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(as of 30 September 2000)
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For the National Gallery of Art fiscal year 2000 provided another occasion to honor Paul Mellon, whose unfailing 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-
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 masterpieces, 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; 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 E. 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

Leonardo da Vinci, The Card Sharp on the Boulevard, 1606, oil on wood, 24 x 33 cm. Gift of Roger and Vicki Sant, 2000.5.1

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*.

The 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
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 educational 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*.
Empire period to enter the collection. 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 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 Ouvard, 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 Vaekera 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
projections by James Turrell were 1968, and Amba, by Turrell—
The Brown Foundation, Inc., Houston. INSTALLATION—Four early light
stions, 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 Aldegrevier, 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 line mannerist drawing attributed to Frans
Floris I. Other important acquisitions included the purchase of a varied group
of seventeen German, Swiss, and Aus-
sian 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 pur-
chased 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
celing drawing by Genoese painter
Lazzaro Tavore, 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 Jacobskirche 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 draw-
ings 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 impres-
sion 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 Lurii, 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—Arrar, 1967, Royce, 1967,
Ambo, 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, who gave a fine group of twenty-nine seventeenth-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 seventeenth-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, Prise des Fleurs, Dr. Tony G. Marcy added to her previous gifts of prints by Lovis Corinth with ten drypoints 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 lithograph Hatteras and a trial proof for the 1968 screenprint Target with Four Faces. The Gallery also acquired its first two collagrhaphs 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
added ten volumes to the collection of contemporary illustrated books, including Jamaica Kincaid's *Annie, Gwen, Lilly, Pam, and Tulip*, with nine lithographs by Eric Fischl; Mei-Mei Bresnneckler'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
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...
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 published 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 watercolors, 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.
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 educational 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 “Filmlfest 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. Lammot 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 Cuyp'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 Lyomei 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'Keeffe 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 analyzed 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. Makers 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 unrestituted 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 substantial 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 Cragg, Paul Mellon, and I. M. Pei that are now in 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 Kruschev, 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 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 Latinæ Historiae principis decades res ... (1549), with handwritten annotations and marginal drawings of the figures in

An anonymous photograph of Théophile Steinlen with one of his cats, c. 1896, was a recent acquisition for the photographic archives.
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 Pompæ funèbris optimi potentissimœ principis Alberti Pii, Archduœs Austria ... (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 orientations, 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 photographic 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 und Neue Pinakothek, Munich; Kunsthal, 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, Don, Heade, and Triumph of the Baroque*), print brochures were redesigned for the Web for four other exhibitions (*China, Vermeer, Weber, and Argenteuil*), 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.
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
## STATEMENTS OF FINANCIAL POSITION
### 30 September 2000 and 1999

### ASSETS

<table>
<thead>
<tr>
<th>Description</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents, including interest-bearing demand deposits and</td>
<td>$ 16,580,817</td>
<td>$ 15,170,105</td>
</tr>
<tr>
<td>appropriated amounts remaining on deposit with the U.S. Treasury</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts receivable, net</td>
<td>4,329,121</td>
<td>3,112,348</td>
</tr>
<tr>
<td>Pledges receivable, net</td>
<td>10,841,263</td>
<td>8,433,867</td>
</tr>
<tr>
<td>Investments</td>
<td>561,470,731</td>
<td>456,228,754</td>
</tr>
<tr>
<td>Trusts held by others</td>
<td>8,638,675</td>
<td>7,693,843</td>
</tr>
<tr>
<td>Publications inventory, net</td>
<td>4,050,285</td>
<td>3,833,613</td>
</tr>
<tr>
<td>Deferred charges</td>
<td>1,322,679</td>
<td>993,179</td>
</tr>
<tr>
<td>Fixed assets, net</td>
<td>117,580,530</td>
<td>115,167,266</td>
</tr>
<tr>
<td>Art collections</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL ASSETS</strong></td>
<td><strong>$725,014,101</strong></td>
<td><strong>$610,653,175</strong></td>
</tr>
</tbody>
</table>

### LIABILITIES AND NET ASSETS

#### Liabilities:

- Accounts payable, accrued expenses, and undelivered orders
  - 2000: $ 23,754,996
  - 1999: $ 20,674,704

#### Net assets:

**Unrestricted**

- Designated for collections and art purchases
  - 2000: $ 18,419,773
  - 1999: $ 17,512,875
- Designated for special exhibitions
  - 2000: $ 4,071,244
  - 1999: $ 4,571,745
- Designated for capital projects
  - 2000: $ 29,133,841
  - 1999: $ 27,758,828
- Designated for education and public programs
  - 2000: $ 20,957,541
  - 1999: $ 20,796,593
- Designated for other operating purposes
  - 2000: $ 18,784,113
  - 1999: $ 14,121,716
- Designated for publications, including systematic catalogues
  - 2000: $ 23,797,901
  - 1999: $ 23,406,230
- Designated for fixed assets
  - 2000: $ 117,580,530
  - 1999: $ 115,167,266

**Total unrestricted**

- 2000: $232,744,943
- 1999: $223,335,233

**Temporarily restricted**

- 2000: $166,464,895
- 1999: $122,071,223

**Permanently restricted**

- 2000: $302,049,267
- 1999: $244,571,995

**Total net assets**

- 2000: $701,259,105
- 1999: $589,978,471

**TOTAL LIABILITIES AND NET ASSETS**

- 2000: **$725,014,101**
- 1999: **$610,653,175**

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

#### OPERATING

<table>
<thead>
<tr>
<th>Support and revenue:</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>2000 Total</th>
<th>1999 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>U.S. government appropriation</td>
<td>$58,291,035</td>
<td>$3,026,000</td>
<td>—</td>
<td>$61,317,035</td>
<td>$57,959,335</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>3,178,773</td>
<td>46,033,055</td>
<td>—</td>
<td>49,211,828</td>
<td>9,630,875</td>
</tr>
<tr>
<td>Gallery shops sales, net</td>
<td>10,514,099</td>
<td>—</td>
<td>—</td>
<td>10,514,099</td>
<td>19,008,271</td>
</tr>
<tr>
<td>Investment return designated for operations</td>
<td>2,811,841</td>
<td>13,777,000</td>
<td>—</td>
<td>16,588,841</td>
<td>15,456,192</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>1,420,038</td>
<td>—</td>
<td>—</td>
<td>1,420,038</td>
<td>2,060,815</td>
</tr>
<tr>
<td>Net assets released from restrictions to fund operating expenses</td>
<td>76,215,786</td>
<td>62,836,055</td>
<td>—</td>
<td>139,051,841</td>
<td>104,115,488</td>
</tr>
<tr>
<td><strong>TOTAL SUPPORT AND REVENUE</strong></td>
<td>90,723,116</td>
<td>48,328,725</td>
<td>—</td>
<td>139,051,841</td>
<td>104,115,488</td>
</tr>
</tbody>
</table>

#### 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 |

| (Decrease) increase in net assets from operating activities | (4,761,542) | 48,328,725 | — | 43,567,183 | 6,385,136 |

#### 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 | 36,573,775 | 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) |
| **INCREASE IN NET ASSETS** | 9,409,630 | 44,393,672 | 57,477,272 | 111,280,634 | 44,854,388 |

| **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

### CASH FLOWS FROM OPERATING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Increase in net assets</td>
<td>$111,280,634</td>
<td>$44,854,388</td>
</tr>
<tr>
<td>Adjustments to reconcile increase in net assets to net cash provided by operating activities:</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation and amortization</td>
<td>5,776,680</td>
<td>4,391,108</td>
</tr>
<tr>
<td>Amortization of discount on pledges receivable</td>
<td>(264,315)</td>
<td>(376,128)</td>
</tr>
<tr>
<td>Contributions and investment appreciation for permanently restricted investments</td>
<td>(51,842,959)</td>
<td>(11,907,698)</td>
</tr>
<tr>
<td>Realized gains on sale of investments</td>
<td>(43,743,667)</td>
<td>(25,545,694)</td>
</tr>
<tr>
<td>Unrealized losses (gains) on investments</td>
<td>7,929,534</td>
<td>(19,692,066)</td>
</tr>
<tr>
<td>Changes in value of trusts held by others</td>
<td>(944,832)</td>
<td>(1,141,213)</td>
</tr>
<tr>
<td>(Increase) decrease in accounts receivable, net</td>
<td>(1,216,573)</td>
<td>837,351</td>
</tr>
<tr>
<td>(Increase) decrease in pledges receivable, net</td>
<td>(2,143,081)</td>
<td>7,205,451</td>
</tr>
<tr>
<td>(Increase) decrease in publications inventory, net</td>
<td>(196,672)</td>
<td>384,942</td>
</tr>
<tr>
<td>(Increase) decrease in deferred charges</td>
<td>(529,500)</td>
<td>2,751,156</td>
</tr>
<tr>
<td>Increase (decrease) in accounts payable, accrued expenses and undelivered orders</td>
<td>3,080,292</td>
<td>(682,881)</td>
</tr>
<tr>
<td><strong>NET CASH PROVIDED BY OPERATING ACTIVITIES</strong></td>
<td>23,185,541</td>
<td>1,078,716</td>
</tr>
</tbody>
</table>

### CASH FLOWS FROM INVESTING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Purchase of investments</td>
<td>(407,903,410)</td>
<td>(424,438,116)</td>
</tr>
<tr>
<td>Proceeds from sale of investments</td>
<td>340,475,566</td>
<td>418,617,164</td>
</tr>
<tr>
<td>Purchase of fixed assets</td>
<td>(8,189,944)</td>
<td>(6,299,036)</td>
</tr>
<tr>
<td><strong>NET CASH USED IN INVESTMENT ACTIVITIES</strong></td>
<td>(75,617,788)</td>
<td>(12,119,988)</td>
</tr>
</tbody>
</table>

### CASH FLOWS FROM FINANCING ACTIVITIES:

<table>
<thead>
<tr>
<th>Description</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions and investment appreciation for permanently restricted investments</td>
<td>51,842,959</td>
<td>11,907,698</td>
</tr>
<tr>
<td><strong>NET CASH PROVIDED BY FINANCING ACTIVITIES</strong></td>
<td>51,842,959</td>
<td>11,907,698</td>
</tr>
<tr>
<td>Net increase in cash and cash equivalents</td>
<td>1,410,712</td>
<td>866,426</td>
</tr>
<tr>
<td>Cash and cash equivalents, at beginning of year</td>
<td>15,170,105</td>
<td>14,303,679</td>
</tr>
<tr>
<td>Cash and cash equivalents, at end of year</td>
<td>$16,580,817</td>
<td>$15,170,105</td>
</tr>
</tbody>
</table>

Noncash investing activities:

<table>
<thead>
<tr>
<th>Description</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Donated investment securities</td>
<td>$2,347,402</td>
<td>$1,480,036</td>
</tr>
</tbody>
</table>

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

1. Summary of significant accounting policies

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 income 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.
• Permanently restricted net assets have donor-imposed restrictions, which stipulate that the corpus of the gifts be retained permanently.

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 (SFAS 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 by 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). SFAS 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 include travel, transportation of items and other services necessary for the display of special exhibitions. Education, Gallery shops, and public programs include 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 recording 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:

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

4. Pledges receivable

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

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

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

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th></th>
<th>1999</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Cost</td>
<td>Fair Value</td>
<td>Cost</td>
<td>Fair Value</td>
</tr>
<tr>
<td>Loan to the U.S. Treasury</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
<td>$5,000,000</td>
</tr>
<tr>
<td>Government obligations and cash equivalents</td>
<td>32,605,505</td>
<td>33,181,987</td>
<td>43,508,144</td>
<td>43,962,660</td>
</tr>
<tr>
<td>Common and preferred stocks</td>
<td>111,300,323</td>
<td>137,568,102</td>
<td>180,868,881</td>
<td>221,970,086</td>
</tr>
<tr>
<td>Mutual funds (equity &amp; fixed income)</td>
<td>371,672,203</td>
<td>382,320,404</td>
<td>178,959,116</td>
<td>182,667,642</td>
</tr>
<tr>
<td>Other</td>
<td>3,464,293</td>
<td>3,400,238</td>
<td>2,670,324</td>
<td>2,628,366</td>
</tr>
<tr>
<td>Total</td>
<td>$524,042,324</td>
<td>$561,470,731</td>
<td>$411,006,465</td>
<td>$456,228,754</td>
</tr>
</tbody>
</table>

In 1942, the Gallery, under authority of an Act of Congress, made a $5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 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:

<table>
<thead>
<tr>
<th>Investment return designated for operations</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>Total 2000</th>
<th>Total 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Interest on short-term investments</td>
<td>$1,785,841</td>
<td>$</td>
<td>$</td>
<td>$1,785,841</td>
<td>$1,760,192</td>
</tr>
<tr>
<td>Investment return designated by spending policy for current operations</td>
<td>1,026,000</td>
<td>13,777,000</td>
<td></td>
<td>14,803,000</td>
<td>13,696,000</td>
</tr>
<tr>
<td>Total investment return designated for current operations</td>
<td>$2,811,841</td>
<td>$13,777,000</td>
<td>$</td>
<td>$16,588,841</td>
<td>$15,456,192</td>
</tr>
</tbody>
</table>

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 | $9,450,911 | $14,792,175 | $12,330,687 | $36,573,773 | $41,135,195 |

6. Publications inventory, net

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

<table>
<thead>
<tr>
<th></th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retail</td>
<td>$1,290,556</td>
<td>$1,322,465</td>
</tr>
<tr>
<td>Work-in-process</td>
<td>1,855,212</td>
<td>1,657,051</td>
</tr>
<tr>
<td>Consignment</td>
<td>904,517</td>
<td>874,097</td>
</tr>
<tr>
<td>Total</td>
<td>$4,050,285</td>
<td>$3,853,613</td>
</tr>
</tbody>
</table>
7. Fixed assets
As of 30 September 2000 and 1999, net fixed assets consisted of the following:

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

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:

<table>
<thead>
<tr>
<th>Multi-year and one-year funds</th>
<th>No-year renovations funds</th>
<th>No-year special exhibition funds</th>
<th>Total 2000 federal appropriated funds</th>
<th>Total 1999 federal appropriated funds</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance beginning of period:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Available</td>
<td>$ 71,664</td>
<td>$3,583,300</td>
<td>$523,519</td>
<td>$4,178,483</td>
</tr>
<tr>
<td>Unavailable</td>
<td>726,268</td>
<td></td>
<td>726,268</td>
<td>741,925</td>
</tr>
<tr>
<td>Total beginning unexpended appropriations</td>
<td>797,932</td>
<td>3,583,300</td>
<td>523,519</td>
<td>4,904,751</td>
</tr>
<tr>
<td>Unavailable authority returned to U.S. Treasury</td>
<td>(66,715)</td>
<td></td>
<td>(66,715)</td>
<td>(19,658)</td>
</tr>
<tr>
<td>Current appropriation received</td>
<td>58,253,000</td>
<td>6,311,000</td>
<td>67,590,000</td>
<td>64,346,000</td>
</tr>
<tr>
<td>Obligations incurred:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Art care</td>
<td>(20,741,701)</td>
<td></td>
<td>(20,741,701)</td>
<td>(20,165,007)</td>
</tr>
<tr>
<td>Operations and maintenance</td>
<td>(13,096,688)</td>
<td></td>
<td>(13,096,688)</td>
<td>(12,102,283)</td>
</tr>
<tr>
<td>Security</td>
<td>(13,495,484)</td>
<td></td>
<td>(13,495,484)</td>
<td>(12,378,764)</td>
</tr>
<tr>
<td>General and administrative</td>
<td>(10,573,087)</td>
<td></td>
<td>(10,573,087)</td>
<td>(10,129,284)</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>(384,075)</td>
<td>(7,275,841)</td>
<td>(3,319,021)</td>
<td>(3,040,879)</td>
</tr>
<tr>
<td>Renovation and equipment</td>
<td>(58,291,035)</td>
<td>(7,275,841)</td>
<td>(3,319,021)</td>
<td>(68,885,897)</td>
</tr>
<tr>
<td>Net change</td>
<td>(104,750)</td>
<td>(964,841)</td>
<td>(293,021)</td>
<td>(1,362,612)</td>
</tr>
<tr>
<td>Balance end of period:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Available</td>
<td>693,182</td>
<td>2,618,459</td>
<td>230,498</td>
<td>2,848,957</td>
</tr>
<tr>
<td>Unavailable</td>
<td></td>
<td>693,182</td>
<td>693,182</td>
<td>726,268</td>
</tr>
<tr>
<td>Total ending unexpended appropriations</td>
<td>$ 693,182</td>
<td>$2,618,459</td>
<td>$230,498</td>
<td>$3,342,139</td>
</tr>
</tbody>
</table>

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:

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

<table>
<thead>
<tr>
<th>Purpose</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Temporarily Restricted</td>
<td>Permanently Restricted</td>
</tr>
<tr>
<td>Acquisition of art</td>
<td>$100,870,076</td>
<td>$91,469,691</td>
</tr>
<tr>
<td>Collections</td>
<td>1,951,227</td>
<td>37,040,760</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>7,410,436</td>
<td>5,969,854</td>
</tr>
<tr>
<td>Education and public programs</td>
<td>29,393,194</td>
<td>62,319,980</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>675,955</td>
<td>—</td>
</tr>
<tr>
<td>Capital projects</td>
<td>5,204,898</td>
<td>—</td>
</tr>
<tr>
<td>Operations</td>
<td>20,959,109</td>
<td>105,248,982</td>
</tr>
<tr>
<td>Total</td>
<td>$166,464,895</td>
<td>$302,049,267</td>
</tr>
</tbody>
</table>

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 $2,165,319, 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 $3,399,012 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:

<table>
<thead>
<tr>
<th>Year</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>2001</td>
<td>$850,947</td>
</tr>
<tr>
<td>2002</td>
<td>826,878</td>
</tr>
<tr>
<td>2003</td>
<td>835,707</td>
</tr>
<tr>
<td>2004</td>
<td>844,713</td>
</tr>
<tr>
<td>2005</td>
<td>851,899</td>
</tr>
<tr>
<td>Thereafter</td>
<td>2,921,432</td>
</tr>
<tr>
<td>Total future minimum rental commitments</td>
<td>$7,133,576</td>
</tr>
</tbody>
</table>

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

Paintings


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

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 Semiannual 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 Flamina...Abbot General of the Augustinian Congregation 1578 (obverse), Inscribed Record of Flamina’s Life and Works (reverse), 1578, bronze, 1999.109.3.a,b, Gift of Lisa and Leonard Baskin

Dassier, Jean. Swiss, 1675-1763.
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, or Possibly Antonio Abondio, Italian, 1538-1591.
Portraits of a Man, 1514 or after, lead, 1999.109.7, Gift of Lisa and Leonard Baskin

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

Flügler, 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

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 Metropolitain, conceived 1902, fabricated 1902/1913, painted cast iron and bronze, 2000.2.1, Gift of Robert P. and Alice R. Kogod

Hamerani, Giovanni. Italian, 1646-1705.
Santo 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.
Giano Michele Zorbi (obverse), Allegory of Music (reverse), c. 1550, bronze, 1999.109.17.a,b, Gift of Lisa and Leonard Baskin

Paladino, Girolamo. Italian, 1646-1689.
Julius II...Pope 1503 (obverse), Delta Rovere Shield of Arms (reverse), 1667/1682, bronze, 1999.109.18.a,b, Gift of Lisa and Leonard Baskin

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

Waring, 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.
Amba, 1968, end wall projection.
Orca, 1967, end wall projection.
Rose, 1967, single wall projection.
Ater, 1967, single wall projection.
2000.84.1-4, Gift of The Brown Foundation, Inc., Houston

Drawings

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

A Turk, 1815/1817, pastel on paper mounted on board, 1999.111.1, Gift of Frank Anderson Trapp

Sitting (SW), 1998, graphite on lamp 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.
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

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

Randolph Rogers, Nydia, the Blind Girl of Pompeii, model 1853, carved 1860, marble, 137.2 cm, Patrons' Permanent Fund, 2000.85.1
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 Kramarsky
Brodsky, Eugene. American, born 1946
"Explosion," 1989, flashe on three sheets of paper.
2000.41.6-4, Gift of Werner H. and Sarah-Ann Kramarsky

Buckley, Carmel. British, born 1956
"Untitled," 1995, ink, 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

Carus, Carl Gustav. German, 1845-1869
"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
2000.41.9, Gift of Werner H. and Sarah-Ann Kramarsky

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

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

Clermont, Jean-François. French, 1717-1807

Cohen, Miri. 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

Danby, Francis. Irish, 1793-1851
"Panorama of the Coast of Sicily," 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 Horsemens Crossing a River," c. 1835, charcoal with white heightening and black ink.
2000.65.6, Alia 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

"Seated Woman. Umbrella," 1967, ink and charcoal.
2000.141.2, Gift of Phyllis Diebenkorn

El Hanani, Jacob. Israeli, born 1947
"Untitled," 1980, ink and xerrox.
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.
2000.65.1, Director's Discretionary Fund

Floris I, Frans. Flemish, c. 1519-1570
"Diademen, c. 1560, black chalk on ocher prepared paper.
2000.40.1, Gift of Luca Bonoli

Fragonard, Jean-Honoré. French, 1732-1806
"Don Quixote about to Strike the Helmet," 1780s
"Don Quixote and Sancho Panza See Rosinante Being Attacked," 1780s
"Don Quixote Attacking the Windmill," 1780s
"Don Quixote Defeated by the Windmill," 1780s
"The Matador 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

Guardì, Francesco. Style of
"View of the Rialto Bridge, Venice," pen and brown ink with brown wash and watercolor.
2000.9.15, Gift of Gertrude Laughlin Chanler

Hallmann, Anton. German, 1812-1845
"The Church of Santa Maria di Gesu at Palermo," 1835, graphite.
2000.62.1, Ailsa Mellon Bruce Fund

Heerdt, Johann Christian. German, 1812-1878
"Wild Plants near Birstein (recto), Study of Cliffs (verso)," 1835, graphite and pale brown wash.
2000.81.1-2, 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.
2000.62.1, Ailsa Mellon Bruce Fund

Ireland, Patrick. American, born 1934
"Stage Design (recto), pen and brown ink over graphite: Fantastic Architectural Studies (verso)," graphite.
2000.22.19.2, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Kager, Johann Mathias. German, 1757-1834
"Without Ceres and Bacchus, Venus Freezes," 1798, pen and black ink with gray wash over graphite.
1999.128.1, Alia Mellon Bruce Fund

Italian 16th Century
"Grotesque with a Smyr, pen and brown ink and brown wash over black chalk
Sketches, late 16th century, pen and brown ink with black chalk.
2000.7.13, 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.
2000.22.19.2, Gift of Gaillard F. Ravenel and Frances P. Smyth-Ravenel

Elsasser, Julius Albert. German, 1814-1859
"A Woodland Chapel at Evening," 1859, pen and gray and black ink and gray wash.
2000.65.1, Director's Discretionary Fund.
Keyser, Robert. American, 1924–1999
*Sketchbook*, 1995, with 60 drawings in watercolor and ink.

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

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 Clerk Accompanying a Lady on Her Morning Walk*, 1778/1780
*A Lady and Gentleman with Exaggerated Headaddresses*, 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

Lemoyne, 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
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 ink and 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

53
Marin, John. American, 1870-1953
Hohenluft (Austrian Tyrol) (recto), Untitled (verso), 1911
The Modern Universe, 1937
watercolor and graphite, 2000.65.3, Gift of Elizabeth Meyer Lorentz

Mayer, Johann Ulrich. German, 1630-1704
The Head of Christ, c. 1670, black chalk heightened with white chalk on brown oinmeal paper, 2000.9.26, Gift of Gertrude Laughlin Chanler

Menzel, Adolph. German, 1815-1905
The Interior of the Stadtbücherei at Innsbruck, 1872, gouache, 2000.56.1, Pepita Milamore 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 Généraux du Tabac, 1763, pen and black ink with brown wash and watercolor over graphite on 2 joined sheets of paper, 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

Nattier, Jean-Baptiste. French, 1660s-1740
Susanna and the Elders, c. 1700, red chalk with brown and white wash over graphite, 1999.140.1, a,b, Correspondents' Fund

Neeke, 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

Nieuhof, Carl. German, 1630-1704
Sala dove i Papi e i Monelli, c. 1665, blue acrylic paint and ink, 2000.9.26, Gift of Gertrude Laughlin Chanler

Oldenburg, Claes. American, born 1929

Olivier, Friedrich. German, 1791-1859
A View 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, 2000.9.19, Gift of Gertrude Laughlin Chanler

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
Victor Discovering Venus and Mars Carrying with Poche 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, 2000.9.26, 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

Reinhardt, Ad. American, 1913-1967
Untitled, 1942, watercolor and ink, 2000.38.1, Gift of the Collectors Committee

Renouf, Edda. American, born 1943
Wing Drawing #4, 1980, incised pastel Wing Drawing #7, 1980, graphite and incised pastel Rain #3, 1982, incised watercolor Rain #6, 1982, incised watercolor 1999.118.4-7, The Dorothy and Herbert Vogel Collection

Robert, Hubert. Folower of Courtyard of the Villa Pignatelli, 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, 1999.110.1,a,b, Ailsa Mellon Bruce Fund

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

Rousselet, Bruno. French, born 1957
Deba, 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
Sketches of the French Army in Italy, c. 1759, brown chalk heightened with white on red orange prepared paper, 2000.28.1-2, William B. O'Neal Fund

Salathé, Friedrich. Swiss, 1793-1858
Ruin of a Rhine Land Castle, c. 1835, watercolor over graphite on 2 joined sheets of paper, 2000.73.2, New Century Gift Committee

Schweiz, Hans, Attributed to. German, 1555-1607
Juno, 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

Steinman, Steven. American, born 1931
Untitled, 1994
Untitled, 1999, 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 Armour, black chalk, pen and black ink, and gray wash heightened with white on red orange prepared paper, 2000.25.4, Woodrow Collection

Tavaroni, Lazzaro, Italian, 1596-1641
Joseph Mary and the Infant Jesus, 1600, pen and brown ink and brown wash, 1600, pen and brown ink, 1999.110.2, Gift of Donald Stone in memory of David Stone

Vanvitelli, Luigi. Italian, 1700-1773
Proposal for the House and Gardens of Mile. Guimard, 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, 1999.140.1, Gift of Donald Stone in memory of David Stone

Varney, Cornelius. British, 1781-1873
An Extensive View in Shropshire, 1803
A Wooded Lane near Ross, 1803, watercolor over graphite, 2000.72.4-3, 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, Gift 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

Watteau, Antoine, French, 1684-1721
The Wedding Procession, c. 1712, red chalk over red chalk counterproof, 2000.8.1, Margaret Mellon Hitchcock Fund

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

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

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

Prints and Illustrated Books

Achimescu, Bogdan, Romanian, born 1965

Alt, Jakob, German, 1789-1872
Bauern, Kalkfelsen zwischen Weltenburg und Kellheim, 1820/1826
Nieder-Oesterreich, Ruinen des Schlosses Hinterhaus, 1820/1826
Bibliographs, 1999.135.1-2, Alisa 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, Alisa Mellon Bruce Fund

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

Armata, Ludmila, Polish, born 1954

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

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

Bartczak, Andrzej, Polish, born 1945

Barlett, Jennifer, American, born 1941

Basoli, Luigi and Francesco, Italian, active c. 1810, and Antonio Basoli (author), Italian, 1774-1848
Compartmenti 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

Beaden, Romare, American, 1914-1988
Carolina Morning, 1972, color collagraph, 2000.133.1, Director’s Discretionary Fund

Beauduin, Richard, American, born 1950
Marysia Ill, 1995, etching and drypoint [proof], 1999.116.4, Gift of Gerald Cerny

55
In the Hammock II, 1920, drypoint
Martyrium, 1921, drypoint
Pista, 1920, drypoint
Portrait of a Woman, 1914, drypoint
Standing Female Nude, 1916, drypoint
Walhenssee, c. 1923, drypoint
Walhenssee 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

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
Tigre en arêté, 1854, cliche-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 celebrata 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 Beatris von Hoffmann

Denon, Dominique Vivant, Baron, French, 1747–1825
Profile Head of Oriental in Turban, 1820, lithograph, 1999.111.13, Gift of Frank Anderson Trapp

Diebenkorn, Richard, American, 1922–1993
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
Récéption de Chotard-Gouffier chez Hassan-Tchouch-Oglou (after Jean Michel Moreau), 1780, engraving, 1999.111.22, Gift of Frank Anderson Trapp

Dutka, Agnieszka, Polish, born 1959

Earlom, Richard, British, 1743–1822
Roses (after Dr. Robert John Thornton), 1805,
Idyllic Landscapes with Mythological Figures, Madonna and Child with Saint Catherine
Gessner, Salomon, Swiss, 1730-1788
Idyllic Landscapes with Mythological Figures, 1769-1771, complete set of 10 engravings, 1999.100.5-14, Ailsa Mellon Bruce Fund

Ghey, 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
Adoration of the Magi, 1594
Qua Exaudel, 1594
etchings, 2000.10.2, 2000.34.1, and 2000.55.1, Ailsa Mellon Bruce Fund

Grabowski, Jerzy, Polish, born 1933

Graff, Anton, Swiss, 1736-1813
Demar Friedrich Wilhelm Rasse, c. 1782
Johann Georg Sulzer, 1774
etchings, 1999.128.2-3, Gift of Robert Paul Maun and Dorothy Neeld Mann

Granda, Ryszard, Polish, born 1952
Self-Portrait, 1994, color etching [proof], 1999.116.12, Gift of Gerald Cerny

Grooms, Red, American, born 1937

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

Homer, Winslow, after
The Noon Recess, 1811, lithograph

Hoooghe, Romeyn de, Dutch, 1645-1708
The Entry of William Henry, Prince of Orange, into Amsterdam, 1672, etching and engraving, 2000.56.1, Ailsa Mellon Bruce Fund

Isabey, Eugène, French, 1803-1886
Two Couples, 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, Werner H. and Sarah-Ann Kramarsy

Jegher, Christoffel, Flemish, 1596-1652/1653
The Garden of Love (after Sir Peter Paul Rubens), 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, 1995, color intaglio, 1999.94.1, Gift of Werner H. and Sarah-Ann Kramarsky
Hatener, 1963, lithograph
"6," 1963, lithograph
Watchman, 1967, color lithograph
Target with Four Faces, 1968, color screenprint
Untitled, c. 1968-1969, inkless embossing
Savoir, 1970, lithograph
Screen Flick, 1972, color screenprint 0 Through 9, 1976, lithograph
2000.120.1-8, Pepita Milmore Memorial Fund

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

Kasprzak, Andrzej, Polish, born 1963

Keyser, Robert, American, 1924-1999
Art History Number One, 1990, color etching and aquatint with collage

Klein, Johann Adam, German, 1792-1875
Erfinden der und Verwendung der Figuren, 1811, Lithograph on blued paper

Kling, Max, German, 1857-1920
First Future, 1880, etching with aquatint.

Kolbe, Carl Wilhelm, German, 1759-1835
Satyr and Nymph in a Swamp, 1790s, etching

Kolle, Carl Wilhelm, German, 1759-1835
Satyr and Nymph in a Swamp, 1790s, etching

Kotkowski, Wladimirz, Polish, born 1942

Krause, Janina, Polish, born 1921

Krug, 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, 1999.117.4-4, Gift of Susan Lorenzo

Laboureur, Jean-Émile, French, 1817-1843
Le Dîner à l’auberge, 1917-1922, engraving.

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
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 Mile, 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

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
Landeshrone mountain near Gohrlitz, 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 représentent les Mœurs d'Angleterre
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.
**Made in Be-Be,**

William Tsiaras

**Black Forest Suite,**

Norman, Joseph,

Bruce Fund

**Millard Architectural Collection and Ailsa Mellon Bruce Fund**

**Olejniczak, Zdzislaw, Polish**


**Otęba, Ryszard, Polish,** born 1932

*Borderless Truth I,* 1994

*An Undefined Wish II,* 1994


**Overbeck, Johann Friedrich, German,** 1789–1869

*Saint Philip Neri,* 1826, etching with engraving, 1999.115.3. Ailsa Mellon Bruce Fund

**Ożóg, Henryk,** Polish, born 1956


**Pallo, Franz Xavier Karl, Czechoslovakian,** 1724–1767/1770

*God Breathing Life into Adam,* 1760s, etching, 2008.89.5. Ailsa Mellon Bruce Fund

**Palmer, Samuel, British,** 1803–1881

*The Herdman's Cottage,* 1850, etching, 1999.110.1. Ailsa Mellon Bruce Fund

*The Early Ploughman,* c. 1861, etching, 2000.7.32. Gift of Galliard F. Ravenel and Frances P. Smyth-Ravenel

**Panek, Jerzy, Polish,** born 1918


**Pawłuczuk, Jerzy, Polish**


**Pfeffel I, Johann Andreas, German,** 1674–1748

*Catalfasquer* (after Giuseppe Galli Bibiena), engraving, 1740, 2000.7.35. Gift of Galliard F. Ravenel and Frances P. Smyth-Ravenel

**Pietsch, Andrezej, Polish,** born 1932

*Actress III B,* 1993


**Pinelli, Bartolomeo, Italian,** 1781–1835

*Cavalcature che conducendo la festa bivamica in Roma per mascherate* (*Castle 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

1999.111.1-2. Gift of Gertrude Pinto and family

**Piranesi, Giovanni Battista, Italian,** 1720–1778


**Raffet, Auguste,** French, 1804–1860


**Ribera, Josepe de Circle of,** Spanish, 1591–1652

*Battle between a Centaur and a Triton,* etching, 2000.12.1. Ailsa Mellon Bruce Fund

**Rippel-Rónai, József,** Hungarian, 1861–1927

*La fete de village,* 1896, color lithograph on japan paper, 1999.138.9. Gift (Partial and Promised) of The Virginia and Ira Jackson Collection

**Rolewink, Werner** (author), German, c. 1425–1502

*Facsimile temporanum* (Venice, 1484), bound volume with 57 woodcuts, 2000.23.2a. Gift of Ladislaus and Beatrice von Hoffmann

**Rossini, Luigi,** Italian, 1792–1857


**Rousseau, Théodore,** French, 1812–1867

*Ons in de Boeken,* 1861, etching, 2000.7.35. Gift of Galliard F. Ravenel and Frances P. Smyth-Ravenel

**Russ, Carl,** Austrian, 1779–1843

*Neoveroets en Peireme,* 1811, etching *[proof]*, 2000.76.1. Ailsa Mellon Bruce Fund

**Sadeler, Justus,** Flemish, 1583–1620


**Saint-Non, Jean Claude Richard de,** French, 1727–1791

*Le Petit Parc* (after Jean-Honoré Fragonard), i/i

*Le Petit Parc* (after Jean-Honoré Fragonard), ii/ii


**Sartain, John,** American, 1808–1897


**Schneffer, Eugen Eduard,** German, 1802–1877

*Portrait of Matthiasvau,* 1824, engraving with etching, 1999.141.2. Ailsa Mellon Bruce Fund

**Schenck I, Pieter,** Dutch, 1600–1718/1719

*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 Jackson Collection

**Skibinski, Wieslaw,** Polish, born 1947

*Two Towers,* 1994, color etching *[proof]*


**Skorczewski, Krzysztof,** Polish, born 1947


**Sobol-Wejman, Anna,** Polish, born 1946

Vallotton, Félix, Swiss, 1865–1925
The Little Bathers, 1893, complete set of 10 woodcuts, 1999.156.1-10, Ailsa Mellon Bruce Fund
Three Bathers, 1894, woodcut, 2000.7.39, Gift of Galliard F. Ravenel and Frances P. Smyth-Ravenel

van den Bossche, Hellas, Dutch, active c. 1600–1610
The Virgin and Child on the Crescent (after Abraham Bloemaert), 1607, engraving, 2000.32.2, Ailsa Mellon Bruce Fund

Vasina, Dariusz, Polish, born 1964
Niew, 1996

Verkolje I, Jan, Dutch, 1650–1693

Vernet, Carle, French, 1758–1836
Famille Arabie en voyage, c. 1818, lithograph, 1999.114.26, Gift of Frank Anderson Trapp

Vernet, Horace, French, 1789–1863
Maestas des Merveilleuses Rebelle dans le Château de Calle, 1818, lithograph, 1999.111.37, 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 Galliard F. Ravenel and Frances P. Smyth-Ravenel

Wael, Jan Baptist de, Flemish, 1632–after 1669
Italian Genre Scenes, 1668, bound volume with complete set of 14 etchings, 2000.12.2.a-n, Ailsa Mellon Bruce Fund

Walasewka, Ewa, Polish, born 1943

Wawrzyñak, Krzysztof, Polish, born 1954
Magic Field of Consciousness, 1993, linocut, 1999.117.6, Gift of Susan Lorence

Zagroba, Iłdżib, Polish, born 1967

Zanetti, Anton Maria, Italian, 1679/1680–1767
Bacchus, 1740s, etching and engraving, 2000.10.4, Ailsa Mellon Bruce Fund

Zawadzka, Ewa, Polish, born 1950

Zampini, Gaetano, Italian, 1700–1778
Chunin Teaching Music to Adidas (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, 1902–1983
The White Tombstone, San Francisco, California, 1934, gelatin silver print, before 1952, 1999.121.1, Gift of Joyce and Robert Menschel

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

Barney, Tina, American, born 1943, and Tina Howe (author)

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 Vue, 1936, gelatin silver print, 2000.94.1, Anonymous Gift

Calderone, Mary Steichen, American, 1904–1998, and Edward Steichen, American, 1879–1973

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

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

Evans, Walker, American, 1903–1975
Susa Monika, 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
Battle Snake Strike, 1982
Standard Still Life with Japanese Prints, 1982
cibachrome prints, 1999.121.1-4, Gift of Marc Freishas

Kertész, André, American, born Hungary, 1894–1985
Self-Portrait with Brother Jeno, 1913
Self-Portrait in Uniform, 1915
Esztergom Cathedral, Hungary, 1917
Népliget, Budapest, 1918
Children Admiring Camera, Budafok, Hungary, 1919
Budapest, 1919
Jeno Kertész in Satyí, 1919
Jeno Kertész et Icarus, Dunaharaszti, Hungary, 1919
Jeno Kertész, c. 1919
Jeno 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, Divina, 1921
Self-Portrait with Elizabeth, Budapest, 1921
Jenő 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
Walter 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, 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

Lyon, Danny. American, born 1942
Gaucho 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

Mistrach, Richard, American, born 1949

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

Newman, Marvin. American, born 1927
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
Dämmerung, c. 1890, carbon print, 2000.11.1, Anonymous Gift

Tanning, Dorothea, American, born 1910
Torn Screen, gelatin silver print, 2000.7.37, Gift of Galliard 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

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

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
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Tanning, Dorothea, American, born 1910
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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

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

*Brassai: 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

*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 Ritchle, curator
  - supported by The Circle of the National Gallery of Art

*An Enduring Legacy: Masterpieces from the Collection of Mr. and Mrs. Paul Mellon*
- 7 November 1999 to 26 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

*Brassai: 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

*The Fantastic in Renaissance Prints and Drawings*
- 6 February to 16 April 2000
  - Peter Paul, 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 L. Heinz Endowment
  - exhibition in Washington made possible by The Circle of the National Gallery of Art
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 Robinson, 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 Spera, guest curator
Lenders to Exhibitions

Private Collections

AEA Investors, Inc.
Maida and George Abrams Collection, Boston
Collection of Stuart Alexander
Artia Art Fund (courtesy Rosenberg & Stiebel)
Kirsten N. Bedford
Collection of Gilberte Brassart
Collection of Mr. and Mrs. Arnaud Brunei
Michael and Jane Wilson Collection

Public Collections

Austria
Vienna: Graphische Sammlung Albertina; Kunsthistorisches Museum Wien; Parishkollegium Maria Treu

Belgium
Mont-sur-Marchienne: Musée de la Photographic

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
Changsha: County Cultural Relics Museum, Shaanxi Province
Fuling: Famen Monastery Museum, Shaanxi Province
Guangzhou: Museum of the Western Han Tomb of the Nanling King
Hangzhou: Zhejiang Provincial Institute of Archaeology
Jingzhou Prefecture Museum
Lanzhou: Gansu Provincial Museum
Nanjing: Qin Terra-cotta Museum, Shaanxi Province

England
Cambridge: Fitzwilliam Museum
Chesterham 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- Augustgust Kunst-Besitzungungen
Berlin: Staatliche Museen; Kupferstichkabinett; Nationalgalerie; and Skulpturen-Sammlung
Bremerhaven: Kirche von Marienberg
Cologne: Museum für Angewandte Kunst; Wallraf-Richartz-Museum
Darmstadt: Hessisches Landesmuseum
Essen: Museum Folkwang
Frankfurt: Historisches Museum, Städelisches Kunstinstitut
Grosshansdorf: Antoniuskappele
Grossostheim: Katholisches Kirchenverwaltung St. Jacob; Wallraf-Richartz-Museum

Hamburg: Museum für Kunst und Gewerbe
Munich: Bayerisches Nationalmuseum; Staatliche Graphische Sammlung

Nuremberg: City of Nuremberg; Evangelisch-Lutherischen Kirchenverwaltung St. Jacobi

Acknowledgements: We would like to thank all the lenders who have contributed to this exhibition. Special thanks to the artists and galleries who have generously allowed us to feature their works. The success of this exhibition is due in large part to the collaboration and support of these individuals and institutions.
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 Kemelmeyer, 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
Loans

A total of 389 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 33 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 Paulick; Catherine Yates Pollock; Thomas Sully, Ann Biddle Hopkins; Francis Hopkinson; Leland Sisters

**ENGLAND**

London, United States Embassy Residence
John Singer Sargent, Mary Cromwellfield Endicott Chamberlain; Gilbert Stuart, William Thornton; Anna Maria Brodie Thornton

**FRANCE**

Paris, Musée du Louvre
Severo da Ravenna; Christ Child *
Paris, United States Embassy Residence
George Inness, Lake Albano; Samuel; Mark Rothko, Unltded

**IRELAND**

Dublin, United States Embassy Residence
Gilbert Stuart, Counsellor John Davis; John Bill Rickey

**ITALY**

Florence, Casa Buonarroti
Michelangelo Buonarroti; Domenico *

**PORTUGAL**

Lisbon, United States Embassy Residence
American 19th Century, Allegory of Freedom; View of Concord; Ralph Eleazer Whiteside Earl; Family

**UNITED STATES**

Alabama
Birmingham Museum of Art
Anders Zorn, Hugo Reisinger

California
Montgomery Museum of Fine Arts
Mark Rothko; Unltded

Connecticut
Hartford, Wadsworth Atheneum Museum of Art
Mark Rothko; Unltded

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

Library of Congress
Carl Milles, Head of Orphans

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

National Portrait Gallery
Chevalier Harding, Self-Portrait (returned); Daniel Huntington; Henry Theodore Tackerman (returned); Dr. James Hill (returned); John Wesley Jarvis, Thomas Pain (returned); Edward Savage, George Washington (returned); Irving R. Wiles, Miss Julia Marlowe (returned)

National Trust for Historic Preservation
Bernard Halsiame, David E. Finley

Office of the Vice President of the United States
American 18th Century, Attack on Bender's Hill, with the Burning of Charles Town; A. Hartangen; Ship; "Arkansas" Leaving Havana; John Wesley Jarvis, Commodore John Rodgers; John Neagle, Colonel Augustus James Pleasonton; John Vandeclynd, John Sudam

Residence of the Vice President of the United States
Frederick Carl Friskee, Memories

Secretary of Agriculture
American 19th Century, Bucks County Farm Outside Doylestown, Pennsylvania; Spring on the Range; Anna's Emmons Zelfilz, The Barnyard

Secretary of Commerce
Thomas Chambers, New York Harbor with Pilot Boat; George Washington; Deaf; Gaetano at Cove*; Walt Kuhn, Green Apples and Squoq; Leonid, Derpmont Harley, Ireland

Secretary of Education
American 19th Century, Sergeant Family (returned); Pierre Bonnard, Bouquet of Flowers; Andre Derain, Abandoned House in Provence; Read in Provence; Albert Jean-Baptiste Greuze, Benjamin Franklin; after William John Gilpin, Ichabod Crane and the Headless Horseman

Secretary of Energy
American 19th Century, Chief Jumper of the Seminoles; Indians Cooking Meat; Lexington Battle Monument; Thomas Chambers, Storm-Tossed Frigate; Joseph Barbarolomew Kidd after John James Audubon, Black-Racked Three-Tred Weasleer

Secretary of Housing and Urban Development
American 19th Century, Imaginary Regions of America's Cup Winners. "We Go for the Union"; Eugene Boudin, Coat of Britains; George Ropes, Mount Vernon; Douglas Volk, Abraham Lincoln

Secretary of State
American 19th Century, Washington at Valley Forge;

Mark Rothko, Untitled

A. A. Lamb, Eumaculation Presentation; Maurice Utrillo, Port Saint-Michel; Paris

Secretary of Transportation
Circle of Jacob Adaniess, Belzows, Dutch Ships in a Lively Breeze; Follower of Claude Lorrain, Harbor at Summer; L. M. Coolee, Salute to General Washington in New York Harbor; Hugues Merle, Children Playing in a Paris Garden; Pierre Charles Pricheaux, Paris

Secretary of the Treasury
Billy Morrow Jackson, Five * (returned); Chaim Soutine, Pastry Chef (returned); James McNeill Whistler, Alice Birt (returned)

Supreme Court of the United States
Chief Justice Rehnquist
George Catt the Younger, Easly Abbey; near Richmond; Captain Edward H. Molyneux, Chapel in Provence; Thomas Sully, Thomas Alston; Frits Thaulow, River Scene; Eugene Laurence Vail; Plains; Mark Satter's, Verite—Fete Day

Justice Ginsburg
Mark Rothko, The Ocean; Unltded

Justice Kennedy
Jean Beraud, Paris, rue du Havre, Dutch 17th Century, Flowers in a Classical Vase; Walt Kuhn, Zennan

Justice O'Connor
George Catlin, After the Buffalo Chase—Sioux; An Apache Village; Buffaloes Chase; Sioux Indians; Upper Missouri; A Crow Village and the Salmon River; Mountains; A Little Sioux Village (returned); Two Blackfeet 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 Ledy; Augustus Vincent Tack, Harlan F. Stone

Justice Stevens
American 19th Century, Portland Harbor, Maine; George Catlin, Seen from the Lower Mississippi; Eduard Gaertner, City Hall at Turning; after Alphonse Legros, Hampstead Heath; C. Gregory, Stankop after John Consable, A View of Salisbury Cathedral; Maurice Utrillo, Street at Oral; Cezanne; Franz Xaver Winterhalter, Queen Victoria

United States Trade Representative
American 19th Century, New England Farm in Winter; Chinese Qing Dynasty; Archduke Carl; Karl Knaths; Marble Mantel; Mark Rothko, Untitled; Marguerite Zorach, Christmas Mail

White House
George Catlin, Battle between the Hidatsa Apaches and Camanches; Comanche Chief; His wife and a Warrior; Comanche Chief with Three Warriors; Encountering a Carag—Naray Indians; A Flashhead Chief with His Family; Objibway Indians; Three Navaho Indians; Two Undeidentified 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 Museum of Art
Max Beckmann, Christ in Limbo; Larry Bell, Chrome and Glass Construction; Mark Rothko, Sketch for mural II
Temporary Loans to Museum Collections

FRANCE
Montauban, Musée Ingres
Jean-Auguste-Dominique Ingres. Peep Fins VII at the Sistine Chapel.
Paris, Musée national d'art moderne, Centre Georges Pompidou
Mark Rothko. Untitled
SWITZERLAND
Basel, Fondation Beyeler
31 July-1 Nov. 2000
Mark Rothko. Untitled (Seagram Murals)
UNITED STATES
New York, Metropolitan Museum of Art
Francesco di Giorgio Martini. God the Father
Paris, Musée national d'art moderne, Centre Fransesco di Giorgio Martini.
voor Moderne Kunst Arnhem, 26 Feb.-4 June 2000
Self-Portrait
Zurich, 5 May-30 July 2000
GAUGUIN AND BRITTANY: A NEW BEGINNING,
Graz, Steiermarkisches Landesmuseum Joan
Paul Gauguin.
Works in National Lending Service marked f
Vienna, Kunstforum
31 July-1 Nov. 2000
Basel, Fondation Beyeler
31 July-1 Nov. 2000
30 May-30 July 2000
Paul Cézanne, Attentive Nurse
London, Victoria and Albert Museum
ART NOUVEAU, 1890-1914, 6 Apr.-30 July 2000
Hector Guimard, Entrance to the Metropolitain
BELGIUM
Antwerp, Koninklijk Museum voor Schone Kunsten
Johannes Vermeer, Self-Portrait
Brussels, Palais des Beaux-Arts
BRUXELLES, UNE VILLE AU CARREFOUR DE KUNSTEN, 15 Apr.-18 June 2000
Giorgio Vasari with drawings by Filippino Lippi and Battista Buontalenti. Page from "Libro de Disegni"
Bonn, Kunstmuseum
Philipp Guston. Review
Cologne, Museum Ludwig
ART—WORLDS IN DIALOGUE.
Jean Dubuffet, They Held Council
Dortmund, Museum für Kunst und Kulturgeschichte
CEZANNE-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
Walker Evans. Wooden Church. South Carolina; Minor Shuckhill. Photographer's Window Display, Birmingham, Alabama
DENMARK
Copenhagen, Ordrupgaardalsmiten
DEGAS AND NEW ORLEANS: A FRENCH IMPRESSIONIST IN AMERICA, 17 Sept.-28 Nov. 1999
Edgar Degas. Real de Gas
ENGLAND
Colchester, University of Essex
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
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
Paul Cézanne, Houses in Provence
London, Dulwich Picture Gallery
GERIT DOU, 6 Sept.-19 Nov. 2000
Gerard Dou, The Hermit
London, National Gallery
Botticelli, Giuliano de' Medici. Italian 15th Century. Man in a Fantastic Helmet; Andrea del Verrocchio. God the Father
London, Royal Academy of Arts
ANTHONY VAN DYCK 1599-1641, 11 Sept.-10 Dec. 1999
London, Tate Britain
Edgar Degas, Rene de Gas
DEGAS AND NEW ORLEANS: A FRENCH IMPRESSIONIST IN AMERICA, 17 Sept.-28 Nov. 1999
Edgar Degas. Real de Gas
Honoré Daumier. Prodigal Son. Sommeil d'Endymion-Berrey. Paris only: Some of the Tribunal (The Verdict); Washington only: 43 additional works by Daumier
Paris, Institut du Monde Arabe
Henri Matisse. Palm Leaf. Tangier
Andre Derain. Charing Cross Bridge; London only: Mountains at Colliery
Paris, Musée du Louvre
Versailles, Musée national des Châteaux de Versailles et de Trianon
Jean-Marc Natier. Joseph Bonnier de la Mosson
GERMANY
Berlin, Kulturforum
SANDRO BOTTICELLI—ART OF THE NARRATIVE, 15 Apr.-18 June 2000
Giorgio Vasari with drawings by Filippino Lippi and Battista Buontalenti. Page from "Libro de Disegni"
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Hannover, Sprengel Museum
Walker Evans. Wooden Church. South Carolina; Minor Shuckhill. Photographer's Window Display, Birmingham, Alabama
Canada
Musée des Beaux-Arts de Montréal
Montreal only: Alexander Calder. Untitled (The Constellation Mobile); Movement in Space. Montreal and Barceloneta only: Mark Rothko. Untitled (black and grey t; Venice only: Johan Christian Dahl. View from Vackere near Christiana
CANADA
Musée des Beaux-Arts de Montréal
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Saarbrücken, Saarland Museum
JEAN DUBUFFET—FIGURES AND HEADS. SEARCHING FOR A COUNTER-CULTURE, 12 Sept.–14 Nov. 1999
Jean Dubuffet, Bertélé as a Blossoming Bouquet, Sidewalk Portrait; Marbleized Body of a Lady, Dunny 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; Charing Cross Bridge, London.

GREECE
Athens, National Gallery and Alexandros Soutsos Museum
Rembrandt van Rijn, Phaedon and Bawes; Sir Peter Paul Rubens, Paul de Longchamp.

ISRAEL
Jerusalem, Israel Museum

ITALY
Bologna, Museo Civico Archeologico
DUECENTO: FORME E COLORI DEL MEDIOEVO A Bologna, 15 Apr.–16 July 2000

Milan, Palazzo Reale
UN CARAVAGGIOSE AL NORD: TANZIO DA VARALLO, 12 Apr.–2 July 2000
Palace, Munich.

Rome, Palazzo delle Esposizioni

Turin, La Palazzina di Caccia di Stupinigi
Bernardo Bellotto and Workshop, Nymphenburg Palace, Munich, Montreal only; Giovanni Paolo Panini, Interior of St Peter's, Rome; Andrea Pozzo, Monumental Architecture for the Vault of San Ignace; Sir Peter Paul Rubens, Meeting of Abraham and Isaac; Pietro da Cortona, Assumption of the Virgin.

Venice, Palazzo Grassi

Japan
Osaka Municipal Museum of Art
THE PUBLIC AND THE PRIVATE IN THE AGE OF VERMEER, 4 Apr.–2 July 2000
Peter de Hooch, The Bedroom; Johannes Vermeer, Woman Holding a Balance.

Tokyo, National Museum of Western Art
PICASSO'S 50 CHILDREN, 14 Mar.–18 June 2000
Pablo Picasso, Study for "The Death of Harlequin".

NETHERLANDS
Amsterdam, Rijksmuseum
Willem Buytewech, Woodland Pond with a Fisherman; Dirk Helmbreker; Self-Portrait; Simon de Vlieger, Esterwyck at Dawn.

THE Hague, Mauritshuis
REMBRANDT BY HIMSELF, 15 Apr.–10 Sept. 2000
Rembrandt van Rijn, Self-Portrait; Self-Portrait.

FACING TO FACE IN THE MAURITSHUIS, 15 Apr.–10 Sept. 2000

SPAIN
Barcelona, Museu d'Art Contemporani
Sol LeWitt, Unfolded; Short Straight Lines, Not Touching; Drawing at Random and Randomly Distributed Over the Area.

Bilbao, Museo de Bellas Artes
Juan van der Hamen y Leon, Still Life with Sweeps and Pottery.

Madrid, Museo Nacional Centro de Arte Reina Sofia
A REBOURS, 6 July–11 Oct. 1999
Franz Kline, Four Square; Mark Rothko, 5 untitled works.

Mark Rothko, Vision at End of Day; 2 untitled works, both.

Madrid, Museo Nacional del Prado
Sir Anthony van Dyck, Queen Henrietta Maria with Sir Jeffrey Hudson.

Madrid, Fundación Colección Thyssen-Bornemisza
Benjamin Britten, Billy Budd; Thomas Cole, Voyage of Life: Childhood; Youth: Marthland: Old Age.

SWITZERLAND
Basel, Fondation Beyeler
COLOUR TO EIGHT, 1 Apr.–30 July 2000
Mark Rothko, Untitled (Seagull Murals).

UNITED STATES
California
Los Angeles, J. Paul Getty Museum
Adriaen de Vries, Triumph of Henry IV over Amore.

Francesco di Giorgetto Martinelli, Triumph of Charit; Pisanello, Leonel d'Este, 1407–1456; ...: Sperandio.

Ecole l'I'Essor, 1431–1505...; Cosme Tura, Madonna and Child with a Garden; Portrait of a Gentleman; Cosme Tura, Saint Francis Receiving the Stigmata.

Setheld Behaim, Saint Sebastian 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, Aquarelles, 1863–1870; 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; Eugene Boudin, Beach at Trouville; Yacht Basin at Trouville-Donville; Bathing Time at Deauville; Jenny and Wharf at Trouville; Figures on the Beach.

Gustave Gallois, Skiff; Paul Cézanne, Riverbanks; At the Water's Edge; Battle of Love; Monique Saint-Victoire; Harlequins; Camille Corot, Gypsy Girl with Mandolin; Ville à Avray; River Scene with Bridges; Madame Stumpf and Her Daughter; Gustave Courbet, Boots on a Beach, Brittany; La Brequinerie 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, Trick Act; Still Life with Melon and Peaches; Oyster; A King Charles Spaniel, Flowers in a Crystal Vase; Claude Monet, Argenteuil: Ships Riding on the Water at Rouen; Bridge at Argenteuil; Woman Reading in a Grey Day; Artist's Garden at Vétheuil; Cradle—Camille with the Artist's Son Jean; Woman with a Parasol—Marcelle Monet and Her Son; Japanese Footbridge; Henri Moret, Island of Bagatelle, Brittany; Berthe Morisot, The Studio; Artist's Sister at a Window, Harbor at Lorient; Young Woman with a Straw Hat; Girl in a Boat with Gears; Camille Pissarro, Peasant Girl with a Straw Hat, Hampton Court Green; Artist's Garden at Brugge; Place des 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; George Seurat, Souvenir of Port-en-Bessin, Normandy in a Gray Day; Sir Alfred Moline, BouleVeloce, Argenteuil, Meadow; Antoine Vollon, Mound of Butter; Edouard Vuillard, Yellow Curtain; Woman Sitting by the Fireside; Vase of Flowers on a Mantelpiece; Claude Monet, Battle and Camille (Study for "Dejeuner sur l'Herbe"); Andries Stilte as a Shepherd; Andries Stilte as a Boy; Giorgio de Chirico, Autumnal Afternoon.

Lee Krasner, Impressive Fine Arts Museums of San Francisco
Wayne Thiebaud, Cakes.

San Francisco Museum of Modern Art
Paul Gauguin, To Pape Nave Nave (Delectable Waters).

Lee Krasner, Impressive Fine Arts Museums of San Francisco
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

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<td><strong>1963.10.118</strong> Portrait of a Young Woman in White</td>
<td>Follower of Jacques-Louis David probably 1800/1850</td>
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<td><strong>1963.10.19</strong> Michelangelo in His Studio</td>
<td>Follower of Eugène Delacroix undated</td>
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<tr>
<td><strong>1963.10.28</strong> The Model</td>
<td>Baron François Gerard c. 1790</td>
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<td><strong>1984.29.2</strong> Gray Stallion</td>
<td>Attributed to Théodore Gericault undated</td>
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<tr>
<td><strong>1963.10.212</strong> Jacques-Louis David</td>
<td>Georges Rouget probably c. 1815</td>
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<tr>
<td><strong>1954.3.1</strong> Queen Victoria</td>
<td>Franz Xaver Winterhalter c. 1841</td>
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### Sculpture

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<tr>
<td>1977.38.1</td>
<td>Albert-Ernest Carrier-Belleuse, possibly with Auguste Rodin. The Abduction of Hippodamia (L'Enlevement d'Hippodamie) model 1877/1879, cast after 1877</td>
</tr>
<tr>
<td>1957.14.135</td>
<td>Francesco di Giorgio Martini</td>
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<tr>
<td>1952.5.95</td>
<td>French 19th Century Bacchant</td>
</tr>
<tr>
<td>1957.14.901.a-b</td>
<td>Italian 16th Century, after Jacopo Sansovino. Bacchus and a Faun</td>
</tr>
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### Publications and Awards

#### National Gallery of Art Exhibition Catalogues


*The Triumph of Cupid*, Donatello undated.

*The Abduction of Hippodamia*, 1879, possibly with Auguste Rodin.

*The Abduction of Hippodamia*, 1877/1879, cast after 1877.

*The Triumph of Cupid*, Donatello undated.
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
Association of American Association of Museums design award
Award of the American Association of Museums Press design award
"The Big Crit," awarded by Curate Magazine

Georgia O'Keeffe, www.nga.gov


Grasselli, Margaret Morgan. "Following in Watteau's Line: Some Drawings by Jean-Baptiste Pater." Master Drawings 36, no. 2 (Summer 2000), 159-166.


Review of Jane Iske van Balken's 'a nederlandsche Maler um 1500' by Ulrike Wolff-Thomsen. In Historians of Netherlands Art Newsletter 16, no. 2 (Nov. 1999), 33-36.


Adolph Menzel, *The Interior of the Jacobskirche at Innsbruck*, 1872, gouache, 40 x 26.2 cm. Pepita Milmore Memorial Fund and Gift of The Ahmanson Foundation, 2000.56.1
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The National Gallery of Art is pleased to recognize the generous individuals, foundations, and corporations listed on the following pages for their gifts during the fiscal year. These gifts from the private sector, together with operational support from the federal government, continued the distinguished public-private partnership that has created an institution that is a source of delight, inspiration, and learning for millions of people.

**Benefactors**

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.

**Gifts of Art**

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.

Luca Baroni
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Corporate Sponsors

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:

- The Carlyle Group
- Eastman Kodak Company
- EduCap Inc.
- Federal Republic of Germany
- Exxon Mobil Corporation
- Paine Webber Inc.
- Pro Helvetia
- Shell Oil Company Foundation
- UBS AG
- United Technologies Corporation

During fiscal year 2000 these additional corporations also generously pledged and contributed $5,305,000 to support future programs, publications, and exhibitions:

- AEGON USA
- Airbus Industrie
- Atlant
- DaimlerChrysler Corporation
- Deutsche Bank
- Deutsche Bank Alex. Brown
- Eastman Kodak Company
- First Union Corporation
- Ford Motor Company
- Target
- Verizon Foundation

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.

**$1,000,000 or more**

- Mr. and Mrs. Mark Kington
- Roger and Vicki Sant
- Frances P. Smyth-Ravenel
- Mrs. Robert M. Weidenhammer

**$500,000-$999,999**

- The Brown Foundation, Inc., Houston
- Juliet and Lee Folger / The Folger Fund
- Robert P. and Arlene R. Kogod

**$100,000-$249,999**

- The Ahmanson Foundation
- Helen Porter and James T. Dyke
- Ruth Cole Kainen and Jacob Kainen

**$10,000-$49,999**

- Diane and Norman Bernstein Foundation
- Huntington T. and Amie W. Block
- Elinor K. Farquhar
- Doris and Don Fisher
- Barbara Gordon
- Margaret Mellon Hitchcock Foundation

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- Lidaslaus and Beatrix von Hoffmann

**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.

**$1,000,000 or more**

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- Samuel H. Kress Foundation
- The Georgia O’Keeffe Foundation
- Eleanor and Donald Tallner Terra Foundation for the Arts

**$50,000-$99,999**

- Parnassus Foundation
Other Special Gifts

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.

$500,000 or more
Samuel H. Kress Foundation

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Hildegard Rolland Blackett
Dora Donner Ide
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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.

Legacy Circle

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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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.

Gifts of $100,000 or more

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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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