Hicks, *Peaceable Kingdom* †; Philadelphia only: Edward Hicks, *Cornell Farm* †; *Grave of William Penn* †

ART IN ROME IN THE EIGHTEENTH CENTURY,

16 Mar.-21 May 2000; circulated to Museum of Fine Arts, Houston, 17 June-17 Sept. 2000
Benedetto Luti, *Head of a Bearded Man*; Giovanni Paolo Panini, *Interior of the Pantheon, Rome*; 22 prints and one bound volume by Giovanni Battista Piranesi, Philadelphia only: 4 additional prints by Pier Leone Ghezzi, Hugh Douglas Hamilton, and Giovanni Battista Piranesi

Philadelphia, Pennsylvania Academy of the Fine Arts

ANDY WARHOL: SOCIAL OBSERVER, 17 June-24 Sept. 2000
Andy Warhol, *Vote McGovern*

Selingsgrove, Susquehanna University

QUILTS AND FOLK ART FROM THE MAHANTANGO VALLEY, 29 Apr.-19 June 2000
American 19th Century, *Farmhouse in Mahantango Valley* †

Rhode Island

Newport Art Museum

GEORGE BELLOWES IN NEWPORT AND BEYOND, 24 June-10 Sept. 2000
George Bellows, *Tennis Tournament*

Tennessee

Knoxville Museum of Art

M.C. ESCHER: A CENTENNIAL TRIBUTE, 4 Feb.-14 May 2000
67 prints, 5 bound volumes, 7 drawings, and 5 woodcut blocks by M.C. Escher

Texas

Fort Worth, Kimbell Art Museum

GIOVANNI BATTISTA MORONI: RENAISSANCE PORTRAITIST, 27 Feb.-28 May 2000
Giovanni Battista Moroni, *A Gentleman in Adoration before the Madonna*; "Titian's Schoolmaster"

Houston, Menil Collection

SAM FRANCIS: PAINTINGS 1947-1990, 10 Sept. 1999-2 Jan. 2000; circulated to Malmö Konsthall, 29 Jan.-30 Apr. 2000; and Museo Nacional Centro de Arte Reina Sofía, Madrid, 6 June-28 Aug. 2000
Sam Francis, *White Line*

Virginia

Charlottesville, Bayly Art Museum

TO INVENT A GARDEN: THE LIFE AND ART OF ADIA YUNKERS, 21 Mar.-11 June 2000
Adja Yunkers, *Black Candle*; *Green Atelier*; *Desert*; *La Mesa*; *Green Atelier*

Daura Gallery, Lynchburg College

ORIGINS OF THE AMERICAN CENTURY, 26 Jan.-2 Mar. 2000
George Bellows, *A Winter Day—Under the Elevated near Brooklyn Bridge*; Frederick Stuart Church, *Woman and a Crane (Vigilance?)*; Arthur B. Davies, *Josie*; Robert Henri, *Paris Street Scene*; Joseph Pennell, *Niagara Rainbows*; Hail America; Ernest David Roth, *A Cloister, Venice*; *Ponte Vecchio—Morning*—Florence; John Sloan, *Night Windows*; James McNeill Whistler, *Butcher's Dog*

Norfolk, Chrysler Museum of Art

MARITIME PAINTINGS BY WINSLOW HOMER, 10 June-19 Aug. 2000
Winslow Homer, *Breezing Up (A Fair Wind)*

Richmond, Virginia Historical Society

VIRGINIA LANDSCAPE, 13 July-12 Nov. 2000
American 19th Century, *End of the Hunt* †

Washington

Seattle Art Museum

TWENTIETH-CENTURY AMERICAN ART: THE EBSWORTH COLLECTION, 10 Aug.-12 Nov. 2000
Arthur Dove, *Moon*; Georgia O'Keeffe, *Black, White and Blue*; Charles Sheeler, *Classic Landscape*; Bob Thompson, *Tree*

Wyoming

Cody, Buffalo Bill Historical Center

JOHN JAMES AUDUBON IN THE WEST: IN SEARCH OF AMERICA'S ANIMALS, 23 June-24 Sept. 2000
John Woodhouse Audubon, *Black-Footed Ferret* †



APPENDICES

Changes of Attribution

The following changes of attribution are the result of scholarly research using the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were

made and approved by the Gallery's Board of Trustees during the 2000 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.

Paintings

	<i>Formerly</i>	<i>Changes to</i>
1963.10.118 <i>Portrait of a Young Woman in White</i>	Follower of Jacques-Louis David probably 1800/1850	Circle of Jacques-Louis David c. 1798
1963.10.19 <i>Michelangelo in His Studio</i>	Follower of Eugène Delacroix undated	Follower of Eugène Delacroix (Possibly Pierre Andrieu) late 19th century
1963.10.28 <i>The Model</i>	Baron François Gerard c. 1790	French 19th Century <i>A Young Girl Posing in a Back View</i> 1820/1830
1984.29.2 <i>Gray Stallion</i>	Attributed to Théodore Géricault. undated	after Théodore Géricault 1850 or later
1963.10.212 <i>Jacques-Louis David</i>	Georges Rouget probably c. 1815	Studio of Georges Rouget c. 1813/1815
1954.3.1 <i>Queen Victoria</i>	Franz Xaver Winterhalter c. 1841	Studio of Franz Xaver Winterhalter c. 1843

Sculpture

	Formerly	Changes to
1977.58.1	Albert-Ernest Carrier-Belleuse <i>The Abduction of Hippodamia</i> 1879	Albert-Ernest Carrier-Belleuse, possibly with Auguste Rodin. <i>The Abduction of Hippodamia</i> (L'Enlèvement d'Hippodamie) model 1877/1879, cast after 1877
1957.14.135 <i>The Triumph of Cupid</i>	Donatello undated	Francesco di Giorgio Martini 1472/1474
1952.5.95	French 19th Century <i>Bacchant</i>	French 19th Century, after Jacopo Sansovino <i>Bacchus and a Faun</i>
1957.14.901.a-b <i>Louis XII, 1462-1515. King of France 1498</i> (obverse); <i>Incision</i> (reverse)	Italian 16th Century c. 1530	French or Italian 16th Century, after Michel Colombe early 16th century

Publications and Awards

National Gallery of Art Exhibition Catalogues

Art for the Nation: Collecting for a New Century, with contributions by Melissa Beck, Judith Brodie, David Alan Brown, Nicolai Gikovsky Jr., Virginia Tuttle Clayton, Florence E. Coman, Philip Conisbee, Molly Donovan, Ruth E. Fine, Margaret Morgan Grasselli, Sarah Greenough, John Oliver Hand, Gretchen A. Hirschauer, Gregory Jecmen, Kimberly Jones, Franklin Kelly, Douglas Lewis, Alison Luchs, Carlotta Owens, Peter Parshall, Charles Ritchie, Andrew Robison, Lynn Pearson Russell, Stacey Sell, Julia Thompson, April Watson, Jeffrey Weiss, and Arthur K. Wheelock Jr. (320 pages, 142 color).

Extensive illustrated checklist bound into U.S. edition of *Art Nouveau, 1890-1914*, by Paul Greenhalgh (copublished with the Victoria & Albert Museum, London, and Harry N. Abrams, New York).

Gerrit Dou (1613-1675): Master Painter in the Age of Rembrandt, by Ronni Baer and Arthur K. Wheelock Jr. (160 pages, 40 color, 11 b/w; copublished with Yale University Press, New Haven and London).

The Impressionists at Argenteuil, by Paul Hayes Tucker (180 pages, 83 color, 31 b/w; copublished with Yale University Press, New Haven and London).

O'Keeffe on Paper, by Ruth E. Fine, Elizabeth Glassman, Barbara Buhler-Lynes, and Judith Walsh (144 pages, 69 color, 11 b/w; copublished with Harry N. Abrams, Inc., New York).

Prints Abound: Paris in the 1890s, From the Collections of Virginia and Ira Jackson and the National Gallery of Art, by Philip Dennis Cate, Gale B. Murray, and Richard Thomson (184 pages, 166 color, 77 b/w; copublished with Lund Humphries Publishers, London).

Twentieth-Century American Art: The Ebsworth Collection. Essay by Bruce Robertson, with contributions by Charles Brock, Nicolai Gikovsky Jr., Isabelle Derieux, Molly Donovan, Ruth E. Fine, Sarah Greenough, Franklin Kelly, Marla Prather, and Jeffrey Weiss (304 pages, 88 color, 98 b/w; copublished with Harry N. Abrams, Inc., New York).

Catalogues of the Collection

French Paintings of the Nineteenth Century, Part I: Before Impressionism, by Lorenz Eitner (416 pages, 67 color, 175 b/w; copublished with Oxford University Press).

Studies in the History of Art

Olmec Art and Archeology in Mesoamerica, ed. John E. Clark and Mary E. Pye (344 pages, 11 color, 270 b/w; copublished with Yale University Press, New Haven and London).

Other National Gallery Publications

Exh. brochure. *Gerrit Dou (1613-1675): Master Painter in the Age of Rembrandt*.

Exh. brochure. *The Impressionists at Argenteuil*.

Special issue of the French art magazine *Connais-sance des Arts: National Gallery of Art*, with contributions by David Alan Brown, Philip Conisbee, Maygene Daniels, Ruth E. Fine, Sarah Greenough, John Oliver Hand, Franklin Kelly, Alison Luchs, Andrew Robison, Jeffrey Weiss, Arthur K. Wheelock Jr., and Deborah Ziska.

Exh. brochure. *Max Weber's Modern Vision: Selections from the National Gallery of Art and Related Collections* by Charles Ritchie.

The Patricia G. England Collection of Fine Press and Artists' Books, by Lamia Doumato and Ruth E. Fine (88 pages, 11 color).

Exh. brochure. *Small Northern European Portraits from the Walters Art Gallery, Baltimore*, by Arthur K. Wheelock Jr., with Joaneath Spicer.

Exh. brochure. *The Triumph of the Baroque: Architecture in Europe from 1600-1750*.

Exh. brochure. *Johannes Vermeer's "The Art of Painting,"* by Arthur K. Wheelock Jr.

Awards

Beyond the Yellow River: Recent Discoveries from Ancient China, film

Golden Eagle Award, Council on International Non-Theatrical Events
Gold Plaque, International Communications Film and Video
Telly Award

The Drawings of Annibale Carracci, exhibition catalogue

American Association of Museums design award
Association of American University Presses design award

"The Big Crit." awarded by *Critique Magazine*

Georgia O'Keeffe, catalogue raisonné

The first Frances P. Smyth Prize for Excellence in Publication Design, from the American Association of Museums

Tilman Riemenschneider exhibition catalogue
Association of American University Presses design award

www.nga.gov, National Gallery of Art Web site
Federal Design Achievement Award, highest honor from the National Endowment for the Arts
Forbes magazine's "Best of the Web"

Staff Publications

Berrie, Barbara H., coauthor. "On Copper Green Glazes in Paintings." *Art et Chimie: La Couleur*, 18–21. Paris, 2000.

Brown, David Alan. *Leonardo da Vinci, Origini di un genio*. Milan, 1999.

Chotner, Deborah, contributor. *Masterworks of American Painting and Sculpture from the Smith College Museum of Art*. New York, 1999.

Cikovsky, Nicolai Jr. Introduction to Carleton Mabey's *The American Leonardo: A Life of Samuel E.B. Morse*, rev. ed. Fleischmanns, NY, 2000.

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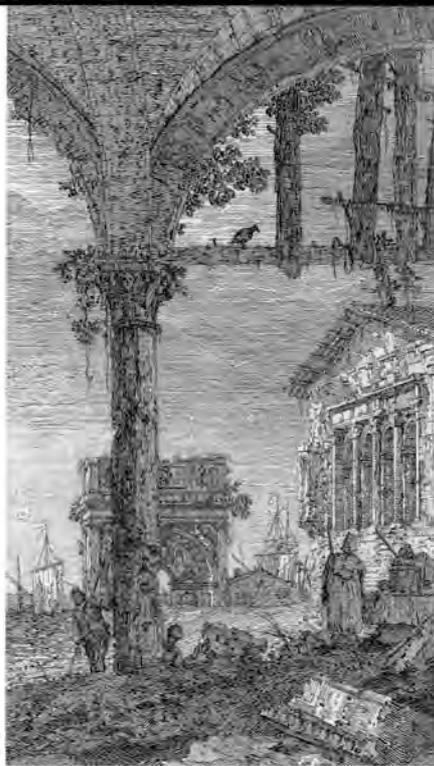
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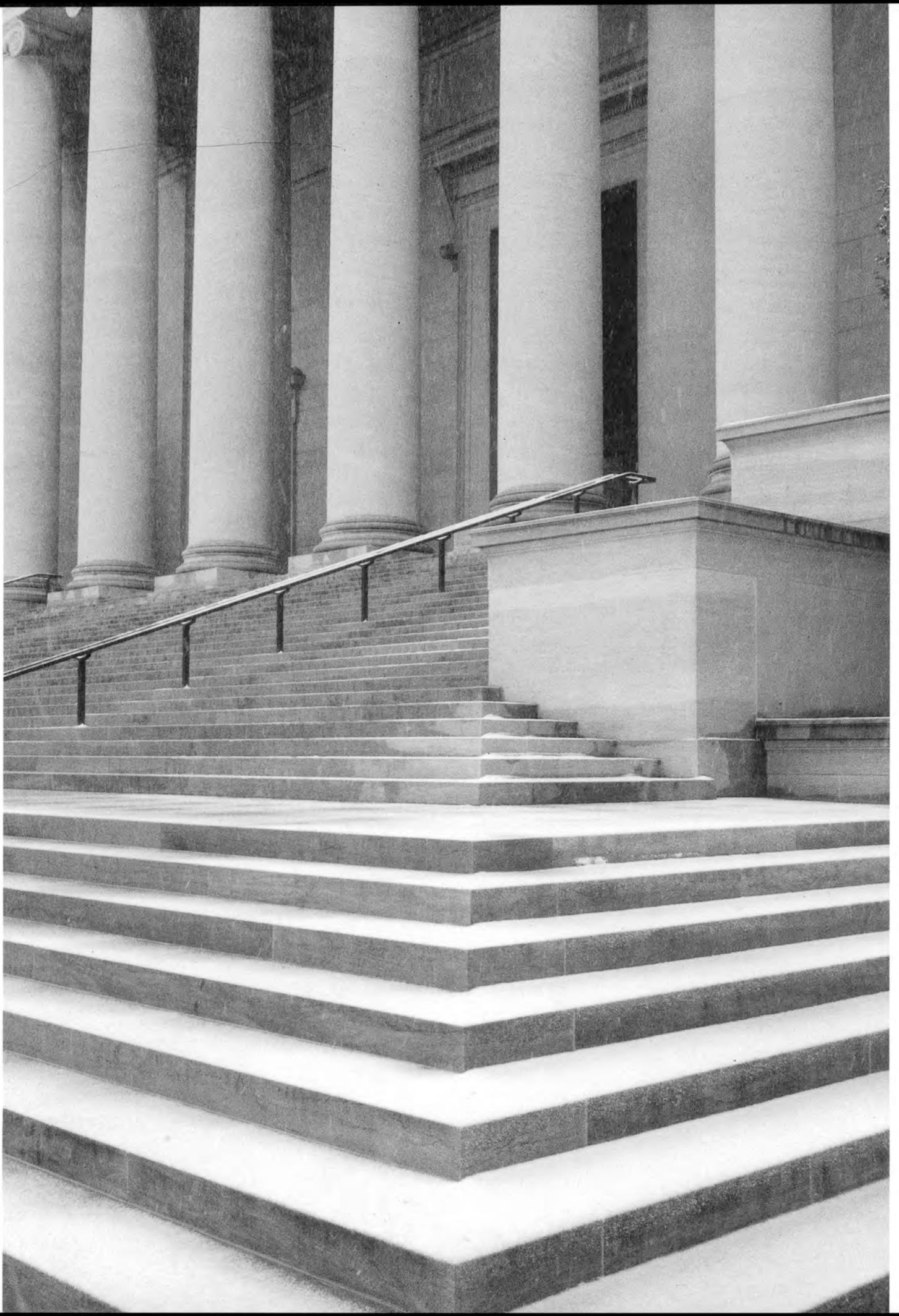
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1 October 1999–30 September 2000

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The Gallery's founding benefactors formed the basis for the museum's permanent collection with their unprecedented gifts of art nearly sixty years ago. Today benefactors are those who make cumulative gifts of art and/or funds at the level of \$2,500,000 or more. The Gallery was proud to add two individuals to this illustrious list during fiscal year 2000: *Gertrude Laughlin Chanler* became a founding benefactor of prints and drawings; and *Dora Donner Ide* was named a Gallery benefactor.

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The Gallery extends warmest thanks to those who gave works of art from 1 October 1999 through 30 September 2000. These thoughtful gifts enhance the collections and carry on the tradition of generosity begun by the founding benefactors nearly sixty years ago.

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Detail of the façade of the West Building and steps to the National Mall following a light snowfall.

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The National Gallery of Art is extremely grateful to the corporations whose generous support allows us to mount special exhibitions of the highest quality. Corporate contributions for special exhibitions support an array of related programs that enhance visitors' experiences, reach millions more online, and fund award-winning educational outreach programs for teachers and students throughout the country.

A total of \$2,190,475 was generously given by the following corporations for exhibitions and programs that occurred in fiscal year 2000:

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Millennium Funds

The Gallery relies on private philanthropy to fulfill its mission of acquiring, exhibiting, interpreting, and preserving works of art at the highest possible standards. To help ensure the success of this vital mission, the Gallery has undertaken special millennium initiatives to secure funds for two important privately supported activities, art acquisition and special exhibitions. The *Fund for Art Acquisition* and the *Fund for the International Exchange of Art* will enable the Gallery to make great works of art accessible to a wide audience for years to come.

Fund for Art Acquisition

Gifts for art acquisition help the Gallery to sustain the quality of its collections, which are the heart of the museum and its programs. The Gallery gratefully recognizes those who made gifts for this crucial purpose during the fiscal year.

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Fund for the International Exchange of Art

Friends who make gifts to this fund help the Gallery foster cross-cultural exchange through the presentation of international exhibitions and related projects. The Gallery extends many thanks to those who gave their support to this important undertaking during fiscal year 2000.

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The following unrestricted and/or specifically designated gifts bring to life projects and programs that are central to the Gallery's mission, including special exhibitions, art acquisition, conservation, education and outreach, research, and publications. The Gallery acknowledges with gratitude the many friends who have made such gifts during the fiscal year.

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The Gallery acknowledges with much appreciation all donors for their gifts to the museum. While space does not permit listing each gift, the Gallery is deeply grateful to these friends for their generosity.

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The Gallery is delighted to recognize the charter members of the Legacy Circle for their decision to include the museum in their estate plans. With their gifts, these exemplary individuals uphold a tremendous legacy of philanthropy to the great benefit of future generations.

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New Century Fund and New Century Gift Committee

The *New Century Fund* (1994-1998) raised more than \$123 million for art acquisition, reframing, CASVA, library endowment, scientific research, unrestricted endowment, and special projects. The Gallery gratefully acknowledges all contributors to this campaign, as the impact of their generous gifts will remain long into the future. As a special component of the New Century Fund campaign the *New Century Gift Committee* raised funds solely for art acquisition.

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(as of 30 September 2000)

The Gallery gratefully acknowledges members of the Collectors Committee for their annual gifts of \$10,000, \$20,000, or more. Their role is vital in helping the Gallery to acquire modern and contemporary art.

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(as of 30 September 2000)

The Gallery extends thanks to those contributors to The Circle for their generous annual gifts. Their support at the level of \$1,000, \$2,500, \$5,000, or \$10,000 or more provides a flexible and significant source of unrestricted funds for a host of activities throughout the Gallery.

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