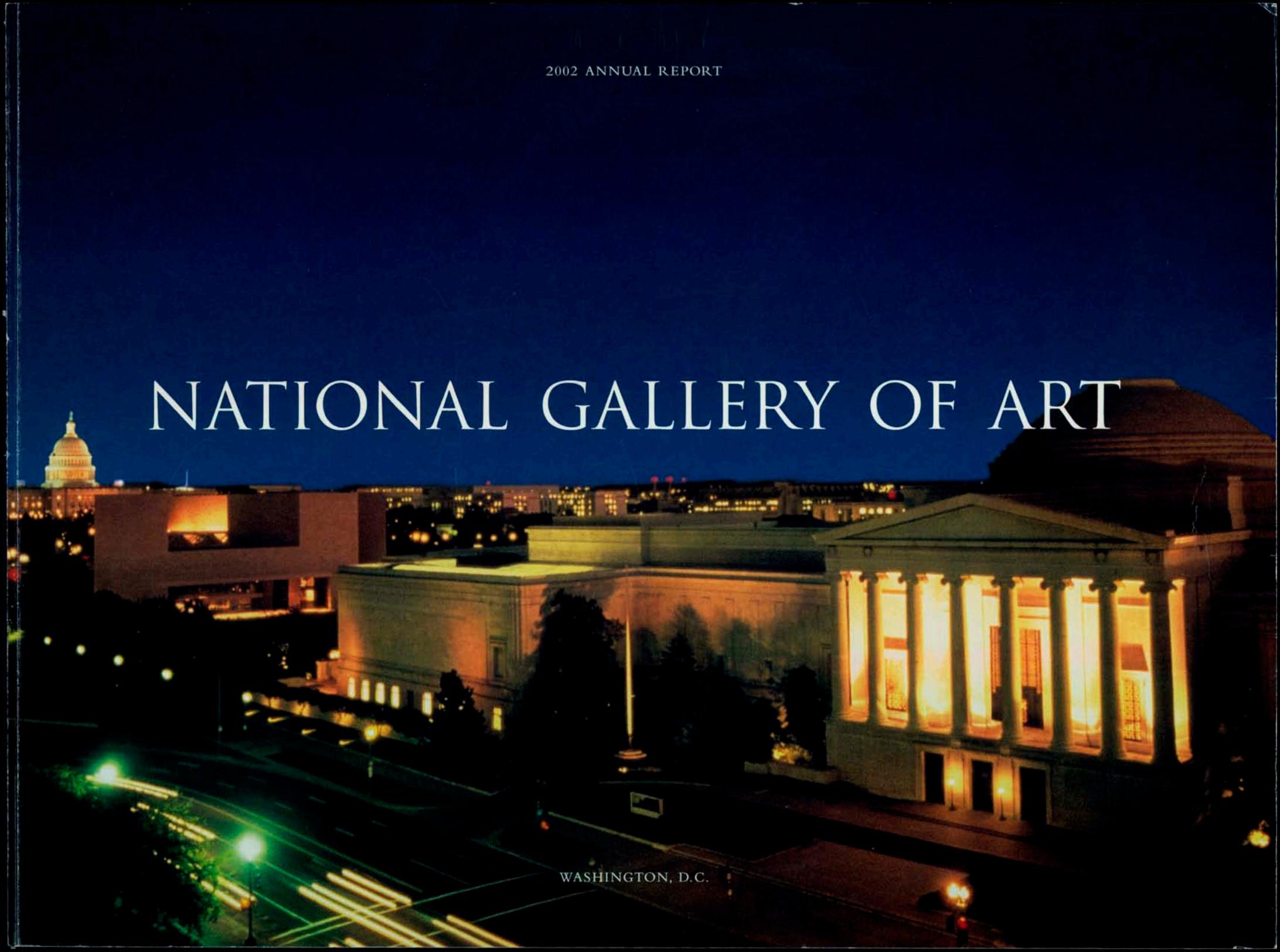


2002 ANNUAL REPORT

NATIONAL GALLERY OF ART

WASHINGTON, D.C.



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(as of 30 September 2002)



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(as of 30 September 2002)

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NATIONAL GALLERY OF ART, WASHINGTON, D.C.



WE ARE COMMITTED TO
ENHANCING, STRENGTH-
ENING, PROTECTING AND
CARING FOR THE GALLERY'S
ASSETS—THE COLLECTIONS 
AND LANDMARK BUILDINGS
AND GROUNDS.



FOREWORD PRESIDENT'S

The year 2002 culminated in a landmark celebration for the National Gallery of Art with the opening of the new ground floor Sculpture Galleries on 29 September. These lovely galleries occupy twenty-four thousand square feet in the northwest quadrant of the West Building. More than eight hundred works of art, from the renowned *Chalice of Abbot Suger of Saint-Denis* to the Degas bronzes and waxes bequeathed by Paul Mellon—a collection unparalleled in any other museum—are on view in the newly transformed space. The abundant natural light afforded by John Russell Pope's original plan, the new axial views, and the carefully researched architectural detailing in the reconfigured spaces allow the Gallery to display the works in its national collection to the best possible advantage. The opening of this suite of twenty-two galleries and a study room brought the year to a

spectacular close, dramatically fulfilling the Gallery's goal of providing expanded exhibition space for its growing sculpture collection. ❀ The Sculpture

"The National Gallery of Art serves to remind us that art possesses a remarkable power to inspire the human spirit."

Galleries attest to the strength of the ongoing partnership between the federal government and the private sector in supporting and enhancing America's National Gallery. My fellow trustees and I are enormously grateful to the President and the Congress for their enduring commitment in providing for the day-to-day maintenance and operations of the Gallery, a commitment dating to the founding of the Gallery more than sixty years ago. At the same time, in keeping with Andrew W. Mellon's original gift, private giving continues to allow the

Gallery to build its collections, present special exhibitions, enhance its educational programs, and carry out special projects, including the new sculpture

galleries. ❀ My fellow trustees join me in extending our warm appreciation to the Richard King Mellon Foundation for its generous grant for the sculpture galleries renovation project in honor of Paul Mellon. We are grateful as well to several Gallery donors for their leadership gifts this year for special exhibitions and art acquisitions. Our special thanks go to the Catherine B. Reynolds Foundation for its sponsorship of *Henry Moore* and *Goya: Images of Women*, and to Louisa and Robert W. Duemling and DuPont for their support of

An American Vision: Henry Francis du Pont's Winterthur Museum. We are also indebted to Mitchell P. Rales for his gift to acquire Pablo Picasso's *Head of a Woman (Fernande)*. The Gallery received major planned gifts, including significant bequests from the estates of Dorothy C. Catherman and Susan Morse Hilles, as well as a generous bequest intention from Albert H. Small. Thanks to their strong support and that of many other dedicated donors across the nation, the Gallery continues to reflect the highest standards in presenting great works of art to the public. ❀ The Gallery's annual giving programs, the Collectors Committee and The Circle of the National Gallery, continued to play a key role in sustaining vital Gallery activities. The Collectors Committee is a national group of collectors and patrons whose annual gifts are pooled to acquire works of modern and contemporary art

for the Gallery. The Committee voted this year to acquire Yayoi Kusama's *Yellow Net*, 1960, the first work by the artist to enter the Gallery's collection. My fellow trustees and I are very grateful to the Committee's cochairs, Barney Ebsworth and Doris Fisher, for their dedication to the Committee's ongoing success. The Circle of the National Gallery continued to thrive, providing unrestricted support for critical activities such as art acquisition, conservation, and educational outreach. We would like to thank Julie Folger, chair, and Marina French, cochair, for their exemplary service to this vital group, which numbered more than one thousand members nationwide at the close of the fiscal year. 🌀 J. Carter Brown, who died on 17 June 2002, left a remarkable legacy to the Gallery and to the arts worldwide. Throughout his twenty-three years as the Gallery's director he enthusiastically

pursued ways to make the fine arts accessible to the widest possible audience. Perhaps Carter's greatest accomplishment was the creation of the Center for Advanced Study in the Visual Arts, an international academic community devoted to promoting



Adriaen de Vries, *Empire Triumphant over Avarice*,
Widener Collection

arts scholarship at the highest level. I know that I speak for the trustees and staff of the Gallery in saying how grateful we are for Carter's gifted leadership and invaluable contributions to the nation's art museum. 🌀 The composition of the Gallery's Board

of Trustees remained unchanged this year. Robert F. Erburu continues as chairman of the board, with Julian Ganz Jr., David O. Maxwell, and Victoria P. Sant as private trustees. The Chief Justice of the Supreme Court, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution serve as ex officio trustees. Vicki Sant, chair of the Trustees' Council, announced at the September Council meeting that she will be succeeded by Lucio A. Noto effective in 2003; LaSalle D. Leffall Jr. continues as vice chair. Our congratulations go to Lou and LaSalle, along with our warmest thanks to Vicki for her leadership of the Council and continuing service to the Gallery as a trustee. 🌀 The Trustees' Council, the advisory group to the Board of Trustees, welcomed the following new and returning members in 2002: W. Russell G. Byers Jr. of New York City;

Juliet C. Folger of Washington, D.C.; John C. Fontaine of New York City; Lenore Greenberg of Beverly Hills; Richard C. Hedreen of Seattle; Alberto Ibarguen of Miami; Stephen M. Kellen of New York City; Lucio A. Noto, also of New York City; Sally Engelhard Pingree of Washington, D.C.; Catherine B. Reynolds of McLean, Virginia; Thomas A. Saunders III of New York City; Roselyne C. Swig of San Francisco; and John Wilmerding of Princeton. We would like to thank those on the Council whose terms ended in 2002: Leon D. Black of New York City; Raymond J. Horowitz, also of New York City; Leonard A. Lauder, also of New York City; Diana C. Prince of Washington, D.C.; James S. Smith of New York City; and Dian Woodner of New York City. 🌀 The National Gallery of Art serves to remind us that art possesses a remarkable power to inspire the human spirit.

We are tremendously grateful to the federal government for its continual support of the Gallery as the nation's art museum, and to the many generous donors nationwide who support our programs and initiatives in so many ways. Our thanks go above all to the millions of visitors who continue to come to the Gallery, in person or online, to discover the wonder and beauty of great works of art. With the help of the Gallery's talented and dedicated staff, my fellow trustees and I will work to uphold the standard of excellence that is the hallmark of America's National Gallery of Art.

Robert H. Smith

THE NATIONAL GALLERY OF ART



IS A LIVING INSTITUTION,
GROWING IN USEFULNESS
AND IMPORTANCE TO ARTISTS,
SCHOLARS, AND THE
AMERICAN PEOPLE.





STATEMENT DIRECTOR'S

Three hundred sixty-three days each year the National Gallery of Art reaffirms its mission to serve the nation by collecting, exhibiting, preserving, and encouraging the understanding of great works of art. Strengthening the Gallery's collections, which are at the heart of all that we do, is our highest priority. This year we acquired, through purchase or gift, over two thousand works of art and rare books, enriching almost every area in which the Gallery collects.

Among the year's highlights are: *Head of a Woman (Fernande)*, the first important Picasso sculpture to enter the collection and one of the icons of modern art; *The Holy Kinship*, a stunning fifteenth-century German altarpiece; *The Ecstasy of the Magdalen* by Giulio Cesare Procaccini, an outstanding Lombard artist working in the seventeenth century; *Autumn* by Corrado Giaquinto,

a handsome addition to our eighteenth-century baroque holdings; and Winslow Homer's small yet monumental painting *Dad's Coming!*. New and returning visitors to the National Gallery

"Our mission is to serve the country by collecting, exhibiting, preserving, and encouraging the understanding by the American public of great works of art."

also saw in special exhibitions hundreds of masterpieces loaned by private collections and public institutions throughout the world. Goya's portraits of women came principally from the great national collections of Spain; botanical art produced for the Medici from Italy; Dutch landscapes by Aelbert Cuyp from the Netherlands; and American furniture and decorative arts from Delaware's Winterthur Museum.

The Quest for Immortality: Treasures of Ancient Egypt brought the largest number of antiquities ever loaned by Egypt to North America. It premiered in Washington and is circulating to museums across

the nation. Superb works of sculpture and decorative arts from the Gallery's collection are now showcased in the new ground floor Sculpture Galleries. On behalf of the millions of Americans and international visitors we welcome to the Gallery each year, I would like to express our appreciation to the Richard King Mellon Foundation for its pivotal role in making this "museum within a museum" a

reality. Fifty extraordinary Italian Renaissance bronze sculptures, on loan from Robert H. Smith, President of the National Gallery of Art, helped to celebrate the opening of the new galleries. Mr. Smith's dedication to quality is evident in the collection he has assembled, and we are grateful for his generosity in sharing his superb bronzes with our visiting public. The opening of the Sculpture Galleries also provided the opportunity to announce the appointment of Nicholas Penny as the Gallery's senior curator of sculpture. His outstanding experience and knowledge make him a welcome addition to our curatorial staff. Preschoolers as well as postgraduates on the local, national, and international levels benefit from the Gallery's initiatives to promote and encourage the understanding of art. We offer an array of school programs, teacher

workshops, tours, films, and lectures on site, and through our acclaimed Web site we deliver programs to classrooms and communities worldwide. At our annual teacher institute, we work with educators to develop innovative programs based on our collections for the benefit of millions of students. ☞ All of the Gallery's programs are built on scholarship and research by its own exceptional staff and guest curators. Our programs are further strengthened by visiting scholars from throughout the nation and the world. Our Center for Advanced Study in the Visual Arts, eminent among international research institutes, hosted a record sixty members this year owing in part to a major gift from the Gallery's generous President, Robert H. Smith. ☞ This year, conservators from throughout the world came to Washington to study, work, inves-

tigate, and publish, to participate in fellowship programs and to present their research in public symposia. New information about Brancusi's casting methods, new technical analyses of the wax sculptures of Degas, and new treatment methods emerged. ☞ The West Building, designed by John Russell Pope, and the East Building, designed by I.M. Pei, are widely acknowledged architectural treasures, meriting vigilant, sympathetic care. During the year, the Gallery continued its comprehensive repair, restoration, and renovation of the buildings and infrastructure so necessary to keeping the complex functioning efficiently and securely for the works of art and for the viewing public. We are committed to ensuring that the buildings and grounds continue to be examples of the Gallery's high aesthetic standards. With continued federal

funding, for which we are all extremely grateful, we will preserve and maintain the complex and grounds for future generations. ☞ We note with sadness the passing of J. Carter Brown this year. Carter led the National Gallery with vision, energy, and



Aelbert Cuyp, *River Landscape with Cows*, Gift of Family Petschek (Aussig)

wisdom. His achievements here were many—the development and opening of the East Building, the addition of extraordinary works of art to the collection, and the creation of imaginative special exhibitions, while nurturing the Gallery as it grew into an international force. He dedicated

himself to the Gallery, the city, and the nation. ☞ Although 2002 was a challenging year, attendance has begun to build again, and we welcomed over 4.2 million visitors to the Gallery. The National Gallery Sculpture Garden continues to be a popular destination for residents and tourists alike in all seasons. ☞ We are grateful for the continuing support of the Administration and the Congress that enables the Gallery to fulfill its mission by providing for operations and maintenance and for repair, restoration, and renovation projects. On behalf of the executive officers of the Gallery, I would like to thank the staff and the many volunteers for their dedication. Our gratitude also goes to the many donors and lenders who ensure the Gallery's continuing vitality. ☞ The National Gallery of Art began as the idea of one man, Andrew W. Mellon. His love

of beauty and his pride in his country, his intellect, and his generosity led him to give his collection and the building that houses it to the American people. Mr. Mellon's initial gift, and the thousands of other gifts from the private sector that have come to the Gallery, together with the continuing support of the federal government, ensure the National Gallery of Art's success.

A handwritten signature in dark ink, reading 'Earl A. Powell III'.

Earl A. Powell III



COLLECTING THE GALLERY'S
CORE COLLECTIONS, GIVEN
BY THE FOUNDING BENEFACTORS,
FORM THE TOUCHSTONE FOR THE
QUALITY AND SIGNIFICANCE
OF EACH ACQUISITION.





PAINTINGS In spite of the increasing rarity of Italian baroque paintings on the art market, the Gallery made a spectacular acquisition in this area: Giulio Cesare Procaccini's *Ecstasy of the Magdalen*, 1616/1620, purchased with the Patrons' Permanent Fund. Painted in Genoa for the ruling Doria family, avid collectors of Procaccini's work, it shows the strong influence of Peter Paul Rubens' luscious baroque art. Mary Magdalen is borne to heaven by winged angels, while others, playing stringed instruments, accompany her ecstatic elevation. It is a masterpiece, and arguably the finest work by Procaccini in North America. The relatively austere *Saint Francis in Prayer*, c. 1620/1630, by Bernardo Strozzi, another leading painter in the Ligurian city at this time, is one of several gifts from Joseph F. McCrindle. The Rizik Family's gift of a superb allegory of *Autumn*, painted c. 1730–1740 by the Neapolitan artist Corrado Giaquinto, is a welcome addition to the eighteenth-century baroque holdings. The wine god Bacchus and other mythological figures lounge in a fecund landscape, richly colored with the hues of the season. 🌀

The collection of northern baroque paintings grew with the gift of two portraits, both thanks to the continuing generosity of Joseph F. McCrindle. *Portrait of a Lady*, 1676, by Nicolaes Maes, is an important addition to our small collection of Dutch portraits from the later seventeenth century. The artist's loose brushstrokes, especially in the wealthy burgher's vibrant, shimmering garments, soften and enliven this elegant image. Cornelis Jonson van Ceulen made the small *Portrait of Anna Maria van*



Giulio Cesare Procaccini, *The Ecstasy of the Magdalen*, Patrons' Permanent Fund

Schurman in 1657, as a design for a print. The sitter was the first woman allowed to attend classes at a Dutch university, and one of the most learned women of her day. The painting is the first Dutch grisaille to enter the collection. 🌀



Corrado Giaquinto, *Autumn*, Gift of the Rizik Family

The American nineteenth-century painter Sanford Robinson Gifford, best known for his radiant landscapes, painted very few still lifes. Of these, *Two Pears on a Tabletop* is the most accomplished and beautiful, with the fruits' textures and colors lovingly detailed. A significant addition to the National Gallery's growing collection of American paintings in this genre, it is the partial and promised gift of William and Abigail Gerds, scholars who have formed an unrivaled collection of American still lifes over the course of many decades. 🌀 From the collection of Mr. and Mrs. Paul Mellon, whose past generosity has contributed enormously to the Gallery's holdings of works by the great American artist Winslow Homer, the Gallery received *Dad's Coming!*. Painted in 1873 when Homer was concerned with the boatyards and fisheries of Gloucester, this profoundly solemn, emotional image possesses a monumentality despite its small size. 🌀 The numerous additions of modern and contemporary paintings and constructions include a work from Diego Rivera's cubist period, the masterly *No. 9 Nature Morte Espagnol*, 1914, which was a bequest of Katharine Graham, while an earlier work by Rivera, *Montserrat*, 1911, is a bequest of Elizabeth Meyer Lorentz. Lyonel Feininger's dynamic *Street of Barns*, 1914, is a partial and promised gift from the Arnold Saltzman Family Collection. The Gallery received its first painting by Adolph Gottlieb, his classic *Pictograph*, 1942, as a



Winslow Homer, *Dad's Coming!*, Collection of Mr. and Mrs. Paul Mellon

gift of Aaron I. Fleishman. The Collectors Committee acquired Yayoi Kusama's *Yellow Net*, 1960, from the artist's group of "Infinity Net" paintings. A private collector gave Christo's illuminated construction/collage, *Double Store Front Project, Orange and Yellow*, 1965, in honor of Dorothy and Herbert Vogel, while Jo Baer's two-panel painting, *Untitled*, 1968, the first work by this key figure of the minimalist generation to enter the collection, was a gift of Dorothy and Herbert Vogel. *New Light*, a space division construction conceived in 1989 by James Turrell, was a generous gift of the artist, joining the group of Turrell's early light installations acquired in 2000.

SCULPTURE An important late fifteenth-century altarpiece depicting *The Holy Kinship* became the first example of German polychrome woodcarving to enter the collection. It represents the extended family of Mary and Jesus, as described not in the Bible but in the *Speculum Historiale* by Vincent of Beauvais and in the late medieval *Golden Legend* by Jacobus de Voragine. This theological doctrine became a point of departure for numerous images celebrating the family in late fifteenth-century Germany, the Netherlands, and northern France. The transfer of the Florentine sixteenth-century *Venus and Cupid* to the fountain in the new ground floor Sculpture Galleries left an empty space in the Garden Café fountain. It was replaced by a bronze *Girl with Water*



South German 15th century, *The Holy Kinship*, Patrons' Permanent Fund

Lilies, 1928, by Herbert Adams, given by the HRH Foundation in honor of its founder, Helen Ruth Henderson. The Iris and B. Gerald Cantor Collection gave a special display of the different stages in the lost-wax casting process—a vital didactic component of the new galleries. The Hon. Andrew M. Brown presented the Gallery with a pax and a medal, both bronzes from the sixteenth century. Lisa Unger Baskin, continuing several years of donations from her and her late husband Leonard Baskin, gave splendid medals of bronze and silver from the sixteenth, seventeenth, and eighteenth centuries. Picasso's iconic *Head of a Woman (Fernande)*, 1909, which represents a significant moment in the development of cubism, was acquired with Patrons' Permanent Funds and a generous gift of Mitchell P. Rales.

DRAWINGS The drawings collection continued to grow apace, with the greatest strides made in the Swiss school. The Gallery acquired three impressive watercolors and gouaches by Swiss artists working in the period around 1800: *Arcadian Landscape with an Obelisk*, 1785, by the author, poet, and amateur artist Salomon Gessner; an enormous view of *The Waterfalls at Tivoli*, c. 1790, by Louis Ducros, who specialized in Roman landscapes; and Franz Kaisermann's serene sunset view across the Tiber valley from 1813. The acquisition of all three was made possible, appropriately, by the fund named for Rudolf and Lore Heinemann, who lived for a part of every year in Switzerland and shared a passion for Italy. Mr. and Mrs. Kurt Meissner continued to add to the Gallery's collection of Swiss drawings with a splendid double-sided sheet by Friedrich Salathé, the seventh Salathé given by them. Alexander M. and Judith W. Laughlin gave a handsome drawing of a quintessentially Swiss subject, *Mont Blanc*, by



Pablo Picasso, *Head of a Woman (Fernande)*, Patrons' Permanent Fund and Gift of Mitchell P. Rales



One of the most popular outdoor spaces in Washington, the National Gallery Sculpture Garden provides a distinctive setting for eighteen major 20th-century sculptures, installed amidst American varieties of perennials, shrubs and flowering trees and surrounding a reflecting pool that lures ice skating enthusiasts in the winter months.



The National Gallery of Art complex encompasses 1.4 million square feet in addition to the 6.1-acre National Gallery Sculpture Garden. The West and East Buildings are united by the spirit of classicism and the color and texture of the exteriors, both of rose-white Tennessee marble.



Jean-Étienne Liotard, *An Elegant Young Woman in Maltese Costume*, Patrons' Permanent Fund and New Century Fund

Salathé's older contemporary Jean-Antoine Linck. Another mountain landscape, by the nineteenth-century artist Rodolphe Léon Berthoud, was given by David and Elizabeth Tunick in honor of Earl A. Powell III's tenth anniversary as director. Arturo and Corinne Cuéllar donated a portrait of a Swiss guard, Giovanni Grosso, standing before Rome in fancy dress designed by Michelangelo. The crowning glory among the recent acquisitions of works by Swiss artists was the purchase, through the Patrons' Permanent Fund and New Century Fund, of a riveting work by Jean-Étienne Liotard, one of the most admired pastellists of all time. *An Elegant Young Woman in Maltese Costume* is a superb example from the mid-1740s, when Liotard was at the height of his powers. Among the works by British artists purchased this year are three major watercolors: Paul Sandby's large, luminous sunrise scene on the grounds of the 3d Earl of Bute's country estate, Luton Park; an appealing panorama of the countryside around Ariccio in Italy, 1777, by the Welsh artist Thomas Jones; and Thomas Girtin's handsome view of Conway Castle, about 1800. The first two were acquired through the Paul Mellon Fund; the third was purchased through the New Century Gift Committee. Former director J. Carter Brown gave a humorous watercolor by Thomas Rowlandson of British travelers changing horses at a French inn, and Donald Stone contributed a handsome pen and wash river landscape drawn by Francis Towne in 1783.



Paul Sandby, *Dawn in Luton Park*, Paul Mellon Fund

In the French school, a rare and exceptionally fine portrait by Hyacinthe Rigaud, a gift of Diane Allen Nixon, became the first work by this artist to enter the Gallery's collection. Pamela B. Ohrstrom kindly donated a delightful study of imaginary flowers and insects by Jean-Baptiste Pillement. Katherine Baer and Juan Esteban Pereira gave, in memory of J. Carter Brown, a fascinating composition on tracing paper by Jean-Auguste-Dominique Ingres. Helen Porter and James T. Dyke continued to add depth to the Gallery's holdings of nineteenth-century French drawings with the gift of a remarkable watercolor by Théodore Chassériau. Virginia and Ira Jackson transformed the Gallery's collection of Nabi works with their partial and promised gift of more than thirty drawings, including examples by Paul Ranson and Georges Lacombe and a remarkable group of twenty-eight sheets by Pierre Bonnard. Among the Bonnards are the artist's double-sided drawing for his celebrated poster *France—Champagne*, as well as nine drawings and watercolors related to his enchanting music primer, *Petit solfège illustré*. The German drawings acquired this year include a pen and watercolor composition by Hans Freyberger, the first gift of Charles and Ilona Mack in memory of Mary Dirnberger Sundbeck. Four eighteenth-century sheets were purchased through the Ailsa Mellon Bruce Fund: two fine gouaches by members of the Dietsch family, Barbara and her brother, Johann Christoph; a charming moonlit landscape by Franz Innocenz Josef Kobell; and a wonderfully inventive rococo piece by Vitus Felix Rigl. Two highly refined pencil drawings by German Nazarene artists include Joseph Thürmer's view of the environs of Athens drawn in 1818, the



Louis Ducros, *The Waterfalls at Tivoli*, Rudolf and Lore Heinemann Fund

gift of Thomas Le Claire of Hamburg, and Philipp von Foltz's highly finished scene from the story of *The Count of Habsburg*, 1837. Wilhelm von Kobell's charming, delicately colored scene of cows and bathers by a mountain lake, also 1837, was bequeathed by Lore Heinemann in memory of her husband, Rudolf. ✎ Purchases of Italian drawings include a red chalk study of *The Crucifixion* by the sixteenth-century Vicenza artist Andrea Vicentino; a lively sketch of two men wearing masquerade costumes by Stefano Della Bella; a delightful sheet of studies by Giovanni Domenico Tiepolo; and a large watercolor by Giacomo Quarenghi showing part of Saint Peter's Square in Rome. Another notable gift from Diane Allen Nixon is the fluid pen sketch of an insouciant young gentleman by Francesco Brizio, a younger contemporary of Annibale Carracci. ✎ Anne Baruch continued to enrich the Gallery's holdings of Czech graphics with a gift of fifty-four twentieth-century drawings, including eleven by the turn-of-the-century symbolist Karel Masek. The nearly 150 works that



Francesco Brizio, *An Elegant Young Man Personifying Vanity*, Gift of Diane Allen Nixon

now form the Anne and Jacques Baruch Collection help establish the Gallery as a center for the study of Eastern European graphic art. An extraordinary addition to the German collection was a luminous work by Christian Rohlf's, *Mists over the Lake*, 1934, a purchase made possible with funding from Helen Porter and James T. Dyke. A large and vibrant watercolor by Paul Klee, *Die Schale des Herzens*, 1937, was a gift of Mrs. John Alexander Pope. ✎ Elizabeth Meyer Lorentz bequeathed an important early gouache by the American Max Weber, *Girl with Flowers*, 1910. An exceptional watercolor by Georgia O'Keeffe, *Blue Hills No. 1*, 1916, is a joint gift of Mr. and Mrs. Lucio A. Noto and The Georgia

O'Keeffe Foundation. The Collectors Committee provided funding for a sketchbook comprising twenty-three early drawings by Isabel Bishop. ✎ Artists' families have always been generous to the National Gallery. Neelon Crawford, son of the American modernist



Georgia O'Keeffe, *Blue Hill No. 1*, Gift of Joan and Lucio Noto and The Georgia O'Keeffe Foundation

Ralston Crawford, donated twenty of his father's drawings from the 1930s to the 1950s. Sally Avery donated five sketchbooks by her husband, Milton Avery, made between 1930 and 1952, which include the artist's distinctive figure studies as well as New England landscapes and coastal views. *Back View*, 1969, is a stark and poignant work by Philip Guston that confirms the artist's status as a master draftsman, given by his daughter Musa Mayer and her husband Tom Mayer. ✎ The many notable additions to the Gallery's post-1950 holdings include a transcendent charcoal drawing by Myron Stout, purchased with the Nancy Lee and Perry Bass Fund. The first collage to enter the collection by Anne Ryan, a work from 1952, is a gift from Gloria Spivak in honor of Jeffrey Weiss. David and Renee McKee continued their support by donating a commanding work by Robert Motherwell, which combines simplicity of form with bravura handling. Richard Diebenkorn's *Untitled No. 19*, 1981, is a breathtaking addition to the already rich representation of drawings by this artist. A gift from Ann and Robert L. Freedman, it combines exquisite color sense with an inventive use of playing card symbols. ✎ The Herbert and Dorothy Vogel Collection expanded with gifts of On Kawara's conceptually based postcards and a 1987 drawing by Fred Sandback. A generous gift of sixteen drawings from Werner H. and Sarah-Ann Kramarsky strengthened and diversified

the Gallery's contemporary holdings: Carole Seborovski's *Ink Dot and Enameled Line Drawing*, 1988; Sol LeWitt's *Black Gouache*, 1991; and Elena del Rivero's three-part drawing *Letter to the Mother*, 1993.

PRINTS & ILLUSTRATED BOOKS The most extraordinary addition to the collection of old master prints is an extremely rare, exemplary impression of a fifteenth-century German engraving of Saint Bernhardus of Siena. The print captures the facial features of the saint, who was celebrated throughout Europe for his charismatic preaching. This can be counted as the first printed image presuming to be an actual portrait, and is much finer than the only other impression known to have survived. Among other Renaissance works are two early printed books with woodcuts by Albrecht Dürer. One includes a text by Plutarch with a dazzling woodcut border at the opening, given anonymously; the other is a beautifully preserved edition of writings by the medieval mystic Hroswitha, purchased as a gift of Lois and Robert Erburu. From the same period the Gallery acquired a commentary on the Apocalypse, 1526, illustrated throughout with woodcuts by Anton Woensam. A sumptuously bound album made for the eighteenth-century artist and collector Anton Maria Zanetti contains his own chiaroscuro woodcuts and the first printing of the *Capricci* etchings by Giovanni Battista Tiepolo. Among notable individual works is an impression of Jacques Callot's *Massacre of the Innocents*, printed on vellum; Christoffel Jegher's *Silenus* woodcut after Rubens; G. D. Tiepolo's delicate etching of the *Head of a Moor*; and Johann Gottfried Schadow's *Self-Portrait with His Family*. Ivan E. Phillips continued his generous support with the



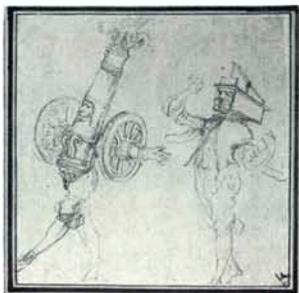
German, 1450–1475, *Sanctus Bernhardus*, Pepita Milmore Memorial Fund

gift of three fine eighteenth-century French color prints by Gilles Demarteau, Charles Descourtis, and Jean-Francois Janinet in anticipation of an exhibition to be presented at the Gallery next year. As part of a continuing donation, Frank Anderson Trapp gave more than two dozen nineteenth-century French prints, mainly of satires and political subjects.

An important step toward building new areas of strength is the acquisition of an extraordinary group of more than one hundred British mezzotints from the seventeenth to the twentieth century, many in their finest known impressions. The artists represented include many of the foremost mezzotinters: Alexander Browne, Samuel Cousins, John Dixon, Richard Earlom, David Lucas, John Martin, William Pether, John Simon, John and John Raphael Smith, William Ward, and James and Thomas Watson. Through the enduring generosity of the Epstein Family, an entire collection of 132 of Max Klinger's haunting symbolist etchings came to the Gallery along with twenty-four lithographs by Edvard Munch. The Washington artist Jacob Kainen, for many years a friend and donor to the Gallery, made a bequest of more than four hundred old master and modern prints and drawings. His connoisseur's choices include the work of many important old masters, including Rembrandt, Laurent de la Hyre, Canaletto, John Baptist Jackson, Delacroix, Gericault, Samuel Palmer, Felix Buhot, Odilon Redon, and Max Slevogt. Highlights of Kainen's modern prints and illustrated books include works by the German expressionists Christian Rohlf's, Lovis Corinth, Emil Nolde, Otto Müller, Ernst Ludwig Kirchner, Heinrich Campendonk, Ludwig Meidner, Erich Heckel, Karl



John Dixon, *A Tigress*, Paul Mellon Fund



Stefano Della Bella, *Two Men in Masquerade*
Costumes: A Cannon Firing and a Cat inside
a Mousetrap, Ailsa Mellon Bruce Fund

Schmidt-Rottluff, and Otto Dix, as well as by British artists Graham Sutherland, Anthony Gross, and S. W. Hayter. The bequest also includes the Gallery's first lithographs by the Americans Walt Kuhn and Stuart Davis, an outstanding group of prints by Louis Lozowick, and a vigorous and unique work by David Smith—a 1952 lithograph with extensive hand additions in ink. ☞ Millennium Funds made possible the purchase of a remarkably crisp impression of a rare giant woodcut by Ernst Ludwig Kirchner, *Dodo Arranging Her Hair*, 1909. The holdings of German prints also benefited with Joan Lees' gift of a gorgeous impression of Lyonel Feininger's etching *The Gate*, 1912. ☞ Among the many firsts to celebrate this year are *The Myth of Oedipus* by Kurt Seligmann, a surrealist portfolio of six etchings, given by Stephen Miller; three lithographs by Agnes Denes from the 1990s, donated by Joyce Pomeroy Schwartz; the Gallery's first works by Charles Quest—six prints from Jerald Melberg; and *New Orleans*, by Gwendolyn Knight, a color screenprint given jointly by the artist and the Francine Seders Gallery. ☞ The representation in the collection of works by Romare Bearden and Jasper Johns continued to grow. James Halpin gave Bearden's *The Fiddler*, 1965, a subtle and unusual screenprint on canvas, and Jane and Raphael Bernstein donated an important illustrated volume, *The Caribbean Poetry of Derek Walcott and the Art of Romare Bearden*, 1983. Jasper Johns' *Hand*, a fine early lithograph from 1963, is a gift from Tom Levine. ☞ The Collectors Committee made possible the purchase of John Cage and Lois Long's *Mushroom Book*, 1972; a catalogue raisonné of Robert Mangold's prints, which includes seven of the artist's original woodcuts;

and Robert Rauschenberg's *Ruminations*, an extraordinary set of nine color photogravures from 1999–2000. The most important gift of contemporary prints this year is from Kathan Brown, founder of Crown Point Press: 124 works by thirty-four artists, including individual print portfolios by Dan Flavin, Sol LeWitt, Pat Steir, and Richard Tuttle, as well as three multi-artist portfolios—*Gravure Group*, *Live Model Group*, and *Why Draw a Landscape?*. The addition of fifty-three contemporary prints by eighteen artists to the Gallery's Graphicstudio Archive includes Jürgen Partenheimer's eight prints for the 1998 portfolio *Canto*, Georg Baselitz's *Signs*, 1999; a portfolio of eight drypoints with text by Robert Creeley; and the Gallery's first work by the surrealist Leonora Carrington.

PHOTOGRAPHS The collection of photographs benefited from the largesse of several donors, among them the American photographer Irving Penn, who gave 101 platinum/palladium prints of some of his most important works. This gift includes portraits of Pablo Picasso, David Smith, Saul Steinberg, and Marcel Duchamp; studies of indigenous peoples in New Guinea and Peru; innovative still lifes, such as those of discarded cigarettes; and a selection of his celebrated fashion studies. The group is based on a series of seventeen composite photographs, titled the *Platinum Test Materials*, consisting of six to ten randomly arranged test strips that Penn made prior to creating the finished platinum prints. With their odd juxtapositions and rough quality, so seldom seen in his pristine finished photographs, the *Platinum Test Materials* provide a new way to approach Penn's work. ☞ The Ilse Bing Wolff Estate donated seventy-seven works by this German-born, American photographer. Ranging from



Irving Penn, *Platinum Test Materials*,
 Gift of Irving Penn



During the year, some 80,000 visitors participated in the Gallery's lectures, talks and tours; nearly 12,000 attended various lectures series, and more than 63,000 students, their teachers and families joined our school tours, workshops, and seminars.



Information technology plays a key role in many aspects of the Gallery, including numerous educational initiatives designed to bring the Gallery's collection, special exhibitions, and educational programs to a worldwide audience. The award-winning Web site, www.nga.gov, received on average over 28,000 visits each day in the fiscal year 2002.



Ise Bing, *Study for "Salut de Schiaparelli" (Lily Perfume)*, Paris, Gift of Ise Bing Wolff

her earliest self-portraits made in 1913 to her bold studies of Paris and New York in the 1930s, and concluding with works from the late 1940s and 1950s, the selection spans Bing's entire career and significantly expands our representation of her work. In addition, The André and Elizabeth Kertész Foundation continued its generous support of the National Gallery with the donation of seven photographs by Kertész. It includes a rare, vintage self-portrait made in Paris in 1927 and a study of the artist's wife, Elizabeth, made in 1932. Other notable gifts include fourteen photographs by Louis Faure and one by Lewis Hine, donated by Joshua P. Smith, and three bound volumes of Lee Friedlander's photographs, donated by William and Sandra Christenberry. ☞ The Patrons' Permanent Fund made possible the acquisition of thirty-one works by the highly influential French photographer Eugène Atget, who is celebrated for his ability to extract the essence of French culture through the most minimal means and elegant compositions. The group includes some of his earliest studies of workers, made in the streets of Paris in the late 1890s; photographs of shop fronts from the 1920s, which had so intrigued surrealist artists; and several of his strongest and most evocative studies of Sceaux and Saint-Cloud. The Collectors Committee and the Fund for Living Photographers funded the purchase of sixteen of Nicholas Nixon's studies of his wife and her sisters, *The Brown Sisters*. Coupled



André Kertész, *New York*, Gift of The André and Elizabeth Kertész Foundation

with the acquisition last year of eleven works from this series, the Gallery now has a complete set of these provocative photographs. An anonymous donation made possible the acquisition of nine major works by nineteenth- and twentieth-century European and American photographers, such as David Octavius Hill and Robert Adamson, Louis DeClercq, and Bill Brandt.



Eugène Atget, *Saint-Cloud*, Patrons' Permanent Fund

LIBRARY Generous private donations resulted in the addition of a number of extraordinary rare books, otherwise unobtainable, to the library's research collections. The Victoria and Roger Sant Fund made possible the acquisition of *Voyages pittoresques et romantiques dans l'ancienne France* (Paris, 1820–1878), a twenty-one-volume work containing more than three thousand lithographs of medieval monuments in nine provinces. The J. Paul Getty Fund in honor of Franklin D. Murphy supported the purchase of *Libri mirabilium septem* by Friedrich Nausea (Cologne, 1532), which includes twenty-six woodcuts by Anton Woensam illustrating a variety of natural phenomena and human oddities. *Imperatorum Romanorum omnium orientalium et occidentalium verissimae imagines* by Jacobus Strada (Tiguri, 1559) is an important source for the study of Renaissance majolica, furniture, glass, and china decoration. *A Survey of the Cities of London and Westminster, and the Borough of Southwark* by John Stow (London, 1754–1755) is well known for its series of engravings depicting the squares of London. ☞ The Gallery acquired one of the most important and beautifully illustrated books of the Renaissance in France: *Abbrégé de l'histoire fran[ç]oise avec les effigies des roys, depuis Pharamond jusques au Roy Henry III* (Paris, 1597), the fourth and rarest edition of this title

by an author known only by the initials "H. C." The text is enhanced with sixty-four woodcut portrait medallions, exquisitely hand-colored, of the kings of France. Two seventeenth-century titles provide unique documentation of spectacles held in Italy and Germany. *Cette frise a esté faicte de stuc sous la conduite et sur les desseins de Jule Romain au Palais de Tè dans Mantoué...* (Paris, 1675) was purchased through the generosity of the Ahmanson Foundation. A first edition, it includes twenty-five nearly full-size engravings by Antoinette and Claudine Bouzonnet Stella for Giulio Romano's design for a stucco frieze depicting the triumphal entry of Emperor Sigismund into Mantua in 1432. Gabriel Tzschimmer's *Die durchlauchtigste Zusammenkunfft...* (Nuremberg, 1680) commemorates the 1678 meeting of the Saxon princes, family, and retinue in Dresden. The Gallery also acquired Carl Dettlof von Krassow's 1714 transcription of notes and drawings made by his teacher, architect Leonhard Christoph Sturm, during three journeys in Holland and France between 1697 and 1712: *Kurtze Beschreibung einer Tour durch Holland nach Franckreich von Braunschweig*,

☞ Museum and private collection catalogues are a significant part of the Library's holdings, and several fine examples were added this year. *Musaeum Francisci Calceolarij iunioris veronensis...* (Verona, 1622) is an illustrated catalogue of the Calzolari family's vast collection of art and natural history specimens. The rocks, minerals, fossils, and sculptures collected under the direction of Pope Sixtus V are described in *Metallothea* by Michele Mercati (Rome, 1717–1719). A first edition, this is the only surviving record of a



"Ruins of the Great Church at Auvergne"; *Voyages pittoresques et romantiques dans l'ancienne France* (Paris, 1820–1878), 21 vols. Victoria and Roger Sant Fund.



"Portrait of King Chilperic and King Clovis"; *Abbrégé de l'histoire françoise avec les effigies des roys, depuis Pharamond jusques au Roy Henry III* (Paris, 1597). David K. E. Bruce Fund.

remarkable collection. ☞ The library's resources on the dada movement were substantially enriched with the acquisition of several seminal works, including the rare journals *Dada* (Zurich, 1917–1921) and *Cannibale* (Paris, 1920). Thomas G. Klarner donated funds for the purchase of five important titles; most noteworthy of this group is *Cinéma calendrier du cœur abstrait, Maisons* by Tristan Tzara with nineteen full-page woodcuts by Hans Arp (Paris, 1920). From a first edition of only 150, it was printed on nineteenth-century paper and signed by both artists; all of the original woodblocks were later destroyed. Complementing this important volume are *Die Wolkenpumpe* by Hans Arp (Hannover, 1920), *Dada Almanach* (Berlin, 1920), *Les malheurs des immortels* by Max Ernst (Paris, 1922), and *Ursonate (Merz 24)* by Kurt Schwitters (Hannover, 1932).

EXHIBITING  THE NATION'S ART
 COLLECTIONS AND SPECIAL
EXHIBITIONS ARE PRESENTED
AT THE GALLERY FOR THE
ENJOYMENT OF MILLIONS
OF VISITORS EACH YEAR.





THE FIRST EXHIBITION of the fiscal year was devoted to the prolific career of Aelbert Cuyp, one of the foremost painters and draftsmen during the golden age of Dutch art in the seventeenth century. Organized by the Gallery in association with the National Gallery, London, and the Rijksmuseum, Amsterdam, the exhibition brought together forty-five paintings and forty-five drawings. The exhibition *Henry Moore* was the first major retrospective of this major twentieth-century sculptor's oeuvre in twenty years and offered a rare opportunity to reevaluate Moore's seminal role in the development of modern sculpture. The works of art were installed in galleries last configured for *Art Nouveau 1890–1914*. Through sheer dexterity with paint and the use of natural light with the construction of a circular skylight, the rooms became equally exciting spaces for viewing Moore's drawings, studies, working models, and bronzes. *A Century of Drawing* celebrated the range and distinction of the Gallery's own magnificent collection of drawings from the twentieth century, from a small but exquisite pastel by Degas to a ten-foot-high graphite drawing of a beanstalk by Ellsworth Kelly.  *German Expressionist*



King and Queen, lent by the Tate Gallery, London, was among the 130 works of art in *Henry Moore*.

Paintings from the Saltzman Family Collection afforded the public an opportunity to see works by major German painters of the early to mid-twentieth century: Ernst Ludwig Kirchner, Erich Heckel, Alexej von Jawlensky, Emil Nolde, Max Pechstein, Franz Marc, and Max Beckmann. A highlight of the collection is *Fruhe Stunde*, 1906, by Wassily Kandinsky, a rare, large-scale early



Installation view of *The Flowering of Florence: Botanical Art for the Medici*.

folkloric work.  *Christo and Jeanne-Claude in the Vogel Collection* comprised more than sixty works—objects such as *Inventory* and his first wrapped pieces made in Paris in 1958. Preparatory drawings, studies, collages, and models related to proposals for large-scale public works in both rural and urban sites. Many of the exhibited studies represent years of advance planning for these projects and provide documentation for the artists' final installations. The Vogels have enjoyed a close relationship with the Christos since the early 1970s, and some of the exhibited works are new gifts to the Gallery from these extraordinary collectors.  Visitors to the Gallery last spring saw nearly seventy examples of exquisite botanical art in *The Flowering of Florence: Botanical Art for the Medici*. The exhibition began with a selection of early Renaissance nature studies, which included Leonardo's *Studies of Flowers*. Further examples of ties between the arts and the natural sciences could be seen in paintings by three remarkable later artists—Jacopo Ligozzi, Giovanna Garzoni, and Bartolomeo Bimbi—as well as in rare *pietre dure* mosaics and embroidered textiles made in Tuscany between the sixteenth and the early eighteenth centuries. Furniture, vestments, watercolors, and books were also included. The objects' disparities in size and medium—from enormous, lush paintings in their original gilt frames to tiny works on parchment—made this exhibition a challenge for Gallery



Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette presented a selection of approximately 40 of her paintings, including *Still Life with Lobster*, lent by the Toledo Museum of Art.

designers to create a unified plan and a delightful experience for visitors. 🌀 *Goya: Images of Women* was an international collaboration with the Fundación Amigos del Museo del Prado, on the occasion of their twentieth anniversary; the Museo Nacional del Prado, Madrid; and the Gallery. Many of the most powerful women of Madrid are depicted in these portraits by Francisco José de Goya y Lucientes (1746–1828), one of Spain’s greatest painters and an internationally influential printmaker during the late eighteenth and early nineteenth centuries. Most of the works exhibited came from the collections of the Museo Nacional del Prado, the Patrimonio Nacional, Madrid, and the Gallery. Major loans were drawn from other American and European collections as well. The exhibition offered a rare opportunity to reunite original cartoon tapestries with the related oil paintings. Many of these masterpieces of Spanish art, arranged by seven themes that developed across the artist’s career, had never before left Spain. 🌀 In the summer the Gallery opened two new exhibitions, one lent from a preeminent collection in our “back yard” and the other from halfway around the world. *An American Vision: Henry Francis du Pont’s Winterthur Museum* brought to Washington a stunning array of furniture, textiles, paintings, ceramics, glass, and metalwork, all made or used in America between 1640 and 1840. The exhibition’s five distinct sections created



Installation view of *Goya: Images of Women*.

a cohesive mini-survey of Winterthur’s vast collection, and provided a comprehensible timeline of American decorative arts. 🌀 *The Quest for Immortality: Treasures of Ancient Egypt* illustrated



Installation view of *An American Vision: Henry Francis du Pont’s Winterthur Museum*.

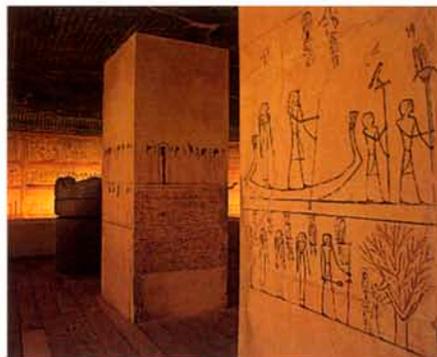
the ancient Egyptian concept of the afterlife described in the *Amduat*, one of the Books of the Dead. Recorded some 3,500 years ago, the story recounts the various stages of a pharaoh’s journey through the netherworld, and his ultimate resurrection to eternal life as the Sun God. This historic exhibition, lent primarily from the Egyptian Museum, Cairo, included 115 works of art—monumental and small-scale sculptures, painted reliefs, jewelry, mummy coffins, and other works made for the tomb. As the national flagship venue for the exhibition, the Gallery designed the casework and shared its technical expertise with museum staff at subsequent venues in the U. S. The exhibition required a remarkable coordination effort among Egyptian and American conservators and Gallery designers and structural engineers, in order to protect the integrity of the building and of the art during the installation of several colossal objects. Reproducing and installing the full-size facsimile of the tomb of Thutmose III was yet another feat of engineering and lighting. 🌀 The Gallery offered visitors other opportunities to see incomparable paintings, drawings, photographs, prints, and sculptures, from collections throughout the world and from the Gallery’s own superb collection as well, in 2002. *Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette*, organized by the Dallas Museum of Art in collaboration with the Gallery and the Musée



The Gallery’s Library, one of the finest and most respected art libraries in the world, includes more than 250,000 volumes on the history, theory, and criticism of art and architecture as well as a rare book collection of more than 8,000 volumes.



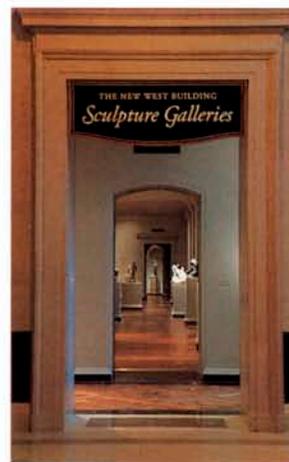
More than 800 special exhibitions have been presented at the National Gallery since its opening in 1941, giving to the American people unparalleled opportunities to see works of art of great artistic and scholarly merit.



Facsimile of the tomb of King Thutmose III from *The Quest for Immortality: Treasures of Ancient Egypt*.

des Beaux-Arts in Nancy, France, was the first retrospective ever devoted to this undeservedly neglected eighteenth-century French artist, who was an academic colleague of Elisabeth Vigée-Lebrun. The exhibition included more than forty brilliant still lifes by Vallayer who in her time was acclaimed as the successor to Chardin.  *Alfred Stieglitz: Known and Unknown* was drawn from the 1,642 works by the great American master photographer that came to the Gallery in 1942. The accompanying book, *Alfred Stieglitz: The Key Set*, an award-winning, two-volume systematic catalogue of the collection, establishes a chronology for the incomparable vintage platinum, palladium, and silver gelatin prints, many of which had never before been exhibited or reproduced. The exhibition highlighted some of Stieglitz's superb but little-known works, and placed them alongside some of the artist's most celebrated works. Many of the photographs were made in the 1920s and 1930s: the portraits of Georgia O'Keeffe, studies made at his summer home in Lake George, New York, and views of New York City, as well as the photographs of clouds, called *Equivalents*.  *Willem de Kooning: Tracing the Figure* demonstrated how this major twentieth-century artist oscillated between the abstract and the figurative, and eventually dissolved anatomy in non-recognizable forms. Organized around distinct periods in de Kooning's career, the exhibition showed figure drawings from 1940–1944 when the artist's academic training was evident in his practice of fully rendering the sitter's face

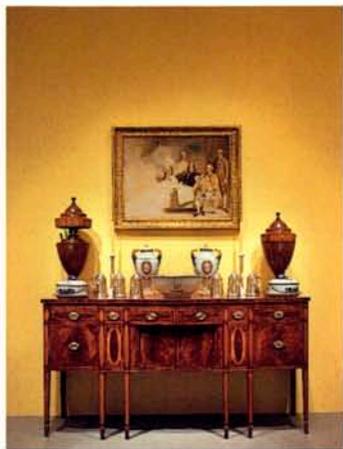
and hands while leaving other elements of the subject relatively undefined; works from 1947 through 1949 in which planar structures and organic forms take on an expressionistic ferocity; and the violently distorted images of women from 1951 and later—some of the most inventive drawings of de Kooning's oeuvre.  For a comprehensive list of exhibitions in fiscal year 2002, please see page 70.  At the close of the fiscal year, more than 800 sculptures went on view in the new Sculpture Galleries, former administrative offices that have been transformed into the largest museum space in North America dedicated to sculpture. This national collection includes masterpieces from the twelfth through the twentieth centuries. More than fifty major works on loan from The Robert H. Smith Collection of Renaissance Bronzes complemented the Gallery's collection.  The project marked the biggest renovation to the West Building structure undertaken since 1938 when John Russell Pope's design was completed. The visitor's impression is that the visually expanded space has always been a permanent part of the architecture.  The renovated



Entrance to the new Sculpture Galleries.

space is seamlessly integrated into the original design of the building through the use of natural side light from enhanced original windows; the restoration of the travertine, marble, and period rooms; and special glazing techniques on the walls. Axial views connect new spaces to existing galleries. State-of-the-art museum technology for fire protection, security, environmental controls, and lighting has been subtly incorporated.

 In addition to organizing, designing,



Installation view of *An American Vision: Henry Francis du Pont's Winterthur Museum*.

and presenting fourteen temporary exhibitions and numerous permanent installations in our two buildings, the Gallery also provided essential oversight as several exhibitions traveled to other venues: *Aelbert Cuyp* moved on to the National Gallery, London, and the Rijksmuseum, Amsterdam; *Christo and Jeanne-Claude in the Vogel Collection* went to the Museum of Contemporary Art, San Diego; *Alfred Stieglitz: Known and Unknown* was prepared to travel to the Museum of Fine Arts, Houston; and *Jasper Johns: Prints from Four Decades* returned from its tour to Chicago and Giverny, France. 🌀 Among the nearly six hundred works lent from the Gallery's collection are the fourteen Barnett Newman *Stations of the Cross*, for an exhibition at the Philadelphia Museum of Art and the Tate Modern, and Titian's *Venus with a Mirror*, for display at The State Hermitage Museum in Saint Petersburg, Russia. 🌀 The National Lending Service administered 535 loans from the Gallery's collection to 198 sites. Of this number, 391 were lent to 120 temporary exhibitions at 159 institutions, and 143 were extended loans, which went to thirty-eight sites. Aelbert Cuyp's *Horsemen and Herdsmen with Cattle* was on loan to the collection of the Mauritshuis in The Hague. Two Petrus Christus portraits



Visitors overlooking gallery of mobiles and stabiles by Alexander Calder.

and *The Annunciation* by Jan van Eyck were lent to *Jan van Eyck, Early Netherlandish Painting and Southern Europe* at the Groeningemuseum in Bruges, Belgium; five major paintings to the Prado venue of *Goya: Images of Women*; and important American paintings by Cole, Cropsey, Kensett, and Lane to *The American Sublime* exhibition at Tate Britain, which also traveled to the Pennsylvania Academy of the Fine Arts, Philadelphia, and the Minneapolis Institute of Arts. The Gallery also lent significant groups of works: fifty drawings and sculptures to *Christo and Jeanne-Claude in the Vogel Collection* at the Museum of Contemporary Art, San Diego, and fifty-five graphic works to *Jasper Johns: Prints from Four Decades* at the Terra Museum of American Art, Chicago, and the Musée d'Art Américain, Giverny, France.

EDUCATING  OUR EDUCATIONAL
AND SCHOLARLY INITIATIVES
SUPPORT THE GALLERY'S
MISSION TO ENCOURAGE
UNDERSTANDING AND APPRECIATION
OF GREAT WORKS OF ART.





FURTHERING EDUCATION AND SCHOLARSHIP The Gallery served fourteen million constituents through education programs and drew millions of additional visitors to its Web-based learning initiatives during the year. Today, the Gallery is a vibrant center of exchange—through free educational materials that it sends to every state in the nation; through its daily schedule of tours, lectures, and films for visitors of all ages; and through its continuing program of lectures, symposia, panels, and work-in-progress talks that bring cutting-edge scholarship to the public and to art history students and scholars. It is also a virtual destination for learning online. ☞ Adult programs, including lectures, gallery talks, and tours of the collection and special exhibitions, served about eighty thousand visitors. A six-part summer lecture series entitled *Treasured Houses in Europe and America* included Renaissance palaces, American Georgian mansions, and William Randolph Hearst's San Simeon. An overview of Western art in twenty-nine parts, presented by staff lecturers, and Points of View, an interactive docent-led tour of the collection, were especially popular as were gallery talks on seventy-four subjects related to the collection and all fourteen special exhibitions. More than 130 masterworks in the collection are discussed by the director, curators, and conservators in a newly expanded random access audio tour of the West Building. ☞ Distance-learning slide packets, teacher and viewer guides, videotapes, and other materials were distributed to offsite audiences totaling thirteen million. The expansive inventory of this



remarkable service increased during the fiscal year by four new videos and a new color slide program, *Introducing the Collection*, also available with a French or Spanish text. Closed captioning was added to twenty-eight pre-existing video programs,

continuing the Gallery's commitment to the hearing-impaired. ☞ Academic programs that attracted nearly twelve thousand participants included fifty Sunday lectures; a January lecture series, Baroque Notes; and lectures delivered by artist James Turrell, in the Diamonstein-Spielvogel Lecture Series, and Christo and Jeanne-Claude, in the Conversations with Artists series. In addition, seminars brought academics and curatorial staff together to examine and discuss works in special exhibitions, and symposia, panel discussions, and talks by resident Fellows at the Center for Advanced Study in the Visual Arts presented recent scholarship. Six internship programs drew students from the United States and abroad to study and work in Gallery departments. ☞ More than sixty-three thousand students, teachers, and families participated in the Gallery's school programs. All of the year's two thousand seven hundred school tours, attended by forty thousand children, were led by volunteer docents trained in art history and education theory. Workshops for high school students, a ten-week seminar on American art and artists, and a summer institute on museum careers were also presented. The Gallery again offered its annual teacher institute, attended by thirty-six educators, in two separate, one-week seminars. Approximately fifteen thousand visitors benefited from interactive and family programs and resources, including films, workshops, and stories-in-art sessions that now include Art Tales, a new program for preschool children. Family programs were promoted at the National Black Family New Reunion and Arts on Foot festivals. The Gallery introduced a new quarterly brochure, *NGA/Kids*, listing programs for youth and families. A guide to *The Quest for Immortality: Treasures of Ancient Egypt* was distributed to area schools and made



available on the Web site. ☞ Interpretive materials for all special exhibitions were produced. These included five brochures, three recorded tours, and two documentary films. Recorded tours for the exhibitions *Henry Moore*, *Goya: Images of Women*, and *The Quest for Immortality: Treasures of Ancient Egypt* incorporate musical selections in a non-linear, random-access format. Narrated by the director and with excerpts from interviews with noted scholars, these tours offered visitors a variety of viewpoints on the works of art featured in the exhibitions. The tour of the Goya exhibition was available in a Spanish translation. ☞ The Gallery's twenty-five minute film *Henry Moore: Sculpting a Life* includes rare archival footage of the artist at work and new footage shot at his studio at Much Hadham, as well as interviews with scholars



assessing Moore's historical significance and influence on twentieth-century sculpture. Subtitled for the hearing impaired, the film was shown continuously in the exhibition both at the Gallery and at the exhibition's previous venue, the Fine Arts Museum of San Francisco, and was aired on WETA. It won a 2001 Telly award and a Certificate of Merit from the 2002 Chicago Film Festival. ☞ The Gallery created an original film to accompany *The Quest for Immortality*. An edited brief version was screened in the exhibition, while the half-hour version was nationally distributed. The film contained new footage of the temple of Karnak in Luxor, tombs in the Valley of the Kings, and other sites on the West Bank of the Nile, as well as interviews with eminent Egyptologists who help unravel the intricacies of the ancient Egyptians' view of the afterlife. Subtitled for the hearing impaired, the film will also be shown at the exhibition's other venues. The program

aired on WETA and MPT. ☞ Closed-captioned versions of both films were produced on videocassettes for distribution to schools, libraries, and public television networks across the nation. These are available on a free-loan basis through the Gallery's department of extension programs. Videocassette copies of the films were donated to each branch of the District of Columbia's public library system. ☞ The film *Art Nouveau: 1891-1914*, produced in fiscal year 2001, won a

national Telly Award in the category of programming on the arts, a Chicago Film Festival award in the Arts and Cultural category, and was selected for screening at the International Festival of Films on Art in Montreal. ☞ In addition, the Gallery screened 215 films in the fiscal year, all devoted to exhibition-related subjects and to the history of

film as an art form: a series on Henry Moore that included a 1944 British production on the artist's shelter drawings and rare interviews from the 1960s; a series of more than forty classic Belgian short subjects, through the cooperation of the Belgian Embassy and the Ministry of Culture in Brussels; restored films by the German master filmmaker Fritz Lang including the rarely seen 1929 science fiction epic, *The Woman in the Moon*; and a new German restoration of the futuristic 1926 *Metropolis*. Documentary films were shown daily in conjunction with the exhibition *Christo and Jeanne-Claude in the Vogel Collection*. The Gallery participated with the Freer Gallery of Art, the National Museum of Women in the Arts, and the Library of Congress in showing a retrospective series by the esteemed Indian director Satyajit Ray. The Academy of Motion Picture Arts and Sciences lent restored prints of Man Ray's films. Several documentaries by the great Dutch filmmaker



A key component of the Gallery's commitment to scholarship is its Center for Advanced Study in the Visual Arts, founded on the ideal of the famous library of ancient Alexandria, where scholars shared a common space with great works of art. In fiscal year 2002, the Center supported a record number of sixty professors, senior fellows, research associates, and predoctoral and postdoctoral fellows from some fifteen countries.



The National Gallery of Art Orchestra.

Joris Ivens were screened, including *The Bridge* (1928), *New Earth* (1933), *Misère au Borinage* (1934), and *La Seine a rencontré Paris* (1957) all lent by the Netherlands Filmmuseum. In association with *The Quest for Immortality*, the Gallery screened popular films on such themes as the building of the pyramids and the mummy's curse. Recent preservation efforts from the Library of Congress motion picture collections were also shown. ☞ The Gallery presented thirty-seven concerts highlighted with performances by the George Shearing Trio, the Ramsey Lewis Trio, soprano Alessandra Marc, the New England Spiritual Ensemble, and pianists Alicia de Larrocha and Earl Wild. The 60th season was supported by funds bequeathed by William Nelson Cromwell and F. Lamot Belin, with additional support from the Ann and Gordon Getty Foundation. The National Gallery Orchestra performed its traditional New Year Concert under the direction of George Manos, and the American Music Festival included the world premiere performance of *The Auricular Object* by Christopher Deane and the Washington premieres of works by Deane and Samuel Gordon. ☞ Several musical events complemented the Gallery's special exhibitions. A spring recital of Spanish piano works by Alicia de Larrocha and a duo-piano recital by José Meliton and Elena Martín were presented in honor of *Goya: Images of Women*. Both programs included selections from *Goyescas* by Enrique Granados. The recital of the National Gallery Vocal Arts Ensemble included American music of the late eighteenth and early nineteenth centuries in honor of *An American Vision: Henry Francis du Pont's Winterthur Museum*.



The Gallery shares its works of art with institutions around the world. During the year, nearly 600 works of art were lent for exhibitions as nearby as Philadelphia and halfway around the world in Saint Petersburg, Russia.

RESOURCES FOR SCHOLARLY RESEARCH In fiscal year 2002 the Library acquired 8,198 volumes, admitted 3,787 visitors, conducted 776 orientations, answered 21,223 reference inquiries, and shared 3,566 volumes with other institutions via interlibrary loan. Many individuals, including director emeritus J. Carter Brown, Patricia G. England, Harvey S. Shipley Miller, and J. Randall Plummer, donated books and periodicals that enriched the Library collection, especially in the area of the history of photography. ☞ The photographic archives acquired more than 4,300 photographs, the majority in the fields of Italian gothic sculpture, Russian architecture, and European drawings. A Samuel H. Kress fellowship in photograph conservation supported the restoration and repair of glass negatives in the photographic archives and the treatment of vintage, rare, and damaged photographs. Thanks to another generous grant from the Samuel H. Kress Foundation, a guidebook was published and distributed to museums, graduate schools of art history, and colleagues throughout the world. ☞ The slide library's database now provides records for more than forty-six percent of the total holdings of 198,000 slides, of which 24,000 circulated. The electronic cataloging and classification manual was expanded to include Native American art. Dr. Mary Gould Wilson, Dr. Christiane L. Joost-Gaugier, and many Gallery staff graciously remembered the slide library with donations. Notable gifts of slides were also made by the Museum of Fine Arts, Houston, the Philadelphia Museum of Art, the Dallas Museum of Art, the Sterling and Francine Clark Art Institute, and the Smithsonian American Art Museum and National Portrait Gallery. The White House Historical Association, in collaboration with the curator of the White House, has generously agreed to deposit selected slides of fine and decorative arts with the slide library.

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS The Center, now in its twenty-second year, continued to sponsor activities in each of its four major program areas: fellowships, research, publications, and scholarly meetings. ☞ The resident community of scholars at the Center in fiscal year 2002 included individuals working on topics that ranged from Chinese portraiture to the Antwerp art market to John Singer Sargent. The Center drew scholars from Australia, Bulgaria, France, Germany, Italy, Poland, the People's Republic of China, Russia, the United Kingdom, and the United States (see page 85). ☞ Research directed by the Center's deans includes three continuing projects: the development of the Gallery's photographic archive of pre-1800 Italian architectural drawings; "Keywords in American Landscape Design," an illustrated glossary of landscape vocabulary in use in the United States from the colonial period to the mid-nineteenth century; and a guide to documentary sources for the art history and archaeology of the Andes. New research undertaken in fiscal year 2002 includes a project to establish the documentary history of the Accademia di San Luca in Rome from about 1590 to 1630 and the translation of a series of important early modern texts on the history of art. ☞ The Center convened four symposia during the 2001–2002 academic year: "American Art History in the New Century," sponsored by the Wyeth Endowment for American Art; "Nationalism and French Visual Culture, 1870–1914," made possible with the support of the Paul Mellon Fund; the thirty-second annual session of the "Middle Atlantic Symposium in the History of Art," cosponsored with the University of Maryland; and "The Art and History of Botanical Painting and Natural History Treatises," made possible by the



Elizabeth Cropper, Dean of the Center for Advanced Study in the Visual Arts, confers with research associate Carla Keyvantan.

Samuel H. Kress Foundation in honor of Franklin D. Murphy. ☞ Other meetings held at the Center in the 2002 fiscal year include two seminars: "Reexamining Dada," and "Teaching the History of Architecture," in collaboration with October and the Journal of the Society of Architectural Historians respectively. Michael Fried delivered the fifty-first A. W. Mellon Lectures in the Fine Arts, "The Moment of Caravaggio." Other topics addressed by guest lecturers were "Titian's Vendramin Family: Soap, Relics, Uncles, and Art"; "Doing the Wrong Thing: The Grotesque in Contemporary Art"; and "Front and Back: A Case Study of the Historical Materiality of the Object." Two incontri were held on the subjects of "Public Art and the Civic Imagination in Late Twentieth-Century America," and "The Uguccioni Palace Architecture and Urban Renewal in the Civic Center of Florence." ☞ The Center published three volumes in the symposium series *Studies in the History of Art* in fiscal year 2002, and began the preparation of eight further volumes. In honor of the fiftieth A. W. Mellon Lectures in the Fine Arts, the Center published a commemorative volume of fifty illustrated profiles and a history of the series. ☞ For a complete list of Center publications see page 80. A detailed account of the Center's activities is published in *Center 22: Record of Activities and Research Reports, June 2001–May 2002*.

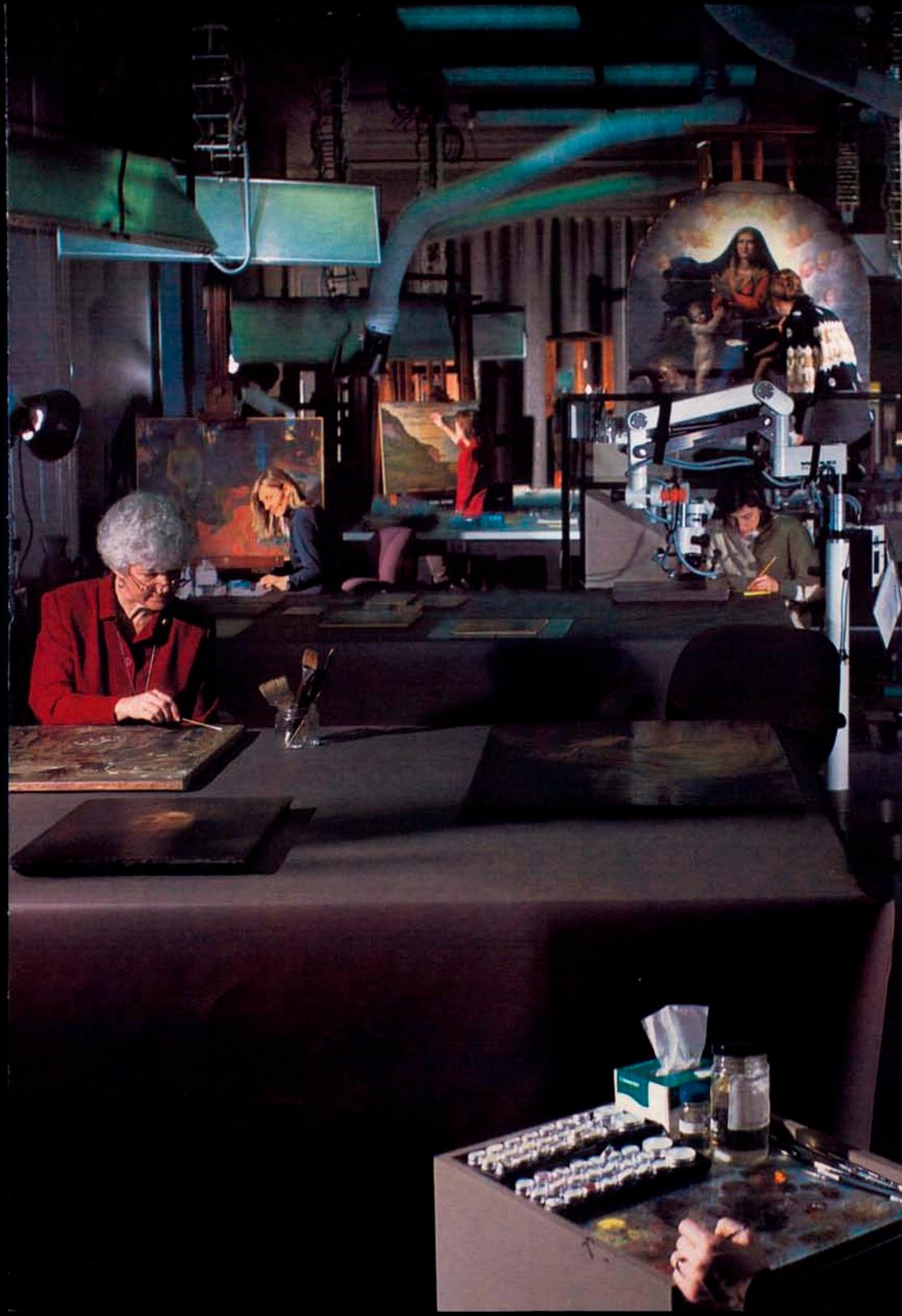


Neal Turtell, executive librarian, examines a rare book with Yukio Lippitt, Andrew W. Mellon Fellow, and Dr. Wolf Dieter-Dube, Samuel H. Kress Professor.

PRESERVING  THE EXPERT
CARE PROVIDED FOR THE



WORKS IN THE COLLECTION
IS A MODEL FOR ART MUSEUM
CONSERVATION PRACTICES.



CONSERVATION Thirty-one paintings benefited from major conservation treatments, including three works by J. M. W. Turner—*Approach to Venice*, *Keelmen Heaving in Coals by Moonlight*, and *Venice: the Dogana and San Giorgio*—and two by Rembrandt van Rijn, *A Young Man Seated at a Table* and *The Mill*. Other old master paintings treated were Sir Anthony van Dyck's *Henri II de Lorraine, Duc de Guise*; Benozzo Gozzoli's *The Dance of Salomé*; Jean-Baptiste Greuze's *Ange-Laurent de Lalive de Juilly* and *A Girl with Birds*; Francisco de Goya's *María Teresa De Borbón y Vallabriga, Later Condesa de Chinchón*; Jean-François Millet's *The Bather*; *The Healing of the Paralytic* by an unknown Netherlandish seventeenth-century painter; Sebastiano del Piombo's *Cardinal Bandinelli Sauli, His Secretary*, and *Two Geographers*; *The Descent from the Cross*, after Rembrandt; Sebastiano Ricci's *A Miracle of Saint Francis of Paola* and *The Finding of the True Cross*; and Antoine Watteau's *Ceres (Summer)*. The European and American twentieth-century paintings that were treated are Georges Braque's *Port at La Ciotat*; André Derain's *Harlequin*; Jean Dubuffet's *Marbleized Body of a Lady*; Lyonel Feininger's *Storm Brewing*; de La Fresnaye's *The Bathers*; Robert Henri's *Catherine*; Anselm Kiefer's *Zim Zum*; John Marin's *Grey Sea* and *Winter Landscape*;



Culpeper Fellow Pamela Betts examines paintings under a microscope.

Henri Matisse's *Pot of Geraniums*; Amedeo Modigliani's *Gypsy Woman with Baby* and *Nude on a Divan*; and Mark Rothko's *Untitled, 1957*, and *Woman Reading, c. 1933*. Forty minor treatments on paintings, twenty-nine in-depth examina-



For installation in the Sculpture Galleries, objects conservator Katy May prepares the unique polychrome terracotta bust *A Man in Armor*.

tions, and 364 minor examinations were also completed. Conservation notes on works of art in the collection are included in three volumes in the systematic catalogue in production this year: *Italian Paintings of the Fifteenth Century*, *French Paintings of the Fifteenth through Eighteenth Centuries*, and *French Impressionist Paintings*. Paintings conservation also plays a key role in all Gallery special exhibitions, and technical information is included in entries on works on the Gallery Web site, CASVA scholars' research projects, and the archival preservation of technical documentation. ✎ Two especially large collections that were temporarily displaced by renovations in the West Building, nearly one thousand medals and more than 640 plaquettes, were moved to their storage area, and the Italian paintings were returned to the galleries on the main floor. The Gallery's collection of photographs was also moved to a new low-temperature storage facility in the West Building, and a portion of the collection of modern prints and drawings was moved to the East Building. ✎ The opening of the new Sculpture Galleries called for numerous treatments of works not previously on view. Layers of overpaint were removed from Vincenzo Onofri's polychrome terracotta portrait bust, *A Man in Armor*; Jacopo Sansovino's life-size cartapesta relief *Madonna and Child* was restored; the popular *Venus and Cupid* fountain by a follower of Giovanni Bologna was thoroughly cleaned; and unsightly fills replaced in Pietro Lombardo's marble



Shelley Sturman, head of objects conservation, examines an x-radiograph of Degas' *The Bow*.

Allegorical Figure. Forty-nine wax sculptures by Edgar Degas, the largest number of such works in a single setting, are now on view in the new galleries. Analyses of wax, pigment, fiber, and armature components in these works have resulted in a greater understanding of the sculptures' present condition and of the artist's working methods. Outdoor sculptures that received major treatments include the large-scale *Great Rock of Inner Seeking* by Isamu Noguchi and *Obus* by Alexander Calder, and Hector Guimard's art nouveau *Entrance to the Métropolitain* was prepared for installation in the National Gallery Sculpture Garden. ☞ The Mellon Fellow concluded the technical study of Brancusi's metal casting methods. Staff presented research on paint systems for outdoor sculpture, funded in part by a federal Save America's Treasures grant, at two international conferences. Twenty-one major treatments of sculpture, 144 minor treatments, and 914 examinations, many of the latter in connection with Gallery exhibitions, were completed. ☞ Exhibitions required the preparation and treatment of numerous works on paper from the collection. *An Artist's Artist: Jacob Kainen's Collection from*



The *Venus and Cupid* sculpture being steam cleaned by Angela Chang, Andrew W. Mellon Fellow, before installation in the new Sculpture Galleries.

Rembrandt to David Smith included John Baptiste Jackson's chiaroscuro woodcut *Dancing Nymph with Bows and Arrow*, which had been extensively damaged by water, and Heinrich Campendonck's woodcut *Seated Harlequin*, also treated for stain removal. For the forthcoming exhibition *The Art of Romare Bearden*, a collage titled *Railroad Shack Sporting House* was treated to consolidate flaking medium. Photograph conservators focused their efforts on work related to *Alfred Stieglitz: The Key Set*, the catalogue of the Gallery's 1,642 photographs by this master, and on preparing photographs for the exhibition *Alfred Stieglitz: Known and Unknown*. Scientists continued to use Fourier-transform infrared spectrometry (FT-IR)/attenuated total reflectance (ATR) microscopy to identify coatings on photographs. ☞ Other works on paper that were treated include a drawing by George Neher, *Madonna and Child*, to remove a blue marker stain covered with correction fluid. Technical analysis of two red chalk drawings by Pierre Thomas LeClerc enabled a sympathetic treatment of overall discoloration and led to the discovery that smalt, a blue glass colorant, had been added to the paper, probably to make it appear brighter white. Through bathing and bleaching treatments the drawings were brought to a similar tonality and nearer to their original appearance. A drawing by a follower of Frans Floris I, *The Annunciation*, was removed from a modern acidic mount to repair extensive skinning, tears, and holes, and blackened lead white highlights



Objects conservation technician Caitlin Jenkins uses a stereo microscope to examine one of the plaquettes from a German *Coffer*.



The Gallery's conservation division, one of the largest and most comprehensive among the world's art museums, with laboratories for paintings, sculpture, works on paper, textiles, and scientific research, fulfills the Gallery's mission of protecting the more than 107,000 works of art in its care.



The display of trees, shrubs, and flowers throughout the public spaces has always been an integral part of the Gallery, and is specially designed to enhance our visitors' enjoyment by featuring plants inspired by the works of art on view in the collection and special exhibitions.

were also chemically treated to restore their white color.  Treatment of watercolors in the Index of American Design, made possible by a federal Save America's Treasures award, was completed. Thirty-four major treatments of works on paper, as well as 194 minor treatments, were performed as well as 1,275 condition examinations, and the matting and framing of 736 works on paper. The Samuel H. Kress photograph conservator treated 504 rare photographs, sixty-seven glass plates, and four photograph albums in the Gallery's photographic

archives.  Seven tapestries from the Patrimonio Nacional, Madrid, were prepared for the exhibition *Goya: Images of Women*, and three Tuscan seventeenth-century textiles, a chasuble, a chalice veil, and a baptismal cover, were examined, treated, prepared, and mounted for the exhibition *The Flowering of Florence: Botanical Art for the Medici*.

In addition, Jacquard coverlets, Indian Palampore, appliquéd quilts, needlework, and block- and plate-printed textiles were examined and prepared for installation in the exhibition *An American Vision: Henry Francis du Pont's Winterthur Museum*. New methods for installing textiles were developed for these exhibitions.  Numerous fifteenth- to eighteenth-century tapestries and textiles in the Gallery's collection were treated and prepared for installation in the new Sculpture Galleries, including three by Bernard van Orley from the passion series, *The Triumph of Christ*, c. 1500; the



Sarah Fisher, head of painting conservation, performs a cleaning test on Gilbert Stuart's *Mrs. Richard Yates*.

eighteenth-century Audran *Four Seasons*, and Boucher's *Dream of Rinaldo*.  Gallery scientists gathered technical information for publication in the exhibition catalogue *Colorful Times: Eighteenth-century Prints from the National Gallery of Art and Private Collections*. In addition, they collaborated with conservators on a study of the light-fading characteristics of the organic pigment cochineal carmine, found in watercolor paints from the sixteenth through the nineteenth centuries, and on a survey of pigments used in the Gallery's fifteenth-

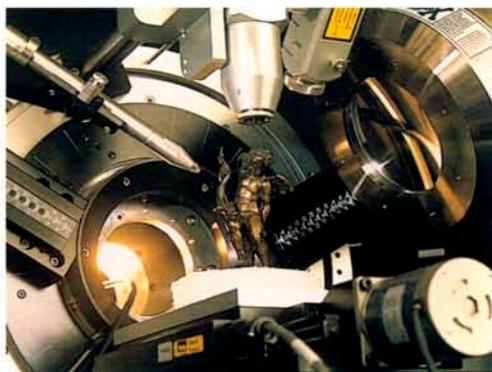
century woodblock prints. The latter work was supported by a CASVA Paired Fellowship.  The Gallery, in concert with the Munsell Color Science Laboratory of the Rochester Institute of Technology, is engaged in a multi-spectral imaging project with support from the Andrew W. Mellon Foundation. The aim is to develop a camera system for colorimetrically accurate

imaging, digital archiving, and reproduction. The initial phase of this three-year project was concluded during the year. In addition, a new fellowship for research into modern and contemporary painting materials was funded by Golden Artist Colors.  Testing continued on volatile and semi-volatile components in all new materials proposed for use in displays and exhibitions, including the suitability of thermal analysis instrumentation as part of a staff exchange agreement with the Getty Conservation Institute. The Culpeper Fellow began research



Cathy Metzger, senior painting conservator, inpainting Sir Anthony van Dyck's *The Prefect Raphael Ragius*.

to characterize nineteenth-century artificial bronze and copper patinas, and, using recipes from nineteenth-century sources, a reference and study collection of artificially patinated bronzes and coppers was created. This project is a collaboration with the Laboratoire de Métallurgie Structurale of the École Nationale Supérieure de Chimie de Paris. Also during the year, a curatorial/conservation colloquy brought together recent technical and art historical research on paintings by Rubens. Work continued on the materials and techniques used by Rogier van der Weyden in the execution of his small portraits, such as the *Portrait of a Lady* in the Gallery's collection; two other small portraits attributed to Van der Weyden in the Art Institute of Chicago and the Thyssen-Bornemisza collection were examined for comparison purposes. Technical studies of *The Small Crucifixion* by Matthias Grünewald, *Portrait of Raphael Ragius* by Anthony van Dyck, and *Young Man Seated at a Table* by Rembrandt



The X-ray diffractometer plays a key role for the Gallery's scientists and conservators in the analysis and characterization of crystalline materials.

were completed, and the layer structure and pigments in the *Madonna of Humility* attributed to Masaccio was studied. Pigments used by Vincent Van Gogh were investigated and the results presented at the Gauguin to Van Gogh conference in Amsterdam. In conjunction with the forthcoming Frederic Remington exhibition, pigment samples and cross sections from several paintings were analyzed. The medium in ground and paint layers of Mark Rothko's *Multiform* paintings were studied in collaboration with the Leisher Fellow to help understand the materials used in these little-studied paintings. Staff extensively used air-path X-ray fluorescence spectrometry (XRF), an analytical technique that does not require sampling, in connection with exhibitions; to characterize the alloy composition of Brancusi sculptures in collaboration with the Andrew W. Mellon Fellow in objects conservation; for research on Righetti that a Samuel H. Kress Paired Fellowship for Research in Conservation and Art History/Archaeology made possible; for research on proposed acquisitions; and to determine the processes by which photographs were made.

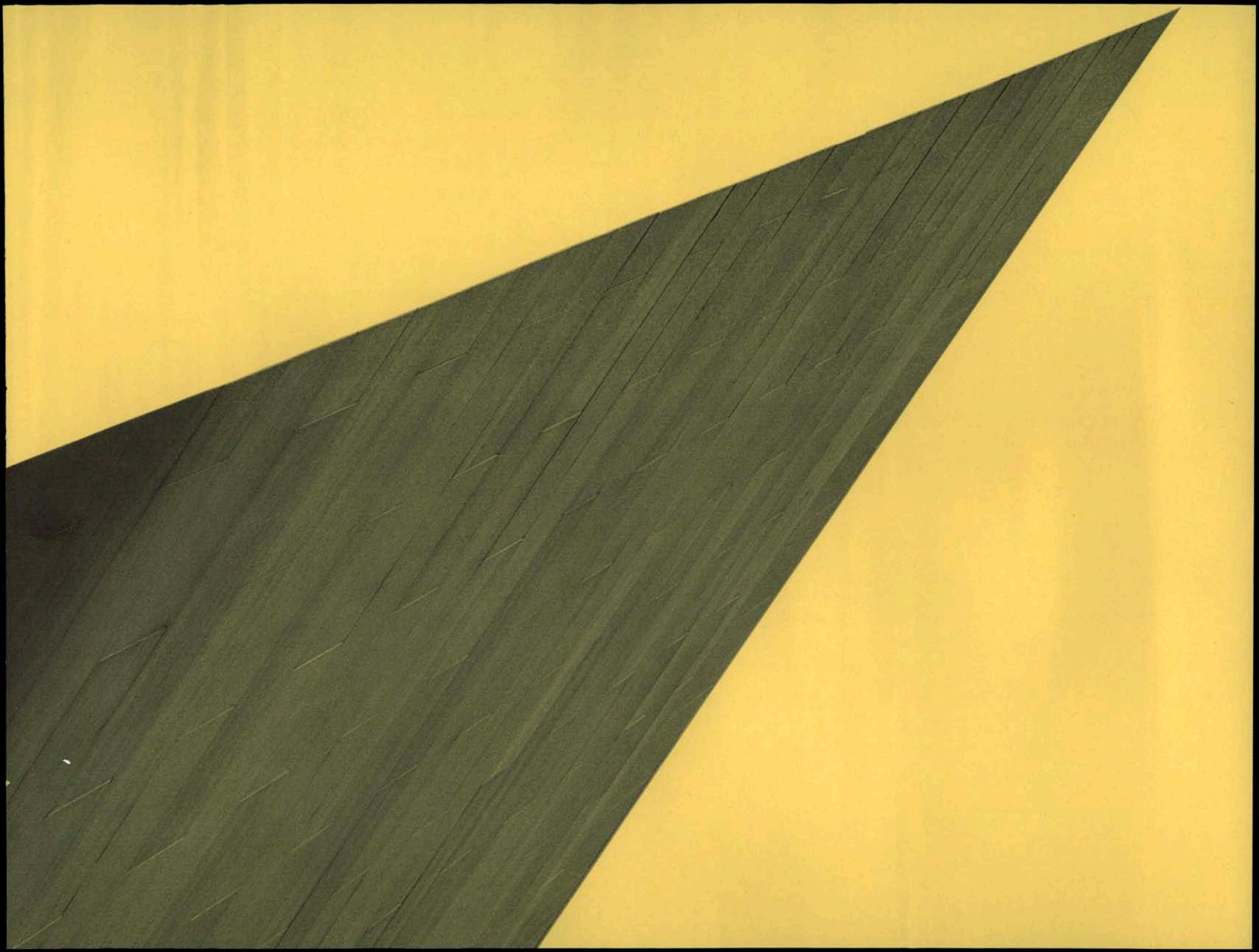


J. CARTER BROWN

1934-2002

Director of the National
Gallery of Art

1969-1992



TREASURER'S REPORT

The economic conditions that have prevailed during the last several years made fiscal year 2002 a particularly complex one for the Gallery. The weak economy continued to present us with a challenging fiscal environment, which in varying degrees has affected many of the activities at the Gallery; yet throughout the year, Gallery staff continued to maintain the core programs for the public.

☞ The Gallery had been responding to the economic slowdown prior to September 11, 2001, and these defining events continued to overshadow its operations throughout the fiscal year. For fiscal year 2002, the Gallery reported an operating deficit of \$3.6 million compared to an operating deficit of only \$1.3 million in the prior year. While the Gallery's overall revenues increased over 7 percent in 2002, this increase was largely offset by similar increases in operating costs and expenses. The investment return on our portfolio, while significantly higher than the benchmarks against which it is measured, remained negative for the second year in a row. These factors resulted in a decrease in the Gallery's net assets for fiscal year 2002.

☞ We are grateful to the President and to the Congress for their support and the ongoing appropriations of federal funds that have allowed the Gallery to flourish over the years. These funds provide critical support for efficient operations and maintenance and for the protection and care of the nation's art collection so that the Gallery is open to the public free of charge, 363 days a year, as provided for in the 1937 Joint Resolution of Congress that established the Gallery. The fulfillment of our national mission in making works of art available to the public, properly caring for the collection, and providing education programs, would not be possible otherwise.

☞ The fiscal year was a pivotal one for setting the foundation for major advances in information technology at the Gallery, as we plan to replace these mission-critical systems in the years to come.

Information technology is an important initiative at the Gallery, ensuring increased access to the collection, special exhibitions, and educational materials through the Gallery's Web site, as well as enhancing the efficiency of the administrative, security, and financial management systems.

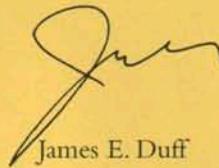
☞ Fiscal year 2002 appropriated federal funds supported crucial expenditures including the increases in salary costs and fringe benefits of Gallery employees, as well as the utilities, supplies, and repair and maintenance expenses for the operations and maintenance of the Gallery. The Gallery continued its work on the comprehensive Master Facilities Plan that has been designed to address needed improvements to our galleries and public spaces and to provide for the restoration of the East and West Buildings over a twelve- to fourteen-year period. Federal repair, restoration, and renovation funds supported several major capital projects including exterior stone repair of the east and west facades and portico of the West Building; mechanical, electrical, and plumbing systems renovations in the West Building; fire risk analysis for the East Building; and continuation of the renovation of both the East and West Buildings.

☞ The federal government, through its arts and artifacts indemnity program of the Federal Council on the Arts and the Humanities, is a major factor in the international component of the Gallery's special exhibitions program. In fiscal year 2002, six exhibitions were on view that had received this federal indemnity, enabling the Gallery to present exhibitions of a size and caliber that simply would not have been possible without this crucial program. As part of the Gallery's mission of serving the nation, great works of art are borrowed from public and private collections around the world for special exhibitions, seen by millions of visitors each year. The Gallery received federal indemnity for *Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women*, which

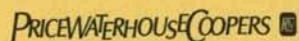
continued from the previous year, as well as for major exhibitions opening in fiscal year 2002: *Aelbert Cuyp*, *Henry Moore*, *The Flowering of Florence: Botanical Art for the Medici*, *Goya: Images of Women*, and *Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette*. Highlights of the Gallery's exhibition program also included *An American Vision: Henry Francis du Pont's Winterthur Museum* and *The Quest for Immortality: Treasures of Ancient Egypt*.

OPERATING RESULTS. Fiscal year 2002 operating revenue totaled \$105 million, an increase of \$7.4 million, or 7.6 percent, over the previous year. Most of this increase occurred as a result of increased federal support for salaries and benefits and several large bequests that were received in fiscal year 2002 in comparison to fiscal year 2001. The Gallery's investment portfolio suffered from the downturn in the financial markets and lost 4.8 percent overall in fiscal year 2002. A portion of the total investment return is designated annually to support operations while the remaining loss, \$35.7 million in fiscal year 2002, was used to offset realized and unrealized gains that were recorded in prior years. Non-operating support, including gifts and grants designated for special purposes, art acquisitions, and endowment funds, also decreased in 2002 by \$9.7 million when compared to the prior year, owing to several large gifts received in fiscal year 2001. Operating expenses of \$105.7 million for fiscal year 2002 were 8.6 percent higher than the previous year, mainly as a result of increases in salary and benefits costs. Federal appropriated funds totaling \$83.5 million were obligated and utilized for the operations, maintenance, and renovation of the Gallery.

STATEMENT OF FINANCIAL POSITION The Gallery's financial position declined in fiscal year 2002 with net assets decreasing \$33.1 million or 5.0 percent. This was largely due to the continued weak performance of the investment portfolio in fiscal year 2002 when compared to performance in fiscal year 2001. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, decreased \$44.9 million in fiscal year 2002 to \$441.1 million by September 30, 2002. The auditor's report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2002 and 2001 are presented on the following pages.



James E. Duff



TO THE BOARD OF TRUSTEES OF THE NATIONAL GALLERY OF ART

In our opinion, the accompanying statements of financial position and the related statements of activities and cash flows, present fairly, in all material respects, the financial position of the National Gallery of Art (the Gallery) at September 30, 2002, and the changes in its net assets and its cash flows for the year then ended in conformity with accounting principles generally accepted in the United States of America. These financial statements are the responsibility of the Gallery's management; our responsibility is to express an opinion on these financial statements based on our audit. The prior year summarized comparative information has been derived from the Gallery's 2001 financial statements, and in our report dated December 7, 2001, we expressed an unqualified opinion on those financial statements. We conducted our audit of these statements in accordance with auditing standards generally accepted in the United States of America and Government Auditing Standards issued by the Comptroller General of the United States, which require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements, assessing the accounting principles used and significant estimates made by management, and evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion expressed above.

In accordance with Government Auditing Standards, we have also issued a report dated December 6, 2002, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.

Washington, D.C.

December 6, 2002

FINANCIAL STATEMENTS

Statement of Financial Position

NATIONAL GALLERY OF ART 2002

September 30, 2002 and 2001

ASSETS	2002	2001
Cash and cash equivalents	\$ 26,297,060	\$ 21,049,854
Accounts receivable, net	1,736,697	3,411,179
Pledges receivable, net	13,182,036	16,847,978
Investments	441,051,419	485,994,185
Trusts held by others	6,043,422	6,961,927
Publications inventory, net	2,235,321	2,189,337
Deferred charges	1,063,031	1,256,347
Fixed assets, net	135,129,234	122,175,425
Art collections	-	-
Total assets	\$ 626,738,220	\$ 659,886,232
LIABILITIES AND NET ASSETS		
Liabilities:		
Accounts payable and accrued expenses	\$ 17,966,308	\$ 16,445,261
Capital lease obligation	2,625,538	-
Total liabilities	20,591,846	16,445,261
Net assets:		
Unrestricted		
Designated for collections and art purchases	11,162,320	16,994,348
Designated for special exhibitions	5,161,495	4,689,272
Designated for capital projects	26,264,814	32,851,786
Designated for education and public programs	15,844,252	17,995,561
Designated for other operating purposes	13,061,849	10,724,304
Designated for publications, including systematic catalogues	19,933,708	22,018,516
Designated for fixed assets	132,503,696	122,175,425
Total unrestricted	223,932,134	227,449,212
Temporarily restricted	113,048,026	134,057,357
Permanently restricted	269,166,214	281,934,402
Total net assets	606,146,374	643,440,971
Total liabilities and net assets	\$ 626,738,220	\$ 659,886,232

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

Statement of Activities

For the year ended September 30, 2002
with summarized financial information for the year ended September 30, 2001

OPERATING	Unrestricted	Temporarily Restricted	Permanently Restricted	2002 Total	2001 Total
Support and revenue:					
U.S. Government appropriation	\$ 65,107,811	\$ 4,602,000	\$ -	\$ 69,709,811	\$ 62,403,240
Gifts and grants	5,382,218	6,846,617	-	12,228,835	8,622,553
Gallery shop sales, net	9,549,241	-	-	9,549,241	10,889,738
Investment return designated for operations	1,913,933	9,945,000	-	11,858,933	12,508,303
Royalties and other income	1,642,963	-	-	1,642,963	3,153,119
	83,596,166	21,393,617	-	104,989,783	97,576,953
Net assets released from restrictions to fund operating expenses	18,401,531	(18,401,531)	-	-	-
Total support and revenue	101,997,697	2,992,086	-	104,989,783	97,576,953
Operating expenses:					
Program services:					
Collections	29,014,840	-	-	29,014,840	25,879,513
Special exhibitions	15,183,008	-	-	15,183,008	14,325,819
Education, gallery shops and public programs	33,399,307	-	-	33,399,307	32,814,526
Editorial and photography	3,620,648	-	-	3,620,648	2,988,908
Total program services	81,217,803	-	-	81,217,803	76,008,766
Supporting services:					
General and administrative	21,044,367	-	-	21,044,367	18,349,553
Development	3,400,361	-	-	3,400,361	2,915,857
Total supporting services	24,444,728	-	-	24,444,728	21,265,410
Total expenses	105,662,531	-	-	105,662,531	97,274,176
(Decrease) increase in net assets from operating activities	(3,664,834)	2,992,086	-	(672,748)	302,777
NON-OPERATING					
U.S. Government appropriation	-	14,792,000	-	14,792,000	10,847,000
Non-operating gifts and grants	-	3,919,257	450,237	4,369,494	14,048,314
Bad debt losses	-	(7,697)	-	(7,697)	(5,781)
Changes in value of trusts held by others	(83,265)	(122,953)	(786,904)	(993,122)	(1,724,320)
Deficiency of investment earnings over spending rate	(10,187,565)	(13,064,762)	(12,431,521)	(35,683,848)	(60,347,538)
Other	(366,151)	-	-	(366,151)	4,184,738
Net assets released from restrictions to fund non-operating expenses	29,517,262	(29,517,262)	-	-	-
Change in net assets from non-operating activities before acquisitions of works of art	18,880,281	(24,001,417)	(12,768,188)	(17,889,324)	(32,997,587)
Acquisitions of works of art	(18,732,525)	-	-	(18,732,525)	(25,123,324)
Decrease in net assets	(3,517,078)	(21,009,331)	(12,768,188)	(37,294,597)	(57,818,134)
Net assets at beginning of year	227,449,212	134,057,357	281,934,402	643,440,971	701,259,105
Net assets at end of year	\$ 223,932,134	\$ 113,048,026	\$ 269,166,214	\$ 606,146,374	\$ 643,440,971

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

For the years ended September 30, 2002 and 2001

	2002	2001
Cash flows from operating activities:		
Decrease in net assets	\$ (37,294,597)	\$ (57,818,134)
Adjustments to reconcile decrease in net assets to net cash provided by (used in) operating activities:		
Depreciation and amortization	6,318,085	5,569,725
Interest expense accrued on capital lease obligation	240,237	-
Amortization of discount on pledges receivable	(428,644)	(472,614)
Contributions and investment appreciation for permanently restricted investments	(404,928)	(968,520)
Realized losses (gains) on sale of investments	35,813,242	(6,095,637)
Unrealized (gains) losses on investments	(2,283,790)	68,024,481
Changes in value of trusts held by others	918,505	1,676,748
Decrease (increase) in accounts receivable, net	1,674,482	(611,866)
Decrease (increase) in pledges receivable, net	4,094,586	(5,534,101)
(Increase) decrease in publications inventory, net	(45,984)	1,860,948
Decrease in deferred charges	193,316	266,332
Decrease in accounts payable and accrued expenses	(81,868)	(6,672,542)
Net cash provided by (used in) operating activities	<u>8,712,642</u>	<u>(775,180)</u>
Cash flows from investing activities:		
Purchase of investments	(247,749,649)	(265,755,197)
Proceeds from sale of investments	259,162,963	279,670,619
Purchase of fixed assets	(14,946,835)	(9,639,725)
Net cash (used in) provided by investing activities	<u>(3,533,521)</u>	<u>4,275,697</u>
Cash flows from financing activities:		
Principal payment on capital lease obligation	(336,843)	-
Contributions and investment appreciation for permanently restricted investments	404,928	968,520
Net cash provided by financing activities	<u>68,085</u>	<u>968,520</u>
Net increase in cash and cash equivalents	5,247,206	4,469,037
Cash and cash equivalents, at beginning of year	21,049,854	16,580,817
Cash and cash equivalents, at end of year	<u>\$ 26,297,060</u>	<u>\$ 21,049,854</u>
Supplemental disclosure of non-cash information:		
Donated investment securities	\$ 758,089	\$ 1,288,117
Purchase of equipment under capital lease obligation	\$ 2,962,380	\$ -
Fixed asset additions included in accounts payable	\$ 1,362,678	\$ 524,895

The accompanying notes are an integral part of these 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. 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 inter-fund 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 non-operating activities such as non-operating gifts and grants, investment return in excess of amounts designated for operations and acquisitions of works of art. ☞ The Gallery's Board of Trustees designates only a portion of the Gallery's cumulative investment return for support of current operations; the remainder is retained to support operations of future years and offset potential market declines. The amount designated (which is computed under the spending policy) and all interest income earned by investing cash in excess of daily requirements are used to support current operations (see Note 5).

SUMMARIZED FINANCIAL INFORMATION

The financial statements include certain summarized prior-year information in total only, but not by net asset class. Such information does not include sufficient detail to constitute a presentation in conformity with accounting principles generally accepted in the United States of America. Accordingly, such information should be read in conjunction with the Gallery's financial statements for the year ended September 30, 2001 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 "one-year" federal appropriations and all other resources, which are not subject to donor-imposed restrictions. One-year federal appropriations which 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 which 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, emergency response, and for the repair, renovation and restoration of its buildings are classified as temporarily restricted net assets. ☞ Temporary restrictions may expire as a result of fulfillment of the donor's wishes or the passage of time. Net assets released from temporarily restricted net assets to unrestricted net assets occur when contributions are expended and are reported as net assets released from restrictions in the statement of activities.

⊕ *Permanently restricted* net assets have donor-imposed restrictions which stipulate that the corpus of the gifts be retained permanently. In some cases, the donor has also permanently restricted the use of excess income and any realized or unrealized gains attributable to the corpus.

CASH AND CASH EQUIVALENTS

Cash and cash equivalents include interest-bearing demand deposits and appropriated amounts remaining on deposit with the U.S. Treasury. 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 upon quoted market price when available at the end of the fiscal year. 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 private expenses incurred in connection with future special exhibitions and other activities and 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 upon European and American paintings, sculpture 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.

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 upon current pay of the employees.

EMPLOYEE BENEFITS

The Federal Accounting Standards Advisory Board issued Statement of Federal Financial Accounting Standards No. 5 (SSFAS No. 5), "Accounting for Liabilities of the Federal Government", which requires employing agencies to recognize the cost of pensions and other retirement benefits during their employees' active years of service. The pension expense recognized in the Gallery's financial statements is equal to the current service cost for the Gallery's employees for the accounting period less the amount contributed by the employees. The measurement

of the pension service cost requires the use of an actuarial cost method and assumptions with factors applied by the Gallery. These factors are supplied by the Office of Personnel Management (OPM), the agency that administers the plan. The excess of the recognized pension expense over the amount contributed by the Gallery represents the amount being financed directly through the Civil Service Retirement and Disability Fund administered by OPM. This amount is considered imputed financing by the Gallery. ¶ All permanent employees of the Gallery, both federal and non-federal, hired subsequent to January 1, 1984 participate in both the Social Security Retirement System and the Federal Employees' Retirement System (FERS). Employees hired prior to January 1, 1984 had the option of remaining under the Civil Service Retirement System (CSRS) or electing FERS. All employees have the option to make tax-deferred contributions to a Thrift Savings Plan and, in some instances, receive a matching portion from the Gallery. The Gallery funds all retirement contributions on a current basis, and accordingly there are no unfunded retirement costs (see Note 11). ¶ SSFAS No. 5 also requires that the Gallery recognize a current-period expense for the future cost of post-retirement 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, "Accounting for Contributions Received and Contributions Made", and, accordingly, are not reflected in the accompanying financial statements.

FUNCTIONAL ALLOCATION OF EXPENSES

The cost of providing various programs and other activities has been summarized on a functional basis in the statement of activities. Certain costs including depreciation, utilities, building maintenance, security and other operating costs have been allocated among program and supporting services. ☞ Included under the Collections category are the costs of the care and display of the Gallery's collections. Special exhibitions includes travel, transportation of items and other services necessary for the display of special exhibitions. Education, gallery shops and public programs includes the cost of providing a wide array of lectures, tours, films, music, symposia and academic programs to the general public, in addition to gallery shop 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 fund-raising 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 September 30, 2002 and 2001, cash and cash equivalents include federal cash of \$22,340,425 and \$18,682,730, respectively, on deposit with the U.S. Treasury representing appropriated amounts yet to be disbursed. There are no reconciling items between the amounts recorded by the Gallery and on deposit with the U.S. Treasury.

3. ACCOUNTS RECEIVABLE

As of September 30, 2002 and 2001, accounts receivable consisted of the following:

	2002	2001
Accrued investment income	\$ 710,643	\$ 1,417,085
Special exhibition and other program receivables	495,467	1,773,695
Other	582,643	238,805
Subtotal	1,788,753	3,429,585
Less allowances	(52,056)	(18,406)
Total	\$1,736,697	\$ 3,411,179

4. PLEDGES RECEIVABLE

As of September 30, 2002 and 2001, pledges receivable consisted of the following:

	2002	2001
Due in one year or less	\$ 6,820,082	\$ 8,317,595
Due between one year and five years	6,929,806	9,533,749
Due in more than five years	145,000	30,000
Subtotal	13,894,888	17,881,344
Less discounts of \$562,852 and \$883,366 and allowances of \$150,000 and \$150,000, respectively	(712,852)	(1,033,366)
Total	\$ 13,182,036	\$ 16,847,978

5. INVESTMENTS

As of September 30, 2002 and 2001, investments consisted of the following:

	2002		2001	
	Cost	Fair Value	Cost	Fair Value
Loan to the U.S. Treasury	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000	\$ 5,000,000
Government obligations and cash equivalents	15,480,904	15,480,904	17,613,232	17,685,697
Common and preferred stocks	118,841,480	105,695,193	113,173,798	121,524,750
Mutual funds (equity and fixed income)	324,166,978	308,666,977	376,292,566	337,396,759
Other	6,474,172	6,208,345	5,042,181	4,386,979
Total	\$ 469,963,534	\$ 441,051,419	\$ 517,121,777	\$ 485,994,185

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 4.375% to 5.375% during fiscal year 2002). Interest income on this loan was \$253,472 and \$267,743 for the years ended September 30, 2002 and 2001, respectively. Included in Other investments are loans to an executive officer which are secured by residential real estate. The first note, totaling \$1,130,000, is due eight months after the officer's retirement from the Gallery and carries an interest rate of 5% on \$130,000 of the note balance; the second note, totaling \$600,000, carries an interest rate of 5.3% and is due either the earlier of 2021 or eight months after the officer's retirement from the Gallery.

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, five percent of the average fair value of endowment investments at the end of the previous three-and-one quarter years is available to support operations. The following schedule summarizes the investment return and its classification in the statement of activities:

	Unrestricted	Temporarily Restricted	Permanently Restricted	2002 Total	2001 Total
Investment return designated for operations					
Interest on short-term investments	\$ 299,933	\$ -	\$ -	\$ 299,933	\$ 1,249,303
Investment return designated by spending policy for operations	1,614,000	9,945,000	-	11,559,000	11,259,000
Total investment return designated for operations	\$ 1,913,933	\$ 9,945,000	\$ -	\$ 11,858,933	\$ 12,508,303
Deficiency of investment earnings over spending rate					
Dividends and interest (net of expenses of \$1,012,895 and \$1,153,384, respectively)	\$ 2,421,162	\$ 6,983,442	\$ -	\$ 9,404,604	\$ 12,840,306
Net investment depreciation	(10,994,727)	(10,103,204)	(12,431,521)	(33,529,452)	(61,928,844)
Total return on long-term investments	(8,573,565)	(3,119,762)	(12,431,521)	(24,124,848)	(49,088,538)
Investment return designated by spending policy for operations	(1,614,000)	(9,945,000)	-	(11,559,000)	(11,259,000)
Deficiency of investment earnings over spending rate	\$ (10,187,565)	\$ (13,064,762)	\$ (12,431,521)	\$ (35,683,848)	\$ (60,347,538)

6. PUBLICATIONS INVENTORY, NET

As of September 30, 2002 and 2001, net publications inventory consisted of the following:

	2002	2001
Retail	\$ 1,173,516	\$ 1,284,856
Work-in-process	921,886	774,128
Consignment	807,570	785,899
	<u>2,902,972</u>	<u>2,844,883</u>
Less allowance for obsolescence	(667,651)	(655,546)
Total	<u>\$ 2,235,321</u>	<u>\$ 2,189,337</u>

7. FIXED ASSETS, NET

As of September 30, 2002 and 2001, net fixed assets consisted of the following:

	2002	2001
Buildings and improvements	\$ 202,320,007	\$ 193,307,300
Equipment	29,220,416	26,783,126
Construction-in-progress	13,181,035	8,321,518
Equipment under capital lease	2,962,380	-
	<u>247,683,838</u>	<u>228,411,944</u>
Less accumulated depreciation and amortization	(112,554,604)	(106,236,519)
Total	<u>\$ 135,129,234</u>	<u>\$ 122,175,425</u>

Depreciation and amortization expense was \$6,318,085 and \$5,569,725 for fiscal years 2002 and 2001, respectively.

8. UNEXPENDED APPROPRIATIONS

The Gallery's unexpended federal appropriations as of September 30, 2002 and 2001 are as follows:

	One-year Funds	No-year Renovation Funds	No-Year Special Exhibition Funds	No-year Emergency Response Funds	Total 2002 Federal Appropriated Funds	Total 2001 Federal Appropriated Funds
Balance beginning of period:						
Available	\$ -	\$ 3,632,081	\$ 416,653	\$ -	\$ 4,048,734	\$ 2,848,957
Unavailable	616,006	-	-	-	616,006	693,182
Total beginning unexpended appropriations	<u>616,006</u>	<u>3,632,081</u>	<u>416,653</u>	<u>-</u>	<u>4,664,740</u>	<u>3,542,139</u>
Unavailable authority returned to U.S. Treasury	(160,567)	-	-	-	(160,567)	(282,592)
U.S. Government funds provided for prior years	244,928	-	-	-	244,928	150,703
Current appropriation received	65,888,445	14,220,000	3,026,000	2,148,000	85,282,445	75,485,000
Obligations incurred:						
Art care	(22,765,543)	-	-	-	(22,765,543)	(21,472,056)
Operations and maintenance	(14,627,124)	-	-	-	(14,627,124)	(13,658,944)
Security	(13,825,313)	-	-	(963,651)	(14,788,964)	(13,169,462)
General and administrative	(13,849,337)	-	-	-	(13,849,337)	(13,085,512)
Special exhibitions	-	-	(3,208,347)	-	(3,208,347)	(2,839,845)
Renovation and equipment	(818,926)	(13,397,601)	-	-	(14,216,527)	(10,004,691)
Total obligations incurred	<u>(65,886,243)</u>	<u>(13,397,601)</u>	<u>(3,208,347)</u>	<u>(963,651)</u>	<u>(83,455,842)</u>	<u>(74,230,510)</u>
Net change	86,563	822,399	(182,347)	1,184,349	1,910,964	1,122,601
Balance end of period:						
Available	-	4,454,480	234,306	1,184,349	5,873,135	4,048,734
Unavailable	702,569	-	-	-	702,569	616,006
Total ending unexpended appropriations	<u>\$ 702,569</u>	<u>\$ 4,454,480</u>	<u>\$ 234,306</u>	<u>\$ 1,184,349</u>	<u>\$ 6,575,704</u>	<u>\$ 4,664,740</u>

9. NET ASSETS RELEASED FROM RESTRICTIONS

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

	2002		2001	
	Operating	Non-operating	Operating	Non-operating
Acquisition of art	\$ -	\$ 18,513,667	\$ -	\$ 25,154,106
Collections	2,266,032	-	1,156,182	-
Special exhibitions	8,229,905	-	7,450,879	-
Education and public programs	3,894,034	-	4,235,158	-
Editorial and photography	567,325	-	116,978	-
Capital projects	-	11,003,595	-	4,895,569
Operations	3,444,235	-	3,858,052	-
Total	\$18,401,531	\$ 29,517,262	\$16,817,249	\$ 30,049,675

10. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2002 and 2001, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	2002		2001	
	Temporarily Restricted	Permanently Restricted	Temporarily Restricted	Permanently Restricted
Acquisition of art	\$ 49,758,304	\$ 88,112,181	\$ 70,543,837	\$ 87,185,743
Collections	1,105,177	23,835,661	1,170,453	25,795,516
Special exhibitions	5,111,921	13,172,550	6,385,762	12,902,177
Education and public programs	23,456,938	43,660,220	24,758,390	47,510,300
Editorial and photography	138,910	-	682,802	-
Capital projects	15,528,383	-	11,456,329	-
Operations	17,948,393	100,385,602	19,059,784	108,540,666
Total	\$113,048,026	\$ 269,166,214	\$134,057,357	\$ 281,934,402

11. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was \$4,605,073 and \$4,253,885 for the years ended September 30, 2002 and 2001, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$1,788,453 and \$1,667,496, 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 September 30, 2002 and 2001, were \$1,245,795 and \$1,133,785, 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 2002 and 2001, the Gallery contributed \$2,926,160 and \$2,649,732, respectively. Using the cost factors supplied by OPM, the Gallery has not recognized as an expense in its financial statements the future cost of post-retirement health benefits and life insurance for its employees. These costs amounted to approximately \$4,578,262 and \$4,011,475 during fiscal years 2002 and 2001 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. LEASE COMMITMENTS

During fiscal year 2002, the Gallery entered into a capital lease obligation in connection with the installation of equipment. The Gallery has also entered into several operating leases for warehouse and office space, which continue through January 31, 2013. The terms of these operating leases include additional rent for operating expenses, real estate taxes, utilities and maintenance. Future minimum lease payments under these leases for the fiscal years ending September 30 are as follows:

	Capital Lease	Operating Leases
2003	\$ 337,311	\$ 2,563,378
2004	337,793	2,920,451
2005	338,289	3,149,488
2006	338,801	3,212,825
2007	339,327	3,277,628
Thereafter	3,080,421	14,990,851
Total minimum lease payments	4,771,942	\$ 30,114,621
Less amount representing interest	(2,146,404)	
Present value of minimum capital lease payments	\$ 2,625,538	

Rental expense was approximately \$1,488,300 and \$1,044,100 for the years ended September 30, 2002 and 2001, respectively.

ACQUISITIONS

PAINTINGS

- Baer, Jo, American, born 1929, *Untitled*, 1968, oil on canvas (diptych), 2001.99.1.a,b, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees
- Benton, Thomas Hart, American, 1889–1975, *Corn and Winter Wheat*, 1948, oil on canvas, 2001.122.1, Gift (Partial and Promised) of Helen Lee Henderson in memory of Helen Ruth Henderson, Founder, HRH Foundation
- Feininger, Lyonel, American, 1871–1956, *Street of Barns*, 1914, oil on canvas, 2001.129.1, Gift (Partial and Promised) of the Arnold Saltzman Family
- Giaquinto, Corrado, Italian, 1703–1766, *Autumn*, c. 1740/1750, oil on canvas, 2001.123.1, Gift of the Rizik Family
- Gifford, Sanford Robinson, American, 1823–1880, *Two Pears on a Tabletop*, c. 1866, oil on canvas, 2001.130.1, Gift (Partial and Promised) of William and Abigail Gerdtz
- Gottlieb, Adolph, American, 1903–1974, *Pictograph*, 1942, oil on canvas, 2002.101.1, Gift of Aaron I. Fleischman
- Homer, Winslow, American, 1836–1910, *Dad's Coming!*, 1873, oil on wood panel, 2001.97.1, Collection of Mr. and Mrs. Paul Mellon
- Jonson van Ceulen, Cornelis, English, 1593–1661, *Anna Maria van Schurman*, 1657, oil on wood panel, 2002.35.1, Gift of Joseph F. McCrindle
- Kusama, Yayoi, Japanese, born 1929, *Yellow Ner*, 1960, oil on canvas, 2002.37.1, Gift of the Collectors Committee
- Maes, Nicolaes, Dutch, 1634–1693, *Portrait of a Lady*, 1676, oil on canvas, 2001.138.1, Gift of Joseph F. McCrindle
- Procaccini, Giulio Cesare, Italian, 1574–1625, *The Ecstasy of the Magdalen*, 1616/1620, oil on canvas, 2002.12.1, Patrons' Permanent Fund
- Rivera, Diego, Mexican, 1886–1957, *Montserrat*, 1911, oil on canvas, 2001.112.1, Collection of Eugene and Agnes Meyer, Gift of their daughter Elizabeth Meyer Lorentz

No. 9, *Nature Morte Espagnole*, 1915, oil on canvas, 2002.19.1, Gift of Katharine Graham

Strozzi, Bernardo, Italian, 1582–1644, *Saint Francis in Prayer*, c. 1620/1630, oil on canvas, 2002.78.1, Gift of Joseph F. McCrindle

SCULPTURES

- Adams, Herbert, American, 1858–1945, *Girl with Water Lilies*, 1928, bronze, 2002.96.1, Gift of the HRH Foundation in honor of its founder, Helen Ruth Henderson
- Central or North Italian 16th Century, *Pax with the Madonna of the Rosary*, fourth quarter 16th century, bronze, 2002.102.2, Gift of the Honorable Andrew M. Brown
- Christo, American, born Bulgaria, 1935, *Double Store Front Project, Orange and Yellow*, 1964–1965, graphite, enamel paint, crayon, fabric, brown wrapping paper, Plexiglas, cardboard, electric light, nails, and galvanized metal, on plywood, 2001.98.1, Gift of a Private Collector in honor of Dorothy and Herbert Vogel
- Coubertin Factory after Auguste Rodin, French, *Lost-Wax Casting Display (ten parts)*, 1990, various media, 2002.58.1–10, Gift of the Iris and B. Gerald Cantor Collection
- French 16th or 17th Century, *Henri IV, 1553–1610, King of France 1589*, c. 1590/1610, gilded bronze, 2001.131.1, Gift of Lisa Unger Baskin
- German 17th Century, *Ernst Bogislaus, Duke of Croy and Arschott, Prince of the Holy Roman Empire (obverse); Shield of the Arms of Croy and Arschott (reverse)*, 1667, silver, 2001.131.2.a,b Gift of Lisa Unger Baskin
- Hamerani, Giovanni, Italian, 1646–1705, *Luis Manuel Fernandez de Portocarrero, 1629–1709, Cardinal 1669, Archbishop of Toledo 1677, Viceroy of Sicily 1677–1678 (obverse); Allegorical Monument to the Liberation of Messina (reverse)*, 1678, bronze, 2002.9.1.a,b, Gift of Ted Dalziel Jr., in honor of his parents, Mary Morris Dalziel and George T. Dalziel, Col., USAF, Ret.
- Marm, Johann Christian, Dutch, active 1741–1757, *William IV, Prince of Orange, Elected Stadtholder (obverse); Minerva*

- Encouraging the State (reverse)*, 1747, silver, 2001.131.3.a,b, Gift of Lisa Unger Baskin
- Milanese 16th Century, *Louis XII, 1462–1515, as Duke of Milan (obverse); Saint Ambrose (reverse)*, 1500/1512, silver testoon, 2001.131.4.a,b, Gift of Lisa Unger Baskin
- Müller, Philipp Heinrich, German, 1650–1718, *Emperor Joseph I and Princess Wilhelmina Amalia (obverse); Venus and Cupid Bestowing Two Crowns (reverse)*, 1699, gilded silver, 2001.131.5.a,b, Gift of Lisa Unger Baskin
- Saint Peter, Prince of Apostles*, c. 1700, bronze, 2001.131.6, Gift of Lisa Unger Baskin
- North Italian 16th Century, *The Triumph of Fame*, early 16th century, bronze, 2002.102.1, Gift of the Honorable Andrew M. Brown
- Picasso, Pablo, Spanish, 1881–1973, *Head of a Woman (Fernande)*, model 1909, cast before 1940, bronze, 2002.1.1, Patrons' Permanent Fund and Gift of Mitchell P. Rales
- Selvi, Antonio Francesco, Italian, 1679–1753, *Giuliano II de' Medici, 1479–1516, Duc de Nemours (obverse); Leafless Branches (reverse)*, 1739/1744, bronze, 2001.131.7.a,b, Gift of Lisa Unger Baskin
- Soldani, Massimiliano, Italian, 1656–1740, *Giovanni Battista Mancini, d. 1694, Agent General of Tuscany in Rome (obverse); Allegory of Vigilance and Loyalty (reverse)*, 1680, bronze, 2001.131.8.a,b, Gift of Lisa Unger Baskin
- South German 15th Century (Swabian or Franconian), *The Holy Kinship*, c. 1480/1490, polychrome wood relief, 2002.13.1, Patrons' Permanent Fund

INSTALLATION

- Turrell, James, American, born 1943, *New Light*, conceived 1989, space division construction, 2002.34.1, Gift of James Turrell

DRAWINGS

- Altomonte, Martino, Italian, 1657–1745, *The Virgin Immaculate*, c. 1727, black chalk heightened with white on blue paper, 2002.5.1, Ailsa Mellon Bruce Fund
- Avery, Milton, American, 1885–1965, *Avery Sketchbook (Mother Ann Cottage, Eastern Point, Gloucester, Massachusetts)*, c. 1943, bound volume with 64 drawings in various media; *Avery Sketchbook (Jamaica, VT)*, 1943, bound volume with 77 drawings in various media; *Avery Sketchbook (MacDowell Colony, Peterborough, NH)*, 1952, bound volume with 19 drawings in various media; *Avery Sketchbook (Milton Avery)*, late 1930s, bound volume with 63 drawings in various media; *Avery Sketchbook (Pemaquid Point, Maine)*, 1948, bound volume with 31 drawings in various media, 2002.104.1.1–64, 2002.104.2.1–77, 2002.104.3.1–19, 2002.104.4.1–63, 2002.104.5.1–31, Gift of Sally Michel Avery
- Balcar, Jirí, Czech, 1929–1968, *Untitled*, 1967, ink and watercolor; *Untitled*, c. 1965–1967, ink with offset lettering; *Untitled*, c. 1965, ink and watercolor; *Untitled*, c. 1964–1968, ink and magazine transfers; *Study for "Bashful Girl,"* c. 1967, pen and ink; *Study for "My Big Week,"* c. 1968, ink and wash; *Untitled*, 1967, ink, watercolor, and magazine transfers; *Untitled*, 1967, pen and ink; *Untitled*, 1965, ink and watercolor, 2002.50.27–28, 30–34, 36–37, Gift of the Anne and Jacques Baruch Collection; *Untitled*, c. 1967, ink, watercolor, and magazine offset, 2002.50.29, Gift of the Anne and Jacques Baruch Collection in honor of Barbara and Raymond Poplett; *Untitled*, c. 1965, ink and watercolor, 2002.50.35, Gift of the Anne and Jacques Baruch Collection in honor of Frances and David Rosen
- Berthoud, Rodolphe Leon, Swiss, 1822–1892, *An Alpine Valley*, 1878, watercolor, 2002.48.1, Gift of David and Elizabeth Tunick in honor of Earl A. Powell III's Tenth Anniversary as Director of the National Gallery of Art

Bishop, Isabel, American, 1902–1988, *Early Sketchbook*, c. 1928–1936, 23 drawings in various media, 2002.41.1.a–w, Gift of the Collectors Committee

Bonnard, Pierre, French, 1867–1947, *Birth Announcement for Pierre François Marie Flourey*, 1931, graphite; *Study for "Bulletin de la vie artistique,"* 1919, graphite on verso of old poster; *Study for "Bulletin de la vie artistique,"* 1919, charcoal and crayon; *Fille avec miroir*, c. 1902, black chalk; *L'Enfant ... la porte*, 1946, graphite on transfer paper; *La Petite qui tousse*, 1890/1891, brush and black ink with watercolor; *Marie and Her Protector* (recto and verso), 1897, brush and black ink, 2001.136.22.a–b; *Menuet*, 1892, colored pencil, 2001.136.23; *Pas redoublé*, 1891, brush and pen and black ink with watercolor over graphite; *Salon d'Automne*, 1912, graphite with colored pencil; *Self-Portrait*, pen and brown ink on beige paper; *Study for "La Valse"* (recto and verso), 1891/1893, pen and black ink over graphite; *Study for "France—Champagne"* (recto and verso), c. 1889, pen and black ink; *Study for "Dans la rue,"* c. 1900, pastel and brush and black ink with scratching out; *Study for "La blanchisseuse"* (recto), c. 1896, charcoal; *Study for "The Concert"* (verso), c. 1896, charcoal; *Study for "Gamme mineure" and "Gamme majeure,"* 1891/1893, pen and black ink with red chalk and graphite; *Study for "Modulation,"* c. 1893, graphite and watercolor; *Study for "Qu'est-ce qu'un sôlège,"* 1891/1893, brush and black ink with red chalk over graphite; *Study for "Qu'est-ce que la mesure?,"* 1891/1893, brush and black ink over graphite; *Study for "Scène de famille,"* 1892, graphite; *Study for cover of "Petit sôlège illustré,"* 1891/1893, brush and black ink and watercolor; *Study for "Do Ré Mi,"* 1891/1893, brush and black ink with watercolor and graphite; *Study for "Du pays tourangeau,"* 1898, black chalk; *Study for "Le Cygne,"* c. 1904, brush and black ink; *Study for "Leçon sur les mesures composées,"* 1891/1893, pen and black ink over graphite; *Study for "Les Clés,"* 1891/1893, brush and pen and black ink with watercolor and graphite; *Study for "Marie Putting on Her*

Hat," 1897, charcoal and black ink; *Landscape* (verso), 1897, charcoal; *Young Girl (Berthe Schaedlin),* c. 1890, charcoal, 2001.136.2, 4–7, 9, 22–24, 26, 28–45, Virginia and Ira Jackson Collection, Partial and Promised Gift

Böse, Konrad, German, 1852–1938, *Kneeling Woman from Behind*, c. 1909, watercolor and gouache over black chalk on brown paper, 2001.107.1, Ailsa Mellon Bruce Fund

British 19th Century, *Carew Castle, Pembrokeshire*, watercolor, 2002.98.373, Gift of Jacob Kainen

Brizio, Francesco, Italian, c. 1575–1623, *An Elegant Young Man Personifying Vanity*, pen and brown ink over black chalk, 2002.64.1, Gift of Diane Allen Nixon

Cage, John, American, 1912–1992, *Score for "Changes and Disappearances No. 33,"* 1979–1982, graphite, 2001.142.16, Gift of Kathan Brown; *Drawings for Changes and Disappearances No. 33*, 1979–1982, 8 graphite drawings on tracing paper, 2001.142.17–24, Gift of Kathan Brown

Chassériau, Théodore, French, 1819–1856, *Drover with Oxen Pulling a Cart*, 1840/1841, watercolor, 2002.29.1, Gift of Helen Porter and James T. Dyke

Cole, Thomas, American, 1801–1848, *Narcissus* (recto), 1828, pen and black ink; *Mountain Landscape* (verso), c. 1828, graphite, 2002.23.1.a–b, Paul Mellon Fund

Costello, Bernard, Attributed to, Italian, 17th century, *Mucius Scaevola*, brown ink with gray wash, 2002.98.377, Gift of Jacob Kainen

Cottrell, Marsha, American, born 1964, *Untitled*, 1998, plastic iron oxide on Japanese paper, 2001.143.1, Gift of Werner H. and Sarah-Ann Kramarsky

Crawford, Ralston, American, 1906–1978, *Anchor*, 1938, pen and black ink; *Beach with Trash Cans*, 1939, pen and black ink with graphite; *Dog Track, Sanford*, 1938, pen and black ink and white gouache; *Miami Beach*, 1939, gouache and pen and black ink over graphite; *Untitled*, 1939, collage with gouache and gelatin silver photograph; *Untitled*, 1950s, pen and black ink; *Four Aerial Studies*, 1940s, pen and black ink;

Untitled, 1940s, pen and black ink; *Untitled*, 1940s, pen and black ink; *Four Composition Studies*, 1940s, pen and black ink; *Sheet with Five Composition Studies*, 1940s, pen and black ink; *Sheet with Five Composition Studies*, 1940s, pen and black ink; *Two Composition Studies*, 1940s, pen and black ink; *Sheet with Three Composition Studies*, 1954, pen and black ink; *Sheet with Seven Composition Studies*, 1945, pen and black ink; *Untitled*, 1950s, pen and black ink; *Untitled*, 1950s, pen and black ink; *Untitled*, 1950s, pen and black ink; *Lights and Plane Parts*, 1940s, pen and black ink, 2001.133.1–20, Gift of Neelon Crawford

Della Bella, Stefano, Italian, 1610–1664, *Two Men in Masquerade Costumes: A Cannon Firing and a Cat inside a Mousetrap*, c. 1645, pen and brown ink, 2002.31.1, Ailsa Mellon Bruce Fund

Diebenkorn, Richard, American, 1922–1993, *Untitled No. 19*, 1981, gouache and crayon, 2001.141.1, Gift of Ann and Robert L. Freedman

Dietzsch, Barbara, German, 1706–1783, *A Rose-Breasted Finch Hanging from a Nail*, c. 1760, watercolor and gouache on vellum, 2002.16.1, Ailsa Mellon Bruce Fund

Dietzsch, Johann Christoph, German, 1710–1769, *Storm-Tossed Ships Wrecked on a Rocky Coast*, gouache on vellum, 2001.119.1, Ailsa Mellon Bruce Fund

Donovan, Bobby, American, born 1954, *Carrie Sleeping*, ink wash, 2002.98.93, Gift of Jacob Kainen

Drtíkol, Frantisek, Czech, 1883–1961, *At Benetova*, 1906, watercolor; *At Pislau*, 1905, graphite; *Untitled*, 1919, charcoal on brown paper; *Untitled*, 1917, graphite on brown paper; *Untitled*, 1931, charcoal; *Untitled*, 1919, charcoal on tan paper;

Untitled, 1927, black and white pastel; *Untitled*, 1918, graphite on brown paper; *Untitled*, 1918, graphite on brown paper; *Untitled*, 1919, charcoal on tan paper; *Black Pillars*, 1919, charcoal on tan paper; *Untitled*, 1918, charcoal on tan paper; *Untitled*, 1904, watercolor on paper on gray

mount; *Untitled*, 1930, charcoal; 2002.50.1, 42–49, 51, 53–55, 57, 59, Gift of the Anne and Jacques Baruch Collection; *Untitled*, 1919, charcoal on tan paper, 2002.50.52, Gift of the Anne and Jacques Baruch Collection in honor of Dr. Eugene Rogolsky; *Untitled*, 1932, pastel, 2002.50.60, Gift of the Anne and Jacques Baruch Collection in honor of Ronit and Albert Flesch

Ducros, Louis, Swiss, 1748–1810, *The Waterfalls at Tivoli*, c. 1790, watercolor with gouache over graphite, heightened with gum arabic, 2002.68.1, Rudolf and Lore Heinemann Fund

Foltz, Philipp von, German, 1805–1877, *The Count of Habsburg*, 1837, brown–gray ink and gray wash over graphite, 2001.107.2, Ailsa Mellon Bruce Fund

French 19th Century (possibly Alexandre–Gabriel Decamps), *Rider in the Countryside* (recto); *Horses* (after Paulus Potter)(verso), charcoal heightened with white on brown paper, 2002.98.383.a–b, Gift of Jacob Kainen

Freyberger, Hans, German, 1571–1631, *The Stoning of Saint Stephen*, c. 1610, pen and ink and watercolor, 2002.46.1, Gift of Charles and Ilona Mack in memory of Mary Dirnberger Sundbeck

Galloway, John, American, *Warthog*, 1950, ink wash and chalk, 2002.98.105, Gift of Jacob Kainen

Gessner, Salomon, Swiss, 1730–1788, *Aradian Landscape with an Obelisk*, 1785, gouache, 2002.67.1, Rudolf and Lore Heinemann Fund

Giani, Felice, Italian, 1758–1823, *The School of Rome*, c. 1795, pen and brown ink with brown wash over black chalk, 2002.129.1, Pepita Millmore Memorial Fund

Gilpin, William, British, 1724–1804, *Landscape*, ink and wash, 2002.98.384, Gift of Jacob Kainen

Girtin, Thomas, British, 1775–1802, *Conway Castle, North Wales*, c. 1800, watercolor over graphite on cartridge paper, 2002.22.1, Paul Mellon Fund

Graham, John D., American, 1881–1961, *Self-Portrait*, c. 1933, graphite, 2002.98.385, Gift of Jacob Kainen

Gross, Chaim, American, 1904–1991, *Woman Seated*, c. 1950, conté crayon, 2002.98.119, Gift of Jacob Kainen

Guston, Philip, American, 1913–1980, *Back View*, 1969, pencil, 2001.139.1, Gift of Musa and Tom Mayer

Gutfreund, Oto, Czech, 1889–1927, *Lovers Embracing*, c. 1911, brown ink and brown wash, 2001.108.1, Ailsa Mellon Bruce Fund

Hayter, Stanley William, British, 1901–1988, *Ibiza*, 1985, colored crayons; *Untitled*, 1977, acrylic on paper; *Untitled*, 1964, oil and crayon; *Birthday Greeting*, 1985, felt–tip pen; 2002.98.28, 31–32, 123, Gift of Jacob Kainen

Hervier, Adolphe, French, 1818–1879, *Farmyard*, 1870, pen and ink with watercolor, 2002.98.386, Gift of Jacob Kainen

Hillier, Tristram, British, 1905–1983, *Shipbuilding at Peniche*, 1947, graphite, 2001.115.1, Gift of J. Carter Brown

Hillsmith, Fannie, American, born 1911, *Interior 1, 2, 3*, 1961, charcoal and collage, 2002.98.389, Gift of Jacob Kainen

Ingres, Jean-Auguste-Dominique, French, 1780–1867, *Joan of Arc Standing at the Altar in Reims Cathedral*, c. 1844, pen and brown ink and graphite on tracing paper, 2002.103.1, Gift of Katherine Baer and Juan Esteban Pereira in memory of J. Carter Brown

Jeffrey, David, American, born 1956, *Untitled*, 1995, wax, charcoal and rust on vellum, 2001.143.6, Gift of Werner H. and Sarah-Ann Kramarsky

Jones, Thomas, British, 1742–1803, *Laria from the Convent of the Galoro*, 1777, watercolor over graphite touched with gum arabic, 2002.80.1, New Century Gift Committee

Kaisermann, Franz, Swiss, 1765–1833, *View from Tivoli across the Tiber Valley at Sunset*, 1813, watercolor over graphite, 2002.71.1, Rudolf and Lore Heinemann Fund

Kawara, On, Japanese, born 1933, *I am still alive*, 1970, 3 telegrams; *I got up at*, 1968/1973, 78 postcards with printed rubber–stamp; *This morning I got up*, 1969, watercolor; *Untitled*, 1970, 14 telegrams,

2001.101.1-96, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees

Kirchner, Ernst Ludwig, German, 1880-1938, *Dancers and Performers*, c. 1911, 8 pages from a sketchbook with graphite drawings, 2002.99.1-8, Ailsa Mellon Bruce Fund

Klee, Paul, Swiss, 1879-1940, *Die Schale des Herzens*, 1937, gouache, 2002.88.1, Gift of Mrs. John Alexander Pope

Kobell, Franz Innocenz Josef, German, 1749-1822, *A Waterfall by Moonlight*, pen and brown ink with brown wash, 2002.81.1, Ailsa Mellon Bruce Fund

Kobell, Wilhelm von, German, 1766-1853, *Königsee with the Cliffs of Saint Bartholomäe*, 1837, watercolor over graphite, 2001.100.1, Bequest of Lore Heinemann in memory of her husband, Rudolf J. Heinemann

Kolibal, Stanislav, Czech, born 1925, *Untitled*, 1968, pen and ink; *Untitled*, 1978, graphite; *Untitled*, 1978, graphite, 2002.50.61-63, Gift of the Anne and Jacques Baruch Collection

Kubicek, Jan, Czech, born 1927, *Elementary Principles #2*, 1970/1975; *Elementary Principles #3*, 1970/1975; *Elementary Principles #4*, 1970/1975; *Elementary Principles #5*, 1970/1975; *Untitled*, 1985, pen and ink, 2002.50.66-69, 73, Gift of the Anne and Jacques Baruch Collection

Kubin, Alfred, Austrian, 1877-1959, *Das Friedenslied*; *Figure on a Bed in a Room*; *Untitled*, graphite, 2002.98.301-303, Gift of Jacob Kainen

Lacombe, Georges, French, 1868-1916, *Study for "Les Pêcheurs" with Men Emptying the Nets*, 1894/1895; *Paul Sénusier*, 1895, charcoal, 2001.136.59-60, Virginia and Ira Jackson Collection, Partial and Promised Gift

Lancret, Nicolas, French, 1690-1743, *A Young Woman Looking in a Mirror*, red, black, and white chalk on oatmeal paper, 2001.126.1, Ailsa Mellon Bruce Fund

Ledy, Ann, American, born 1952, *Untitled*, 1996, aluminum, silk paper, vellum, and steel, 2001.143.8, Gift of Werner H. and Sarah-Ann Kramarsky

LeWitt, Sol, American, born 1928, *Black Gouache*, 1991, gouache, 2001.143.9, Gift of Werner H. and Sarah-Ann Kramarsky

Linck, Jean Antoine, Swiss, 1766-1843, *Vie du Mont Blanc*, black and white chalk on gray paper, 2002.21.1, Gift of Alexander M. and Judith W. Laughlin

Liotard, Jean-Étienne, *An Elegant Young Woman in Maltese Costume*, c. 1742, pastel on parchment, 2002.121.1, Patrons' Permanent Fund and New Century Fund

Malich, Karel, Czech, born 1924, *Light in Me III*, 1987, pastel; *Two Figures*, 1962, watercolor, gouache, and pen and ink; *Untitled*, 1960, collage of newspaper, magazine, and black and gray papers; *Untitled*, 1971, felt tip or architecture pens and colored inks; *Untitled*, 1979, graphite, colored pencil and crayon with cuts, punctures, and incising, 2002.50.83-87, Gift of the Anne and Jacques Baruch Collection; *Landscape 4*, 1961, gouache, 2002.50.81, Gift of the Anne and Jacques Baruch Collection in honor of Elizabeth Campbell; *Light in Me II*, 1987, pastel, 2002.50.82, Gift of the Anne and Jacques Baruch Collection in honor of Cornelia Honchar

Masek, Karel Vitezslav, Czech, 1865-1927, *The Apostles*, 1895/1900, watercolor and ink; *Design for a Breakfront*, 1900, watercolor, gouache, and ink; *Draft for Diploma of Jindricka Mastalko*, c. 1904, graphite; *Salonek*, 1898, gouache; *Skittle Players*, watercolor, gouache, and ink; *Stary Hrosenov*, 1889, watercolor; *Landscape with a Ruin*, watercolor; *Sketchbook*, bound volume with 17 drawings in graphite and watercolor; *Vapenice*, 1921, graphite; *The Wing*, 1898, 2002.50.89-91, 93-96, 97, 99.a-q, 100, Gift of the Anne and Jacques Baruch Collection; *Luneta: Savings*, 1896, gouache, charcoal or chalk, 2002.50.92, Gift of the Anne and Jacques Baruch Collection in honor of Audrey and William P. Tuggle; *Studies of a Male Nude*, 1896, black chalk, 2002.50.98, Gift of the Anne and Jacques Baruch Collection in honor of Dr. Jerome T. Scally

Matulka, Jan, American, 1890-1972, *Landscape with Footbridge*, c. 1925, watercolor and crayon; *The South of France/Nude*

Male, c. 1930, watercolor, crayon, and pencil, 2002.98.397-398, Gift of Jacob Kainen

Michael, Creighton, American, born 1949, *QUAD (897)*, 1997, 4-part drawing in graphite, gesso, and shellac, 2001.143.2.a-d, Gift of Werner H. and Sarah-Ann Kramarsky

Motherwell, Robert, American, 1915-1991, *Untitled* (related to Basque Suite), early 1970s, gouache and ink over lithograph, 2001.140.1, Gift of David and Renee McKee

O'Hara, Morgan, American, born 1941, *Form and Content: The Shape of Discourse #2*, 1995, brush and black sumi ink, 2001.143.10, Gift of Werner H. and Sarah-Ann Kramarsky

O'Keeffe, Georgia, American, 1887-1986, *Blue Hill No. 1*, 1916, watercolor, 2002.11.1, Gift of Joan and Lucio Noto and The Georgia O'Keeffe Foundation

Olds, Elizabeth, American, 1896-1991, *Depression-NY*, 1930s, ink wash, 2002.98.169, Gift of Jacob Kainen

Pillement, Jean, French, 1728-1808, *Fanciful Flowers and Bugs*, black and red chalk, 2001.148.2, Gift of Pamela B. Ohrstrom

Quarenghi, Giacomo, Italian, 1744-1817, *The Piazza of Saint Peter's Seen through an Arch of the Basilica*, watercolor, graphite, pen and black ink, 2002.36.1, William B. O'Neal Fund

Ranson, Paul, French, 1862-1909, *Study for "La Liseuse couchée"*, 1894, graphite, 2001.136.70, Virginia and Ira Jackson Collection, Partial and Promised Gift

Refregier, Anton, American, 1905-1979, *Woman Sitting*, 1970, pencil, 2002.98.237, Gift of Jacob Kainen

Ricciolini, Nicolò, Italian, 1687-1772, *Studies for Saint Michael Defeating the Rebel Angels*, pen and brown ink over black chalk with colored wash, 2002.70.1, Ailsa Mellon Bruce Fund

Rigaud, Hyacinthe, French, 1659-1743, *Monseigneur Louis-Charles d'Orléans de Saint-Albin, Archbishop of Cambrai*, 1740, black and white chalk and gouache on brown paper, 2002.27.1, Gift of Diane Allen Nixon

Rigl, Vitus Felix, German, c. 1717-1779, *An Elaborate Rococo Setting with the Virgin*

and Child and Saints Defeating Evil, Heresy, and Profane Love, c. 1750, pen and black ink with wash and white heightening on blue prepared paper, incised for transfer, 2002.45.1, Ailsa Mellon Bruce Fund

Rivero, Elena del, Spanish, born 1925, *Letter to the Mother*, 1995, gray and black thread, graphite and typewritten text; *Letter to the Mother*, 1993, 3-part drawing in pen and black ink, graphite, and typewritten ink, 2001.143.3, 4.a-c, Gift of Werner H. and Sarah-Ann Kramarsky

Rohlf, Christian, German, 1849-1938, *Mists over the Lake*, 1934, tempera and gouache, 2002.61.1, Gift of Helen Porter and James T. Dyke

Rowlandson, Thomas, British, 1756-1827, *Changing Horses at a Post House in France*, c. 1790, watercolor over black ink and graphite, 2001.115.2, Gift of J. Carter Brown

Ryan, Anne, American, 1889-1954, *No. 537*, 1952, paper and cloth collage, 2002.49.1, Gift of Gloria Spivak in honor of Jeffrey Weiss

Salathé, Friedrich, Swiss, 1793-1858, *Ruins of a Rhineland Castle* (recto), brown wash and watercolor over graphite; *Grove of Trees* (verso), c. 1835, pen and black ink over graphite, 2002.47.1.a-b, Gift of Mr. and Mrs. Kurt Meissner

Sandback, Fred, American, born 1943, *Untitled* (study for 3-part diagonal construction for the Kestner Gesellschaft, Hannover, not executed), 1987, wax pencil, 2001.102.1, Gift of Fred Sandback in honor of Dorothy and Herbert Vogel

Sandby, Paul, British, 1731-1809, *Dawn in Luton Park*, 1763/1765, watercolor and gouache with pen and ink over graphite on 2 joined sheets of paper, 2001.117.1, Paul Mellon Fund

Saxon, Erik, American, born 1942, *Untitled*, 1995, white gouache; *Untitled*, 1986, graphite, 2001.143.11-12, Gift of Werner H. and Sarah-Ann Kramarsky

Schanker, Louis, American, 1903-1981, *Figures in Space #1*; *Figures in Space #2*, 1949, pen and ink, 2002.98.182-183, Gift of Jacob Kainen

Schwalb, Susan, American, born 1944, *Strata #43*, 1997, silverpoint and copperpoint; *Strata #51*, 1997, copperpoint, 2001.143.13-14, Gift of Werner H. and Sarah-Ann Kramarsky

Seborovski, Carole, American, born 1960, *Ink Dot and Enameled Line Drawing*, 1988, enamel, ink, and paper collage, 2001.143.15, Gift of Werner H. and Sarah-Ann Kramarsky

Sheinkman, Mark, American, born 1963, *Untitled*, 1994, graphite, 2001.143.16, Gift of Werner H. and Sarah-Ann Kramarsky

Stout, Myron Stedman, American, 1908-1987, *Untitled*, 1950-1951, charcoal, 2002.24.1, The Nancy Lee and Perry Bass Fund

Swiss 17th Century, *Giovanni Grosso of the Swiss Guards Standing before a View of Rome* (after Francesco Villamena), watercolor over black ink, 2001.114.1, Gift of Arturo and Corinne Cuéllar

Thornton, Valerie, British, born 1931, *Blytheborough*, pencil, crayon and watercolor, 2002.98.405, Gift of Jacob Kainen

Thürmer, Joseph, German, 1798-1833, *Panorama toward Athens from the Garden of Aphrodite*, 1818, graphite, 2002.59.1, Gift of Thomas Le Claire

Tiepolo, Giovanni Domenico, Italian, 1727-1804, *Figures and Faces*, brush and brown wash, 2002.76.1, Ailsa Mellon Bruce Fund

Towne, Francis, British, 1739/1740-1816, *A Rocky Shore at Coombmartin, Devon*, 1783, pen and gray-brown ink and wash, 2001.135.1, Gift of Donald Stone

Vasiliev, Nicoles, American, 1921-1970, *Seated Woman*, 1925, graphite, 2002.98.200, Gift of Jacob Kainen

Vicentino, Andrea, Italian, c. 1539-1614, *The Crucifixion* (recto); *The Battle of Spoleto* (after Titian) (verso), red chalk, 2002.127.1.a, b, Ailsa Mellon Bruce Fund

Walkowitz, Abraham, American, 1880-1965, *Isadora Duncan*, c. 1925, 3 watercolors; *New York of the Future*, c. 1925, charcoal, 2002.98.203-205, 207, Gift of Jacob Kainen

Wang, Ming, American, born 1921, *Untitled*, 1968, colored felt-tip pen; *Untitled*, 1967, acrylic; *Untitled*, 1974, acrylic, 2002.98.211-213, Gift of Jacob Kainen

Weber, Max, American, 1881–1961, *Girl with Flowers*, c. 1910, gouache on cardboard, 2001.112.2, Gift of Elizabeth Meyer Lorentz
 Wittel, Gaspar van, Dutch, 1652/1653–1736, *Lago Maggiore* (recto); *Studies of Lago Maggiore and the Entrance to a Palazzo* (verso), c. 1700, brown ink over graphite, 2001.100.2.a–b, Bequest of Lore Heinemann in memory of her husband, Rudolf J. Heinemann
 Xceron, Jean, American, 1890–1967, *Untitled*, 1937, pen and ink and ink wash, 2002.98.215, Gift of Jacob Kainen

PRINTS & ILLUSTRATED BOOKS

Ackermann, Max, German, 1887–1975, *Capriccio*, 1953; *Music of the Spheres*, 1944; *A New Year*, 1960; *Nocturne*, 1958; *Spanish Afternoon*, 1961, color screenprints, 2002.98.344–348, Gift of Jacob Kainen

Aken, Jan van, Dutch, 1614–1661, *View of the River Rhine* (after Herman Saffleven), etching, 2002.98.1, Gift of Jacob Kainen

Alechinsky, Pierre, Belgian, born 1927, *Astres et Désastres*, 1969, color aquatint, 2002.98.2, Gift of Jacob Kainen

Alix, Pierre-Michel, French, 1762–1817, *Michel Lepelletier* (after Jean-François Gamerey), 1794, color etching and engraving, 2002.98.370, Gift of Jacob Kainen

Amen, Irving, American, born 1918, *Mother and Child*, 1950s, woodcut, 2002.98.250, Gift of Jacob Kainen

American 20th Century or British 20th Century or Walter Richard Sickert, *Group of Seated Figures*, etching, 2002.98.76, Gift of Jacob Kainen

Antes, Horst, German, born 1936, *Striding Man*; *Three Figures*, c. 1970, color lithographs [proofs], 2002.98.253–254, Gift of Jacob Kainen

Appian, Adolphe, French, 1818–1898, *Fisherman in a Boat*, 1887, etching with monotype, 2002.98.371, Gift of Jacob Kainen

Appleby, Anne, American, born 1954, *Kinnikinnick*, 1997, color aquatint; *Red/Green*, 1997, etching; *Sage*, 1997, color aquatint; *Sweet Pine*, 1997, color

aquatint; *Winter*, 1999, color aquatint with burnishing, from *Why Draw a Landscape?*, 2001.142.1–4, 2001.142.114.11, Gift of Kathan Brown

Bailey, William, American, born 1930, *Borghetto I*, 1996, color aquatint with hardground etching; *Borghetto II*, 1996, hardground etching in brown; *La Notte*, 1996, hardground etching with aquatint; *Montefalco*, 1998, hardground etching; *Montepulciano*, 1996, aquatint with hardground etching; *San Marco, SFW*, 1998, hardground etchings; *Umbria Verde*, 1997, color aquatint with hardground etching, 2001.142.5–12, Gift of Kathan Brown

Balcar, Jiri, Czech, 1929–1968, *Absurd Profile*, 1946, drypoint [proof]; *Bashful Girl*, 1967, etching and drypoint; *Call Girl*, 1965, etching and softground etching; *Crossword Puzzle Hard to Solve*, 1962, etching; *Girl with Magazine*, 1965, etching and softground etching; *Graphic Sheet I*, 1958, aquatint and etching; *Graphic Sheet II*, 1958, etching and drypoint; *He Sprang Up and Fell Down*, 1965, drypoint; *Letter*, 1966, etching and softground etching [proof]; *Labyrinth*, 1959/1960–1962, bound volume with 19 etchings; *My Big Week*, 1968, etching and softground etching; *My Nine Days in a Week*, 1966, drypoint; *Plate II (Deska)*, 1962, aquatint and drypoint; *Plate V (Deska)*, 1962, aquatint and drypoint; *Preludia II*, 1959, aquatint, etching, and softground etching; *Preludia IV*, 1959, aquatint and etching; *President*, 1965, aquatint with drypoint and etching; *Self-Portrait V*, 1955, etching and drypoint [proof]; *Saint Bartholomew's Church*, 1956, drypoint; *Saint Ludmila*, 1956, etching and drypoint; *Saint Ludmila*, 1958, lithograph; *Town III*, 1958, lithograph; *Waiting AWMZ*, 1966, color lithograph; *Wenceslas Square*, 1956, etching in brown; *World Record*, 1965, drypoint, 2002.50.1–3, 6–13, 15–21, 23–26, 38–40, Gift of the Anne and Jacques Baruch Collection; *Cameras*, 1968, softground etching and drypoint, 2002.50.4, Gift of the Anne and Jacques Baruch Collection in honor of Merle and Barry Gross; *Couple (Duo)*, 1968, etching and softground etching, 2002.50.5,

Gift of the Anne and Jacques Baruch Collection in honor of Carolyn and Ray Poplett; *My Little Jealousy*, 1966, color lithograph, 2002.50.14, Gift of the Anne and Jacques Baruch Collection in honor of Kevin McGirr; *Small Self-Portrait*, 1958, color lithograph, 2002.50.22, Gift of the Anne and Jacques Baruch Collection in honor of Rebecca Rossof

Ball, Lillian, American, born 1955, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.17, Gift of Werner H. and Sarah-Ann Kramarsky

Baron, Henri Charles Antoine, French, 1816–1885, *Italian Dancers*, lithograph, 2002.57.1, Gift of Frank Anderson Trapp

Barr, Burt, American, born 1944, *Double Feature*, 2000, photolithograph, 2002.111.1, Gift of Graphicstudio/University of South Florida

Baselitz, Georg, German, born 1938, and Robert Creeley, American, born 1926, *Signs*, 1999, portfolio with 10 intaglios, 2002.111.35.1–10, Gift of Graphicstudio/University of South Florida

Baskin, Leonard, American, 1922–2000, *The Great Tree*, c. 1962, etching and aquatint; *Old Man Seen from the Back*, 1952, woodcut, 2002.98.77, 218, Gift of Jacob Kainen

Batista, Abraao, Brazilian, born 1941, *A Brazilian in Florida*, portfolio with 8 woodblock prints, 2002.111.2, Gift of Graphicstudio/University of South Florida

Baumann, Fritz, Swiss, 1886–1943?, *Masks*, 1913, hand-colored woodcut, 2002.3.1, Ailsa Mellon Bruce Fund

Baumeister, Willi, German, 1889–1955, *Sumeric Legends*, 1947, lithograph; *Untitled (Portland T82-868)*, c. 1950, color lithograph; *Phantom I*, 1951, color lithograph, 2002.98.255–256, 349, Gift of Jacob Kainen
 Bearden, Romare, American, 1911–1988, *The Fiddler*, 1965, color screenprint on canvas mounted on masonite with wood stretcher, 2001.134.1, Gift of James Halpin in memory of Dorothy Rees Halpin

Bearden, Romare, American, 1911–1988, and Derek Walcott (author), West Indian, born 1930, *The Caribbean Poetry of Derek*

Walcott and the Art of Romare Bearden, 1983, bound volume with an extra lithograph by Bearden, 2002.115.1–2, Gift of Jane and Raphael Bernstein

Beaumont, Edouard de, French, 1821–1888, *Dis-Donc, grande soeur; Il a le cauchemar...; Madame demande son café; On demande une réponse par le courrier*, lithographs, 2002.57.2–5, Gift of Frank Anderson Trapp

Bechtle, Robert, American, born 1932, *Potero Houses—Pennsylvania Avenue*, 1989, color woodcut on silk mounted on buff paper; *House near Stinson Beach*, 1999, color soft-ground etching with spitbite aquatint, from *Why Draw a Landscape?*, 2001.142.13, 2001.142.114.5, Gift of Kathan Brown

Beckett, Isaak, British, 1653–1715 or 1719, *Adrian Beverland* (after Simon du Bois), c.1686; *The Right Honorable Elizabeth, Countess of Northumberland* (after Sir Peter Lely), c.1695, mezzotints, 2001.118.75–76, Paul Mellon Fund; *Sir Peter Lely* (after Sir Peter Lely), 1680s, mezzotint, 2002.8.4, Ailsa Mellon Bruce Fund

Beeh, René, German, 1886–1922, *Beggar*, c. 1920, lithograph, 2002.98.257, Gift of Jacob Kainen

Beham, Sebald, German, 1500–1550, *Christ on the Cross*, 1521, woodcut, 2002.98.3, Gift of Jacob Kainen

Bellangé, Hippolyte, French, 1800–1860, *Social Vignettes*, 1830, lithograph, 2002.57.6, Gift of Frank Anderson Trapp

Bellmer, Hans, German, 1902–1975, *Woman with Striped Limbs*, c. 1970, etching and aquatint, 2002.98.258, Gift of Jacob Kainen

Benglis, Lynda, American, born 1941, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.18, Gift of Werner H. and Sarah-Ann Kramarsky

Bernard, Emile, French, 1868–1941, *Susurrements, poésies par Hèbert-Milnard*, c. 1889, woodcut, 2001.136.1, Virginia and Ira Jackson Collection, Partial and Promised Gift

Besnard, Albert, French, 1849–1934, *Petites pêcheuses de Berck*, 1897, etching, 2002.98.4, Gift of Jacob Kainen

Bewick, Thomas, British, 1753–1828, *The Boasting Traveler*, 1818; *Guinea Hen*, c. 1800; *A Bird*, c. 1800; *Man Pissing*, c. 1815, wood engravings, 2002.98.78–81, Gift of Jacob Kainen

Birch, Willie, American, born 1942, *Prom Piece*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.19, Gift of Werner H. and Sarah-Ann Kramarsky

Bléry, Eugène, French, 1805–1887, *Études dessinées et gravées d'après nature*, 1840, complete set of 10 etchings with original cover, 2002.72.7–16, Mark J. Millard Architectural Collection

Bloch, Julius Thiengen, American, 1888–1966, *October Afternoon*, c. 1940, lithograph, 2002.98.82, Gift of Jacob Kainen

Blondel, Georges François, French, 1730–c. 1791, *A View of the Inside of the New Prison at Rome*, c. 1765, mezzotint, 2001.118.1, Paul Mellon Fund

Blondel, Jacques-François, French, 1705–1774, *View of a Prison*, c. 1765, mezzotint, 2001.118.2, Paul Mellon Fund

Bochner, Mel, American, born 1940, *If the Color Changes*, 2001, 3 color monoprints with embossing, 2002.18.1–3, Gift of Werner H. and Sarah-Ann Kramarsky

Bonasone, Giulio, Italian, c. 1498–c. 1580, *Saint Mark Writing His Gospels* (after Perino del Vaga), engraving, 2002.98.372, Gift of Jacob Kainen; *Clelia Crossing the Tiber* (after Polidoro da Caravaggio), c. 1545, engraving, 2002.2.1, Ailsa Mellon Bruce Fund

Bonington, Richard Parkes, British, 1802–1828, *Vue d'une rue des Faubourgs de Besançon*, 1827, lithograph, 2002.98.83, Gift of Jacob Kainen

Bonnard, Pierre, French, 1867–1947, *Les Boulevards*, 1900, color lithograph on china paper [proof]; *La Friction au gant de crin*, c. 1930, drypoint; *Les Boulevards*, 1900, color lithograph with original Japanese tissue cover sheet; *Poster for "Le Figaro"*, 1903, color lithograph reworked with charcoal and ink [proof]; *Poster for "Salon d'Automne"*, 1912, color lithograph; *Sainte Monique*, (Paris, 1930), bound volume with 321 lithographs, etchings, and wood engravings,

- 2001.136.3, 8, 25, 27, 80, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bonnard, Pierre, French, 1867–1947 and André Mellerio (author) French, 1862–1943, *La Lithographie originale en couleurs* (Paris, 1898), bound volume with color lithographic cover and frontispiece; *La Lithographie originale en couleurs* (Paris, 1898), bound volume with color lithographic cover and frontispiece (deluxe edition), 2001.136.63–64, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bonnard, Pierre, French, 1867–1947, and Octave Mirbeau (author), French, 1850–1917, *La 628-E8* (Paris, 1908), bound volume with cover and 29 marginal illustrations (deluxe edition), 2001.136.11, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bonnard, Pierre, French, 1867–1947, and Claude Terrasse (author), French, 1867–1923, *Petit solfège illustré* (Paris, 1893), bound volume with 32 color–lithographic relief prints (before the regular edition), 2001.136.46, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bonnard, Pierre, French, 1867–1947, and Various Artists, *Album—Pan, no. 2*, 1900, portfolio of 10 lithographs by Bonnard, Sir Frank Brangwyn, Eugène Delâtre, Eugène Delacroix, and others, each with original Japanese tissue cover sheet, 2001.136.12–21, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Bormann, Emma, Austrian, 1887–1974, *Chicago Outer Drive*, c. 1940; *New York Aquarium*, c. 1926; *New York City, Hall of Records, Woolworth Building*, c. 1928; *Shanghai Race Course*, c. 1940, woodcuts, 2002.98.259–262, Gift of Jacob Kainen
- Bosse, Abraham, French, 1602–1676, *A Sculptor in His Atelier*, 1642, etching, 2002.20.1, Ailsa Mellon Bruce Fund
- Bouhot, Frédéric, French, born 1798, *Le Grand Prix de vertu*, 1830s, lithograph, 2002.57.7, Gift of Frank Anderson Trapp
- Bouquet, Auguste, French, 1800–c. 1846, *La Pensée immuable; Scène révolutionnaire (Parody on the Last Supper)*, 1834, lithographs, 2002.57.38–39, Gift of Frank Anderson Trapp
- Boys, Thomas Shotter, British, 1803–1874, *Byloke, Ghent; L'Abbaye Saint Amand, Rouen; La Chapelle de l'Institut, Paris; Pavillon de Flore, Tuileries; Saint Séverin, Paris*, 1839, color lithographs, 2002.72.2–6, Mark J. Millard Architectural Collection
- Bracquemond, Félix, French, 1833–1914, *The Swallows*, c. 1884, etching on Japan paper, 2002.98.5, Gift of Jacob Kainen
- Brangwyn, Frank, Sir, British, 1867–1956, *Untitled*, 1900, lithograph with original Japanese tissue cover sheet, 2001.136.13, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Braquemond, Pierre, French, 1870–1926, *Vive le Tsar!*, 1893, etching, 2001.136.47, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Brauner, Victor, Romanian, 1903–1966, *The Statues*, c. 1960, color etching and aquatint, 2002.98.263, Gift of Jacob Kainen
- Bresdin, Rodolphe, French, 1822–1885, *The Haunted House*, 1871, lithograph, 2002.98.6, Gift of Jacob Kainen
- Brown, Brad, American, born 1964, *Untitled 1; Untitled 2*, 1999, color spitbite and sugarlift aquatints with hard and soft-ground etching and drypoint, 2001.142.14–15, Gift of Kathan Brown
- Brown, Christopher, American, born 1951, *Between the Eyes*, 1995, photogravure with softground etching and aquatint from *Gravure Group*, 2001.142.113.1, Gift of Kathan Brown
- Brown, George Loring, American, 1814–1889, *A View near Rome*, 1854, etching, 2002.98.361, Gift of Jacob Kainen
- Brown, Mather, American, 1761–1831, *Girl with a Pitcher*, c. 1805–1810, lithograph, 2001.109.1, Ailsa Mellon Bruce Fund
- Browne, Alexander, British, active late 17th century, *Lady Essex Finch* (after Sir Peter Lely), c. 1680, mezzotint; *Lady Essex Finch* (after Sir Peter Lely), mezzotint (counter-proof); *The Right Honorable Lady Elizabeth Butler, Countess of Chesterfield* (after Sir Peter Lely), c. 1680, 3 mezzotints in different states, 2001.118.3–7, Paul Mellon Fund
- Buchholz, Wolff, German, born 1935, *Untitled (R7209)*, c. 1975, color etching and aquatint, 2002.98.7, Gift of Jacob Kainen
- Buhot, Félix-Hilaire, French, 1847–1898, *Funeral Procession on the Boulevard de Clichy*, 1887, color etching, drypoint, aquatint, roulette, and softground, over heliogravure, hand-touched in watercolor and gold on turpentine-treated paper; *La Traversée*, 1879–1885, color etching, drypoint, roulette, and soft-ground etching; *L'Entrée de Landemer*, c. 1873, etching and drypoint on Japan paper; *L'Hiver de 1879 à Paris*, etching; *La Petite Marine—Souvenir de Medway*, 1879, etching, drypoint, aquatint, and roulette (counter-proof); *The Place des Martyrs and the Taverne du Baigne*, 1885, etching, drypoint, aquatint, and roulette on turpentine-treated paper; *La Place Pigalle, 1878*, 1878, etching, aquatint, drypoint, and roulette with burnishing; *Return of the Artists*, etching; *Winter Morning on the Quays*, etching; *Un Débarquement en Angleterre*, 1879, etching, drypoint, aquatint, roulette, and spirit ground on antique paper; *Squall at Trouville, 1874/1875*, etching, drypoint, and aquatint; *Winter Morning on the Quai de l'Hotel-Dieu*, 1876, etching and drypoint; *Westminster Bridge*, 1884, etching, drypoint, aquatint, softground etching, and roulette in brownish-black, 2002.98.219, 351, 409–419, Gift of Jacob Kainen
- Cage, John, American, 1912–1992, *Fire 9*, 1985, smoked monotype with branding, 2001.142.25, Gift of Kathan Brown; *Untitled*, 1972, 10 lithographs from *Mushroom Book*, 2001.145.1.a–10.a, Gift of the Collectors Committee
- Calder, Alexander, American, 1898–1976, *Le Crâne de la Nio*, c. 1960, color aquatint, 2002.98.220, Gift of Jacob Kainen
- Callot, Jacques, French, 1592–1635, *The Massacre of the Innocents, Second Plate*, 1622, etching on vellum [proof], 2002.4.1, Ailsa Mellon Bruce Fund
- Cameron, David Young, Scottish, 1865–1945, *The Scur of Eigg*, 1931, drypoint, 2002.98.84, Gift of Jacob Kainen
- Campendonk, Heinrich, German, 1889–1957, *Seated Harlequin*, 1922, woodcut, 2002.98.264, Gift of Jacob Kainen
- Canaletto, Italian, 1697–1768, *Landscape with a Woman at a Well; View of a Town with a Bishop's Tomb*, c. 1740, etchings, 2002.98.8–9, Gift of Jacob Kainen
- Carracci, Agostino, Italian, 1557–1602, *The Madonna Protecting Two Members of a Confraternity* (after Veronese), 1582, engraving, 2002.14.1, Ailsa Mellon Bruce Fund
- Carracci, Lodovico, Italian, 1555–1619, *The Madonna and Child with Angels*, 1595/1610, etching, engraving, and drypoint, 2002.44.1, Ailsa Mellon Bruce Fund
- Carrière, Eugène, French, 1849–1906, *Mme. Eugène Carrière*, 1893, lithograph, 2001.136.48, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Carrington, Leonora, British, born 1917, *The Memory Tower*, 1995, color intaglio, 2002.111.3, Gift of Graphicstudio/University of South Florida
- Casanova, Francesco, Italian, c. 1732/1733–1803, *Cavalry Battle*, c. 1774, etching, 2002.98.85, Gift of Jacob Kainen
- Castiglione, Giovanni Benedetto, Italian, 1609 or before 1664, *Shaded Head of a Man Wearing a Soft Hat and Scarf*, c. 1648, etching, 2001.109.2, Gift of Mr. and Mrs. Paul S. Morgan
- Castillo, Liset, Cuban, born 1974, *Rice*, 2000, photogravure, 2002.111.4, Gift of Graphicstudio/University of South Florida
- Chagoya, Enrique, American, born 1953, *Line Essence 1*, 1997, drypoint; *Line Essence 2*, 1997, drypoint; *Line Essence Color*, 1997, color spitbite aquatint with soft and hardground etching and drypoint, from *Live Model Group*; 2001.142.115.1–3, Gift of Kathan Brown
- Cham, Amédée Charles Henri, 1819–1879, *Apollon vendant sa lyre; Funeste accidente arrivé ... Absalon Leroux*, 1831; *Jupiter sommant Mr. Charles Dupin*, 1858, lithographs, 2002.57.8–10, Gift of Frank Anderson Trapp
- Childs, Bernard, American, 1910–1985, *La Pluie*, 1957, color engraving; *The Rainmaker*, 1995, color engraving, 2002.98.374–375, Gift of Jacob Kainen
- Chillida, Eduardo, Spanish, born 1924, *Zehatu II*, 1973, etching and aquatint, 2002.98.221, Gift of Jacob Kainen
- Chodowiecki, Daniel Nikolaus, German, 1726–1801, *Two Standing Ladies (Demoiselles Quantin)*, 1758, 2 etchings with drypoint, one printed in black and one printed in red, 2001.92.1–2, Ailsa Mellon Bruce Fund
- Chu, Anne, American, born 1959, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.20, Gift of Werner H. and Sarah-Ann Kramarksy
- Clemente, Francesco, Italian, born 1952, *Landscape #1; Landscape #2; Landscape #3; Music; Seascape; Still Life*, 1981, drypoints, 2001.142.26–31, Gift of Kathan Brown
- Colescott, Warrington, American, born 1921, *Dürer at 23, in Venice, in Love, His Bags Stolen*, 1977, color etching and aquatint, 2002.98.86, Gift of Jacob Kainen
- Conover, Robert, American, born 1920, *Landscape*, 1954, color woodcut, 2002.98.376, Gift of Jacob Kainen
- Cooper II, Richard, British, 1740–after 1814, *Roman Ruins*, c. 1779, etching and aquatint, 2002.98.87, Gift of Jacob Kainen
- Corinth, Lovis, German, 1858–1925, *Girl in a Corset*, 1895, lithograph with hand coloring; *The Embrace (The Kiss)*, 1921, drypoint; *Goetz von Berlichingen mit der eisener Hand*, 1930, etching; *Plate of Sketches, including one of Max Liebermann*, c. 1915, etching; *Self-Portrait Sketching*, 1920, lithograph; *Walchensee Landscape*, 1919, drypoint, 2002.98.11, 265–269, Gift of Jacob Kainen
- Cottet, Charles, French, 1863–1924, *A Burial in Brittany (Un Enterrement en Bretagne)*, 1897, color lithograph on China paper, 2001.136.50, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Cousins, Samuel, British, 1801–1887, *Midsummer Night's Dream* (after Sir Edwin Landseer), 1856, mezzotint, 2001.118.8, Paul Mellon Fund
- Coyne, Petah, American, born 1953, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.21, Gift of Werner H. and Sarah-Ann Kramarksy

- Cragg, Tony, British, born 1949, *Laboratory Still Life No. 4*, 1988, aquatint, spitbite and soapground aquatint; *Six Bottles (Large)*, 1988, color aquatint and spitbite etching, 2001.142.32–33, Gift of Kathan Brown
- Crawford, Ralston, American, 1906–1978, *L'Étoile de l'Occident*, 1955, color lithograph, 2002.98.378, Gift of Jacob Kainen
- Czóbel, Béla, Hungarian, 1883–1976, *Nude*, c. 1930, etching, 2002.98.270, Gift of Jacob Kainen
- Dalkey, Fredric, American, born 1943, *June Drawing Karen*, 1997, drypoint in red; *Study Session with Reject*, 1997, softground etching and drypoint; *Soft Ground Profile*, 1997, softground etching in red; *Karen Standing*, 1997, soapground aquatint, all from *Live Model Group*, 2001.142.115.4–7, Gift of Kathan Brown
- Dauillé, Jean, French, 1703–1763, *Claudius de Saint-Simon, Prince-Évêque de Metz* (after Hyacinthe Rigaud), 1744, engraving, 2002.105.1, Jacob Kainen Memorial Fund
- Daumier, Honoré, French, 1808–1879, *Celui-là, on peut le mettre en liberté!*, 1834; *Le Rajeunissement du Constitutionnel*, 1844; *Magot de la Chine*, 1834; *Repos de la France*, 1834, lithographs, 2002.98.12–15, Gift of Jacob Kainen
- Davis, Stuart, American, 1894–1964, *Hôtel de France*, 1929, lithograph, 2002.98.88, Gift of Jacob Kainen
- Dawe, Philip, British, c. 1750–c. 1785, *The Oyster Woman* (after Henry Robert Morland), 1769, mezzotint, 2002.65.1, Gaillard F. Ravenel and Frances P. Smyth–Ravenel Fund
- Decamps, Alexandre–Gabriel, French, 1803–1860, *Liberté*, 1831, lithograph, 2002.57.11, Gift of Frank Anderson Trapp
- Dehn, Adolf Arthur, American, 1895–1968, *Entrance to Park*, 1928; *Lower Manhattan*, 1931, lithographs, 2002.98.89–90, Gift of Jacob Kainen
- Dehner, Dorothy, American, 1901–1994, *The Barn in Balston*, 1952, color etching and aquatint, 2002.98.379, Gift of Jacob Kainen
- Delacroix, Eugène, French, 1798–1863, *Duel polémique*, 1821; *Le Déménagement*, c. 1821; *Les Écrivains... Longchamps*, 1822, lithographs, 2002.57.12–14, Gift of Frank Anderson Trapp; *Lion Devorant un Cheval*, lithograph, 2002.98.16, Gift of Jacob Kainen
- Delâtre, Eugène, French, 1864–1939, *Untitled*, 1900, lithograph with original Japanese tissue cover sheet, 2001.136.14, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Delhez, Victor, Belgian, 1901–1985, *Sed non Satiata*, c. 1945, wood engraving, 2002.98.91, Gift of Jacob Kainen
- Della Bella, Stefano, Italian, 1610–1664, *Child Carrying a Puppy*, etching, 2001.148.1, Gift of Pamela B. Ohrstrom
- Demarteau, Gilles, French, 1722–1776, *Young Woman with Her Head Covered* (after François Boucher), crayon–manner, 2002.90.1, Gift of Ivan E. and Winifred Phillips in memory of Neil Phillips
- Denes, Agnes, American, born 1938, *The Egg; The Pyramid*, 1998, color lithographs, 2002.110.1–2, Gift (Partial and Promised) of Joyce Pomeroy Schwartz; *When the Pyramid Awakens*, 1994, color lithograph, 2002.110.3, Gift of Joyce Pomeroy Schwartz
- Denis, Maurice, French, 1870–1943, *Nymphé couronnée de paquerettes*, 1901; *Poster for "La Dépeche de Toulouse"*, 1892, color lithographs, 2001.136.51–52, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Denis, Maurice, French, 1870–1943, and André Gide (author), French, 1867–1951, *Le Voyage d'Urien* (Paris, 1893), volume with 30 color lithographs and 1 woodcut in black on cover (separate announcement by *Librairie de l'art* indépendant inserted in volume), 2001.136.54, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Denis, Maurice, French, 1870–1943, and Paul Verlaine (author), French, 1844–1896, *Sagesse* (Paris, 1911), bound volume with 72 wood engravings and extra set of wood engravings hand-colored by Denis, 2001.136.53, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Dennis, Donna, American, born 1942, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.22, Gift of Werner H. and Sarah-Ann Kramarksy
- Derain, André, French, 1880–1954, *Head of a Young Woman*, 1927, lithograph, 2002.98.92, Gift of Jacob Kainen
- Desbois, Martial, French, 1630–1700, *The Dead Body of Christ*, c. 1690, mezzotint, 2002.75.1, Katharine Shepard Fund
- Descourtis, Charles Melchior, French, 1753–1820, *Falls of Schaffhausen* (after Friedrich Rosenberg), etching and engraving, 2002.14.2, Gift of Ivan E. and Winifred Phillips, in memory of Neil Phillips
- Deshaies, Arthur, American, born 1920, *A Cycle of a Small Sea Fowl*, 1961, engraving, 2002.98.380, Gift of Jacob Kainen
- Dexel, Walter, German, 1890–1973, *Steile Strasse—Der Strahl*, 1918, woodcut, 2002.98.271, Gift of Jacob Kainen
- Dickinson, William, British, 1746–1823, *The Constable of the Night* (after Egbert van Heemskerck), 1783, mezzotint, 2002.8.1, Ailsa Mellon Bruce Fund
- Dickinson, William, British, 1746–1823, *Mrs. Pelham* (after Sir Joshua Reynolds), 1775, color mezzotint, 2001.96.1, Paul Mellon Fund
- Dietrich, Christian Wilhelm Ernst, German, 1712–1774, *Painting*, 1740, etching, 2002.39.1, Ailsa Mellon Bruce Fund
- Dill, Lesley, American, born 1950, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.23, Gift of Werner H. and Sarah-Ann Kramarksy; *Black Flower Hand*, 1997, patinated copper plate with screenprint; *Gold Word Figure*, 1998, photogravure with attached thread; *No Matter What You Say*, 1997, patinated copper plate with screenprint; *A Phrase Like a Lariat*, 1997, patinated copper, silk cloth, thread, clay coated Gampi paper, screenprint, and museum board; *Twist of the Funnel*, 1998, lithograph, encaustic, screenprint with appliqué, wire, thread, and gold leaf on shellacked paper; *Woman with Word Crown*, 1997, patinated copper plate with screenprint and thread; *Word Crown*, 1997, patinated copper, silk cloth, thread, and rag paper on museum board, 2002.111.5–11, Gift of Graphicstudio/University of South Florida
- Dillis, Johann Georg von, German, 1759–1841; *Der kleine Isarsteg*, 1806, etching [proof], 2002.32.1, Ailsa Mellon Bruce Fund
- Dix, Otto, German, 1891–1969, *Apotheosa*, 1919, woodcut; *Dance of Death Anno 18*, 1924, etching, aquatint, drypoint, and burnishing, 2002.98.272–273, Gift of Jacob Kainen
- Dixon, John, British, c. 1740–1811, *A Tigress* (after George Stubbs), mezzotint, 1772, 2001.96.2, Paul Mellon Fund; *Incantation* (after John Hamilton Mortimer), 1773, mezzotint, 2002.65.2, Gaillard F. Ravenel and Frances P. Smyth–Ravenel Fund
- Donovan, Bobby, American, born 1954, *Jacob Kainen*, 1997; *4th of July, D.C.*, 1986, color woodcuts, 2002.98.17, 381, Gift of Jacob Kainen
- Doré, Gustave, French, 1832–1883, *Street Scene*, 1854?, lithograph [proof], 2002.57.15, Gift of Frank Anderson Trapp
- Doré, Gustave, French, 1832–1883, and Pierre Dupont (author), French, 1821–1870, *La Légende du Juif Errant* (Paris, 1856), bound volume with 13 wood engravings, 2002.33.1, William B. O'Neal Fund
- Dougherty, Paul, American, 1877–1947, *Rocky Shore*, c. 1920, monotype and water-color, 2002.98.94, Gift of Jacob Kainen
- Dreier, Katherine S., American, 1877–1952, *Vol. I, No. 14*, 1937, color pochoir and lithograph, 2002.98.95, Gift of Jacob Kainen
- Drewes, Werner, American, 1899–1985, *Farm in the Woods*, 1933, woodcut; *Chicago—Grain Elevator, IV Connecting Bridges*, 1926, drypoint on Japan paper; *Inner Tropical Seas*, 1944, color woodcut; *New York*, color woodcut; *Hilltop Sunset, Horizontal Force*, 1967, color woodcut, 2002.98.96–99, 222, Gift of Jacob Kainen
- Drtikol, Frantisek, Czech, 1883–1961, *Nude Reclining beneath Flowers*, c. 1923, aquatint; *Reclining Nude*, 1923, mezzotint; *Symbolic Crucifixion*, 1922, lithograph, 2002.50.50, 56, 58, Gift of the Anne and Jacques Baruch Collection
- Dupont, Gainsborough, British, 1754–1797, *Colonel Saint Leger* (after Thomas Gainsborough), 1783, mezzotint, 2001.96.3, Paul Mellon Fund
- Dürer, Albrecht, German, 1471–1528, Hans von Kulmbach, German, c. 1485–1522, and Hroswitha (author), German, c. 930–1102, *Opera...nuper a Conrado Certe inuenta* (Nuremberg, 1501), bound volume with 8 woodcuts, 2002.79.1, Millennium Funds, Gift of Lois and Robert Erburu
- Dürer, Albrecht, German, 1471–1528, and Plutarch (author), c. 45–125, *De his qui tande a numine corripuntur libellus* (Nuremberg, 1513), bound volume with woodcut illustration, 2002.60.1, Anonymous Gift
- Dutch 18th Century, *Abraham Bloemaert* (after Paulus Moreelse), c. 1740, engraving with woodcut, 2002.8.2, Ailsa Mellon Bruce Fund
- Dyck, Anthony van, Sir, Flemish, 1599–1641, *Jan de Wael*, c. 1630, etching and engraving, 2002.98.18, Gift of Jacob Kainen
- Earlom, Richard, British, 1743–1822, *Agrippina Landing at Brindisi with the Ashes of Germanicus* (after Benjamin West), 1776; *The Royal Academy of Arts* (after Johann Zoffany), 1773; *The Blacksmith's Shop* (after Joseph Wright), 1771, mezzotints, 2001.96.4–6, Paul Mellon Fund
- Eaton, Charles Warren, American, 1857–1937, *Landscape*, c. 1910, monotype, 2002.98.100, Gift of Jacob Kainen
- Ebell, Paul Heinrich, German, born 1908, *Winter Moon*, c. 1940, linocut, 2002.98.274, Gift of Jacob Kainen
- Edwards, Mel, American, born 1937, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.24, Gift of Werner H. and Sarah-Ann Kramarksy
- Erhardt, Hans, German, b. 1935, *Weiblicher Torso mit grüner Kappe*, 1968; *Lumi's Torso*, c. 1972, color lithographs, 2002.98.19, 275, Gift of Jacob Kainen
- Ernst, Max, German, 1891–1976, *Three Sharks in Search of a Victim*, 1967, color etching and aquatint with hand coloring, 2002.98.276, Gift of Jacob Kainen

- Evergood, Philip, American, 1901–1973, *City Lights II*, 1940–1941, lithograph; *Portrait of a Miner*, 1938, etching; *Me and My Dog, Feather*, 1961, lithograph, 2002.98.101–102, 223, Gift of Jacob Kainen
- Faber II, John, Dutch, c. 1684–1756, *Mrs. Margaret Woffington in the Character of Mrs. Ford in "The Merry Wives of Windsor"* (after Edward Haytley), 1751; *Philip Mercier Esqr. Library Keeper and Principal Painter to his Royal Highness the Prince of Wales* (after Philip Mercier), c. 1735, mezzotints, 2001.118.77–78, Paul Mellon Fund
- Fabili, Mary, American, born 1914, and William Everson (author) American, 1912–1994, *A Privacy of Speech*, 1949, bound volume with 3 woodcut illustrations, 2002.98.224, Gift of Jacob Kainen
- Faithorne, William, British, 1616–1691, *Thomas Flatman*, c. 1690, mezzotint, 2001.118.9, Paul Mellon Fund
- Farrer, Henry, American, 1843–1903, *New York Harbor*, 1884, etching on Japan paper, 2002.98.362, Gift of Jacob Kainen
- Fasnacht, Heide, American, born 1951, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.25, Gift of Werner H. and Sarah-Ann Kramarksy
- Feininger, Lyonel, American, 1871–1956, *The Gate*, 1912, etching and drypoint, 2002.108.1, Gift of Joan A. Lees
- Felixmüller, Conrad, German, 1897–1977, *Auf die Veranda*, drypoint, 2002.98.277, Gift of Jacob Kainen
- Felter, June, American, active c. 1997, *One Triangle*, 1997, color aquatint with softground etching; *Two Triangles*, 1997, color aquatint with softground etching and spitbite aquatint; *Model*, 1997, softground etching, all from *Live Model Group*; 2001.142.115.8–10, Gift of Kathan Brown
- Feure, Georges de, French, 1868–1943, *La source du mal*, 1894, color lithograph, 2001.136.55, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Fine, Ruth, American, born 1941, *Summer Day, Winter Night*, 1994, book of color linocuts; *Black Ice*, 1999, photo aquatint, 2002.98.20, 382, Gift of Jacob Kainen
- Flavin, Dan, American, 1933–1996, *...In March, In Oakland*, 1978, set of 9 drypoints with colophon page; *A Young Woman in a Raincoat*, 1978, drypoint, 2001.142.34.1–9, 35, Gift of Kathan Brown
- Forest, Eugène-Hippolyte, French, 1808–unknown, *L'Angleterre, la Russie, l'Autriche ...leur parfaite alliance*, 1834, lithograph, 2002.57.16, Gift of Frank Anderson Trapp
- Forest, Eugène-Hippolyte, French, 1808–unknown, and Jean-Ignace-Isidore Grandville, French, 1803–1847, *Pauvre France!*, lithograph, 2002.57.17, Gift of Frank Anderson Trapp
- Fossati, Davide, Swiss, 1708–c. 1780, *Francisco Comiti Algarotto...XXIV Tabulas Olim a Marco Ricci...Expressas* (Venice, 1743), bound volume with 25 etchings, 2002.112.1, Gift of Ugo and Chiara Pierucci
- Frank, Mary, American, born 1933, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.26, Gift of Werner H. and Sarah-Ann Kramarksy
- Freilicher, Jane, American, born 1924, *Late Afternoon, Southampton*, 1999, color spitbite aquatint with hardground etching and drypoint from *Why Draw a Landscape?*, 2001.142.114.2, Gift of Kathan Brown
- French 19th Century, *Adoration des Mages*, 1831; *...alors, il s'approche d'elle (Parody of van Dyck's Betrayal of Christ)*, 1832; *Constitutionnel*, 1830/1835, lithographs, 2002.57.18–20, Gift of Frank Anderson Trapp
- Fried, Nancy, American, born 1945, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.27, Gift of Werner H. and Sarah-Ann Kramarksy
- Friedman, Arnold, American, 1874–1946, *Seated Nude*, lithograph, 2002.98.103, Gift of Jacob Kainen
- Funakoshi, Katsura, Japanese, born 1951, *At a Grand Hall in the Forest*, 1998, aquatint with drypoint; *Before the Moon Rises*, 1998, color aquatint with spitbite aquatint, and drypoint with collage; *A Hat of Words*, 1998, color aquatint with spitbite aquatint, softground etching and drypoint; *Smell of Snow*, 1998, color spitbite aquatint, aquatint, and soapground aquatint and drypoint, 2001.142.36–39, Gift of Kathan Brown
- Gafgen, Wolfgang, German, b. 1936, *Fin*, color aquatint, mezzotint and drypoint; *Fragment*, color mezzotint; *Matin*, c. 1970, color etching, aquatint, drypoint, and roulette; *La Cuillère*, c. 1976, color etching, aquatint, and roulette; *Untitled (Shallow Box)*, before 1975, drypoint and mezzotint; *Crochetage*, c. 1976, mezzotint, 2002.98.21–23, 278–279, 350, Gift of Jacob Kainen
- Gåg, Wanda, American, 1893–1946, *Pipe and Flowers*, 1926, lithograph; *Airtight Stove*, 1927/1933, wood engraving, 2002.98.104, 225, Gift of Jacob Kainen
- Gandolfi, Gaetano, Italian, 1734–1802, *The Infant Bacchus Astride a Wine Barrel*, etching, 2002.8.3, Ailsa Mellon Bruce Fund
- Gangolf, Paul, German, 1879–c. 1945, *Koksende Hure*, 1925, lithograph, 2002.98.280, Gift of Jacob Kainen
- Gauguin, Paul, French, 1848–1903, *Baigneuses brétonnes*, 1889, zincograph on yellow paper, *Baigneuses brétonnes*, 1889, lithograph on Japan paper, 2001.136.56–57, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Gautier Dagoty, Jean-Jacques-Fabien, French, 1740–1786, *Anatomie de la tête en tableaux imprimés...* (Paris, 1748) and *Anatomie générale des viscères...* (Paris, 1754), 2 illustrated books bound together, with 10 color mezzotints, 2002.40.1, Rosenwald Print Purchase Fund and Ailsa Mellon Bruce Fund
- Gavarni, Paul, French, 1804–1866, *C'était un beau cavalier...*; *Mascarade*, c. 1831; *Quand on pense...*, 1839; *Voyons! Mme Majesté...*, 1853, lithographs, 2002.57.21–24, Gift of Frank Anderson Trapp
- Geiger, Willi, German, born 1878, *Untitled (A Duel)*, 1903, etching, 2002.98.281, Gift of Jacob Kainen
- Gericault, Théodore, French, 1791–1824, *Cheval de charrette sorti des Limons*, 1823, lithograph, 2002.98.24, Gift of Jacob Kainen
- German, 1450–1475, *Sanctus Bernhardus*, 1450–1475, engraving, 2002.25.1, Pepita Millmore Memorial Fund
- Gerritz, Frank, German, born 1964, *Standflache I–IV*, 1988, 4-part ink print, 2001.143.5.a–d, Gift of Werner H. and Sarah-Ann Kramarksy
- Gheyn II, Jacques de, Dutch, 1565–1629, *The Annunciation* (after Abraham Bloemaert), 1599, engraving, 2002.2.2, Ailsa Mellon Bruce Fund
- Ghisi, Giorgio, Italian, 1520–1582, *Simon Deceiving the Trojans* (after Giovanni Battista Scultori), c. 1545, engraving, 2002.2.3, Ailsa Mellon Bruce Fund
- Gischia, Léon, French, born 1903, *Le Halterophile*, 1955, color stencil, 2002.98.251, Gift of Jacob Kainen
- Glauber, Johannes, Dutch, 1646–c. 1726, *Mountain Landscape with Two Men Resting*, color etching, 2001.109.3, Ailsa Mellon Bruce Fund
- Gole, Jacob, Dutch, 1660–1737, *Adriaen van Ostade* (after Adriaen van Ostade), c. 1700, color mezzotint, 2002.39.2, Ailsa Mellon Bruce Fund
- Goncharova, Natalija Sergeevna, Russian, 1881–1962, *A Woman*, 1921, color lithograph, 2002.98.282, Gift of Jacob Kainen
- Gornik, April, American, born 1953, *Moonlit Sea; Tropical Drift*, 1998, color direct gravures with spitbite aquatint; *Stepped Waterfall*, 1998, color direct gravure with spitbite aquatint, from *Why Draw a Landscape?*, 2001.142.40–41, 2001.142.114.9, Gift of Kathan Brown
- Gothein, Werner, German, 1890–1968, *Rosi Fischer*, 1919, woodcut on Japan paper, 2002.98.283, Gift of Jacob Kainen
- Grambs, Blanch, American, b. 1916, *Back Streets*, 1937, aquatint; *Cold*, 1936, drypoint; *Mill*, 1936/1939, aquatint; *Milltown*, 1937, aquatint and etching; *Miners*, 1937, etching, aquatint and roulette; *Slush Banks*, aquatint and etching, 2002.98.25, 106–110, Gift of Jacob Kainen
- Grandville, Jean-Ignace-Isidore, French, 1803–1847, *Gare des Quilles*, 1830s, lithograph, 2002.57.25, Gift of Frank Anderson Trapp
- Grandville, Jean-Ignace-Isidore, French, 1803–1847, and Eugène-Hippolyte Forest, French, b. 1808, *Artillerie du Diable*, 1834, lithograph, 2002.57.26, Gift of Frank Anderson Trapp
- Green, Valentine, British, 1739–1813, *Benjamin West, Esqr R.A. and His Son R I West* (after Benjamin West), 1773; *Minavan Opening the Tomb of His Ancestors* (after Joseph Wright), 1772; *Valentine Green* (after Lemuel Francis Abbott), 1788; *Clytie* (after Maria Cosway), 1785, mezzotints, 2001.118.7–8, 10–11, Paul Mellon Fund
- Griggs, F.L., British, 1876–1938, *Linn Bridge*, 1922; *Lone-End*, 1930; *Palace Court*, 1933; *Syde*, 1935; *Ragdale Hall*, 1931/1935, etchings, 2002.98.111–114, 284, Gift of Jacob Kainen
- Gross, Anthony, British, 1905–1984, *Heath with Junipers*, 1952, etching; *Landscape with Junipers*, 1957, etching; *Plateau*, 1956, etching; *Stubble Fields*, 1975, engraving [proof]; *Fish Pond*, 1931, etching, 2002.98.115–118, 227, Gift of Jacob Kainen
- Grossman, Nancy, American, born 1940, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143, 28, Gift of Werner H. and Sarah-Ann Kramarksy
- Grossman, Rudolf, German, 1882–1941, *Man Seated*, c. 1925, drypoint; *Street Scene*, c. 1920, lithograph, 2002.98.285–286, Gift of Jacob Kainen
- Guérard, Henri-Charles, French, 1846–1897, *Moonlight in the Harbor at Dieppe*, c. 1885, color etching and aquatint, 2002.106.1, Thomas F. Hancock Memorial Fund
- Haass, Terry, American, born 1923, *Untitled*, c. 1960, color intaglio, 2002.98.363, Gift of Jacob Kainen
- Haden, Francis Seymour, British, 1818–1910, *Sunset in Ireland*, 1863, etching and drypoint on vellum, 2001.120.1, Ailsa Mellon Bruce Fund; *Little Calais Pier*, 1865, etching and drypoint; *Thomas Haden of Derby*, 1864, etching and drypoint; *The Three Cows*, 1877, drypoint, 2002.98.120–121, 228, Gift of Jacob Kainen
- Haid, Johann Gottfried, German, 1710–1776, *Mr. Foote in the Character of Major Sturgeon*, in *"The Mayor of Garnat"* (after Johann Zoffany), 1765, mezzotint, 2001.118.12, Paul Mellon Fund

- Hassam, Child, American, 1859–1935, *Girl in Modern Gown*, 1922, etching, 2002.98.122, Gift of Jacob Kainen
- Hayter, Stanley William, British, 1901–1988, *Atelier 17*, 1964, color lithograph; *Falling Figure*, 1947, color engraving, softground etching, gouge, screen print; *Le Couple*, 1952, color engraving, softground etching, and gouge; *Plexus*, 1978, color etching and softground etching; *Feu sous l'eau*, 1955, engraving, softground etching, scorper, and screenprint; *Wake*, 1968, softground etching and scorper; *Bouleau*, 1976, color etching and softground etching, 2002.98.26–27, 29–30, 124–125, 229, Gift of Jacob Kainen
- Hayter, Stanley William, British, 1901–1988, and Brian Coffey (author), Irish, 1905–1993, *Death of Hektor*, bound volume with 9 engravings, 2002.98.33, Gift of Jacob Kainen
- Heckel, Erich, German, 1883–1970, *Brothers Karamazov*, 1919; *Frauenbildnis*, 1922, lithographs, 2002.98.287–288, Gift of Jacob Kainen
- Heilmann, Mary, American, born 1940, *Graffiti*, 1998, soapground aquatint in black with color spitbite aquatint; *Melody*, 1998, color aquatint; *Ocean*, 1998, color spitbite aquatint; *21st Century Fox*, 1998, soapground aquatint with color spitbite aquatint, 2001.142.42–45, Gift of Kathan Brown
- Helbig, Walter, German, 1878–1968, *Badende*, 1914, woodcut, 2002.98.289, Gift of Jacob Kainen
- Heller, Helen West, American, 1870–1955, *Cotton Pickers; Reforestation; Corn Husking*, 1935, triptych of 3 wood engravings, 2002.98.126–128, Gift of Jacob Kainen
- Herkomer, Hubert von, German, 1849–1914, *Study of an Arab Head*, 1895, herkomertype, 2002.98.129, Gift of Jacob Kainen
- Hervier, Adolphe, French, 1818–1879, *Village sur le bord d'une rivière*, 1875, etching with roulette, 2002.98.387, Gift of Jacob Kainen
- Higgins, Eugene, American, 1874–1958, *Washing Child*, c. 1920, etching, 2002.98.34, Gift of Jacob Kainen
- Highstein, Jene, American, born 1942, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143, 29, Gift of Werner H. and Sarah-Ann Kramarsky
- Hillsmith, Fannie, American, born 1911, *Abstraction of Stripes*, 1946, etching, aquatint, and softground; *The Table*, 1946, etching, softground, aquatint, and engraving, 2002.98.388, 390, Gift of Jacob Kainen
- Holland, Tom, American, born 1936, *Tali*, 1984, color aquatint, softground etching, and drypoint, 2001.142.46, Gift of Kathan Brown
- Homer, Winslow, American, 1836–1910, and James Russell Lowell (author), American, 1819–1891, *The Courtin'*, 1874, illustrated volume with 7 heliotypes, 2002.98.35, Gift of Jacob Kainen
- Houston, Richard, Irish, 1721–1775, *The Burgomaster* (after Rembrandt van Rijn), c. 1760, mezzotint, 2001.118.13, Paul Mellon Fund
- Hunt, Bryan, American, born 1947, *Small Cairn*, 1999, color sugarlift and soapground aquatint with softground etching and drypoint, from *Why Draw a Landscape?*, 2001.142.114.8, Gift of Kathan Brown
- Iglicki, Suzy, Austrian, *Espacio—Vision*, 1976, screenprint, 2002.98.290, Gift of Jacob Kainen
- Isabey, Eugène, French, 1803–1886, *Environs de Dieppe*, 1832; *Radoub d'une barque ... la Marée Basse*, 1833, lithographs, 2002.98.36–37, Gift of Jacob Kainen
- Iturbide, Graciela, Mexican, born 1942, *Centinela*, 1999, photogravure, 2002.111.12, Gift of Graphicstudio/University of South Florida
- Jackson, John Baptist, British, 1701–c. 1780, *Dancing Nymph with Bow and Arrows*, 1752–1754; *The Lion*, 1754; *The Miracle of Saint Mark* (after Jacopo Tintoretto), c. 1740; *The Death of Saint Peter Martyr* (after Titian), c. 1738; *Presentation of the Virgin in the Temple*, 1742, chiaroscuro woodcuts, 2002.98.130–133, 230, Gift of Jacob Kainen
- Jackson, John Baptist, British, 1701–c. 1780, and Suetonius (author), Roman, 69–c. 140, *Le Vite de Dodici Cesari di Cajo Suetonio Tranquillo*, 1738, bound volume with 12 woodcuts and 2 woodcut printer's devices, 2002.98.38, Gift of Jacob Kainen
- Jaeckel, Willy, German, 1888–1944, *Landscape*, roulette and drypoint, 2002.98.291, Gift of Jacob Kainen
- Jager, Bernhard, German, b. 1935, *Vorhang Auf*, 1973, color lithograph, 2002.98.39, Gift of Jacob Kainen
- Jamnitzer, Christoph, German, 1563–1618, *Three Putti with a Dead Bull*, 1610, etching, 2002.28.1, Ailsa Mellon Bruce Fund
- Janinet, Jean-François, French, 1752–1814, *The Combat of the Horatii and the Curiatii* (after Jean-Jacques-François Le Barbier I), 1783, color etching and engraving [retouched proof], 2002.63.1, Gift of Ivan E. and Winifred Phillips
- Jegher, Christoffel, Flemish, 1596–1652/1653, *Silenus Accompanied by a Satyr and a Faun* (after Sir Peter Paul Rubens), 1635, woodcut, 2001.103.1, Gift of C.G. Boerner, Inc.
- John, Augustus, Welsh, 1878–1961, *The Flowered Toque*, etching, 1919, 2002.98.134, Gift of Jacob Kainen
- Johns, Jasper, American, born 1930, *Hand*, 1963, lithograph, 2002.54.1, Gift of Tom Levine
- Jones, John, British, c. 1747–1797, *William Pitt* (after George Romney), 1789; *Richard Tattersall* (after Thomas Beach), 1787, mezzotints, 2001.118.14–15, Paul Mellon Fund
- Jossot, Henri-Gustave, French, 1866–1951, *La Vague*, 1894, color lithograph, 2001.136.58, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Kainen, Jacob, American, 1909–2001, *Comfort Ye My People*, 1942, woodcut, 2001.137.1, Gift of Jacob Kainen
- Kandinsky, Wassily, Russian, 1866–1944, *Xylographies*, 1909, portfolio with 5 woodcuts in white on black, in publisher's wrappers, 2001.113.1.1–6, William B. O'Neal Fund
- Kaus, Max, German, 1891–1977, *Head of a Girl*, 1920, woodcut, 2002.98.292, Gift of Jacob Kainen
- Keating, George, British, 1762–1842, *Nurse and Children in the Fields* (after George Morland), 1791, mezzotint, 2001.118.16, Paul Mellon Fund
- Kingsley, Elbridge, American, 1842–1918, *A Rock in the Sea*, c. 1890, wood engraving, 2002.98.135, Gift of Jacob Kainen
- Kirchner, Ernst Ludwig, German, 1880–1938, *Dodo Arranging Her Hair*, 1909, woodcut, 2002.69.1, Millennium Funds; *Dr. Hans Bütow*, 1925, drypoint; *Girl Dreaming*, 1918, woodcut, 2002.98.293, 2002.109.1, Gift of Jacob Kainen
- Kirili, Alain, French, born 1946, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143, 30, Gift of Werner H. and Sarah-Ann Kramarsky
- Kirkall, Elisha, British, c. 1682–1742, *The Boasting Traveler*, metalcut, 2002.98.136, Gift of Jacob Kainen; *Shipping Scenes*, set of 17 color mezzotints; *The Holy Family* (after Raphael), 1724, color etching and mezzotint with woodcut, 2001.118.17–18, Paul Mellon Fund
- Kleinschmidt, Paul, German, 1883–1949, *Fortune Teller*, 1922; *Self-Portrait*, 1922; *Mountain Rapids*, 1924, drypoints, 2002.98.294–296, Gift of Jacob Kainen
- Klemm, Walther, German, 1883–1957, *Untitled (Fantastic Subject)*, 1930s, lithograph, 2002.98.297, Gift of Jacob Kainen
- Klinger, Max, German, 1857–1920, *Radierte Skizzen, Opus I*, 1879, 8 etchings and aquatints; *Intermezzi, Opus IV*, 1881, 12 etchings and aquatints; *Ein Leben, Opus VIII*, 1884, 15 etchings, aquatints, and engravings; *Eine Liebe, Opus X*, 1887, 10 etchings, aquatints, and engravings; *Vom Tode, Erster Teil, Opus XI*, 1889, 10 etchings and aquatints; *Brahms—Phantasie, Opus XII*, 1894, 27 etchings, aquatints, engravings, and lithographs; *Vom Tode, Zweiter Teil, Opus XIII*, 1898, 12 etchings, aquatints, and engravings; *Zelt, Erster Teil, Opus XIV*, 1915, 23 etchings and aquatints; *Zelt, Zweiter Teil, Opus XIV*, 1915, 23 etchings and aquatints, Gift of the Epstein Family Collection 2001.132.1–140
- Knight, Gwendolyn, American, born 1913, *New Orleans*, 2002, color screenprint, 2002.55.1, Gift of the Artist and the Francine Seders Gallery
- Knight, Laura Johnson, Dame, British, 1877–1970, *Dressing Room No. 2*, 1923, etching and aquatint, 2002.98.137, Gift of Jacob Kainen
- Koehler, Sylvester Rosa (author), American, 1837–1900, and Various Artists, *Etching: An Outline of Its Technical Processes and Its History*, 1885, bound volume with 24 etchings, 2002.98.40, Gift of Jacob Kainen
- Kokoschka, Oskar, Austrian, 1886–1980, *Job and the Rubber Man*, 1916/1917, lithograph, 2002.98.298, Gift of Jacob Kainen
- Kollwitz, Käthe, German, 1867–1945, *The People*, 1922/1923, woodcut, 2002.98.352, Gift of Jacob Kainen
- Kooning, Willem de, American, 1904–1997, *Clamdigger*, 1964, lithograph, 2002.98.231, Gift of Jacob Kainen
- Kretschmar, Bernhard, German, 1889–1972, *Mittagzeit*, 1921, etching with tonal wiping; *Seminaristen*, 1921, etching and aquatint; *My Landlord*, 1924, etching and drypoint, 2002.98.299–300, 353, Gift of Jacob Kainen
- Kubicek, Jan, Czech, born 1927, *Action with Square*, 1985–1986, 3 screenprints; *Additive System of Horizontals and Verticals in a Square*, 1970, 4 screenprints; *Progressive System of Horizontals in a Square*, 1970, 8 screenprints; *Square with Principle "Z,"* 1968–1969, 4 screenprints; *System of Horizontals and Verticals in the Square*, 1969–1970, 6 screenprints, 2002.50.64–65, 70–72, Gift of the Anne and Jacques Baruch Collection
- Kuhn, Walt, American, 1877–1949, *Ivoire*, c. 1925, lithograph, 2002.98.138, Gift of Jacob Kainen
- Kuniyoshi, Yasuo, American, 1893–1953, *Café No. 2*, 1936; *South Berwick, Maine*, 1934, lithographs, 2002.98.139, 364, Gift of Jacob Kainen
- La Hyre, Laurent de, French, 1606–1656, *Holy Family with Putti*, 1640; *Holy Family with Angels and the Cross, Crushing a Serpent*, 1639, etchings, 2002.17.1, 2002.93.1, Ailsa Mellon Bruce Fund; *The Holy Family*, c. 1642; *A Man Gazing across a Still Pond*, 1640; *Wooded Landscape with a River*, 1640, etchings, 2002.98.41–42, 392, Gift of Jacob Kainen

- Lamourette, French, active mid 19th century, *Cleric*, lithograph, 2002.57.27, Gift of Frank Anderson Trapp
- Landon, Edward, American, 1911–1984, *Marching On*, 1968; *Time Silhouette*, 1969; screenprints, 2002.98.393–394, Gift of Jacob Kainen
- Lapinski, Tadeusz, American, born 1928, *Birth of the Moon*, 1971; *Flourish*, 1973; *Genesis*, 1971, color lithographs, 2002.98.232, 395–396, Gift of Jacob Kainen
- Lasry, David, American, born 1958, *Untitled*, 1991, 2-part color intaglio monoprint; 2001.143.7.a–b, Gift of Werner H. and Sarah-Ann Kramarsky
- Laurens, Henri, French, 1885–1954, *Valencia*, etching, 2002.98.43, Gift of Jacob Kainen
- Laurie, Robert, British, 1755–1836, *The Full of the Honey-Moon; The Wane of the Honey-Moon* (after Francis Wheatley), 1789, mezzotints, 2001.118.19–20, Paul Mellon Fund
- Lavallée-Poussin, Étienne de, French, 1735–1802, Louis de Subleyras (author), French, 1743–1815, and Various Artists, *Nella venuta in Roma di Madama Le Comte e dei Signori Watelet e Copette* (Rome, 1764), bound volume with 27 etchings by Lavallée-Poussin, Franz Edmund Weirötter, Hubert Robert, Marguerite Le Comte, Radel, and Louis de Subleyras, 2001.110.1, William B. O'Neal Fund
- Le Barbier, Jean Jacques François I, French, 1738–1836, and Salomon Gessner (author), Swiss, 1730–1788, *Oeuvres* (Paris, 1786–1793), 3 volumes with 78 etchings, 2002.74.1, Katharine Shepard Fund
- Le Lorrain, Louis Joseph, French, 1715–1759, *Architectural Fantasy with an Obelisk and Arcade* 1750, etching, 2001.104.1, Gift of Christopher Mendez
- LeBas, Jacques Philippe, French, 1707–1783, *View of the Ancient Port of Phaleron, Athens; The Dromos, Athens* (after Julien David Le Roy), 1758, etchings [proofs], 2002.75.2–3, Katharine Shepard Fund
- Leheutre, Gustave, French, 1861–1932, *La Maison rouge en Pontrieux*, etching, 2002.98.44, Gift of Jacob Kainen
- Lehmbruck, Wilhelm, German, 1881–1919, *Büsser*, 1912, drypoint, 2002.98.304, Gift of Jacob Kainen
- Lepère, Auguste, French, 1849–1918, *Les Vagues déferlent*, 1901, color woodcut, 2002.98.140, Gift of Jacob Kainen
- Lerman, Leonid, American, born 1953, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.32, Gift of Werner H. and Sarah-Ann Kramarsky
- Lesser, Rudi, German, born 1901, *Hotel Babylon*, 1950, color lithograph; *Woman*, *Washington*, 1949, aquatint and etching, 2002.98.45, 305, Gift of Jacob Kainen
- LeWitt, Sol, American, born 1928, *Double Stars*, 1983, portfolio of 7 color aquatints with hardground etching; *Eight Small Etchings*, 1999, portfolio of 8 hardground etchings; *Black Loops & Curves No. 1*, 1999, sugarlift aquatint; *Black Loops & Curves No. 2*, 1999, sugarlift aquatint; *Black Loops & Curves No. 3*, 1999, sugarlift; *Black Loops & Curves No. 4*, 1999, sugarlift aquatint; *Color & Black*, 12 x 12/1, 1991, color spitbite aquatint; *Color & Black*, 12 x 12/2, 1991, color spitbite aquatint; *Color & Black*, 12 x 12/3, 1991, color spitbite aquatint; *Color & Black*, 12 x 12/4, 1991, color spitbite aquatint; *Curvy Brushstrokes (Small)*, 1997, color sugarlift aquatint; *Curvy Brushstrokes I*, 1997, color sugarlift aquatint; *Curvy Brushstrokes II*, 1997, color sugarlift aquatint; *Curvy Brushstrokes/Color*, 1997, color spitbite aquatint; *Stars-Blue Center*, 1983, portfolio of 7 color aquatints with hardground etching; *Irregular, Angular Brushstrokes*, 1997, color spitbite aquatint; *Loops & Curves Blue/Red*, 1999, color sugarlift aquatint; *Loops & Curves Red/Yellow*, 1999, color sugarlift aquatint; *Short Brushstrokes/Color*, 1997, color sugarlift aquatint; *Short, Vertical Brushstrokes*, 1997, color sugarlift aquatint; *Stars-Dark Center*, 1983, portfolio of 7 color aquatints with hardground etching; *Stars-Light Center*, 1983, portfolio of 7 color aquatints with hardground etching; *Stars-Red Center*, 1983, portfolio of 7 color aquatints with hardground etching; *Wavy Brushstrokes (Small)*, 1997, color sugarlift aquatint, 2001.142.1–7, 47–58, 60.1–8, 61–65, 67.1–7, 68.1–7, 69.1–7, 70.1–7, 71, Gift of Kathian Brown; *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.31, Gift of Werner H. and Sarah-Ann Kramarsky
- Liebermann, Max, German, 1847–1935, *Bürgermeister Dr. Burchard*, 1911, drypoint, 2002.98.306, Gift of Jacob Kainen
- Loli, Lorenzo, Italian, 1612–1690, *Sleeping Cupid* (after Guido Reni), c. 1640, etching, 2002.89.1, Gift of Bert Freidus
- Lombard, Pierre, French, 1612–1682, *Rachel, Countess of Middlesex* (after Sir Anthony van Dyck), c. 1660, etching and engraving, 2002.14.3, Ailsa Mellon Bruce Fund
- Long, Lois, American, born 1918, *Untitled*, 1972, 10 color lithographs from *Mushroom Book*, 2001.145.1.b–10.b, Gift of the Collectors Committee
- Lozowick, Louis, American, 1892–1973, *Allen Street (Under the El)*, 1920; *Positano, Italy*, 1964; *Blast Furnaces*, 1929; *Hudson Bridge*, 1929; *New York*, c. 1925; *Oil Country*, 1936; *Self-Portrait*, 1930; *Storm Clouds above Manhattan*, 1935; *Subway Construction*, 1931; *Tanks #3*, 1930; *Traffic*, 1930, lithographs, 2002.98.141–151, Gift of Jacob Kainen
- Lucas, David, British, 1802–1881, *A Dell at Helmingham Park, Suffolk*, 1830, mezzotint [proof, touched by John Constable]; *Hadleigh Castle*, mezzotint [proof, touched by John Constable]; *Noon*, 1830, mezzotint [proof, touched by John Constable]; *River Stour, Suffolk*, 1830, mezzotint [proof, touched by John Constable]; *Spring*, c. 1832, mezzotint [proof]; *Stoke-by-Neyland*, 1830; *Stoke-by-Neyland*, 1830, mezzotints [proofs], all after John Constable, 2001.118.21–27, Paul Mellon Fund
- Lucien, French, active mid 19th century, *Domestic Dispute*, lithograph, 2002.57.28, Gift of Frank Anderson Trapp
- Lumsden, Ernest Stephen, Scottish, 1883–1948, *The Forth Bridge*, 1909; *The Shrine*, 1922, etchings, 2002.98.152–153, Gift of Jacob Kainen
- Lüpertz, Markus, German, born 1941, *Abend #1*, color aquatint with drypoint and softground etching; *Abend #2*, sugarlift aquatint and drypoint; *Abend #3*, color etching with sugarlift aquatint and drypoint, 2002.111.13–15, Gift of Graphicstudio/University of South Florida
- Lupton, Ellen, born 1963, and Abbott Miller, born 1963, *on/off*, diptych of 2 photogravures, 2002.111.16, Gift of Graphicstudio/University of South Florida
- Lurie, Nan, American, b. 1910, *Investigating Committee Broadcast; Early Morning; Subway Bootblack*, c. 1937, lithographs, 2002.98.46, 154–155, Gift of Jacob Kainen
- MacArdell, James, Irish, 1728/1729–1765, *Katherine, Countess of Lincoln* (after William Hoare), mezzotint, 2001.96.9, Paul Mellon Fund
- Maillol, Aristide, French, 1861–1944, *Hero and Leander*, 1895, wood engraving; *La vague*, 1898, woodcut on Japan paper, 2001.136.61–62, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Malich, Karel, Czech, born 1924, *Graphic Sheet 2-II*, 1965; *Graphic Sheet 3 Series IX*, 1969–70; *Graphic Sheet 4.V*, 1967; *Graphic Sheet 4-II*, 1966; *Graphic Sheet 5-II*, 1965; *Graphic Sheet 6 Series IX*, 1969–70; *Graphic Sheet 8 Series IX*, 1969–70; *Untitled*, 1965, drypoints, 2002.50.74–80, 88, Gift of the Anne and Jacques Baruch Collection
- Mangold, Robert, American, born 1937, *Robert Mangold: Prints 1968–1998; a catalogue raisonné, accompanied by 7 original woodcuts*, 2000, portfolio with 7 woodcuts, 2001.146.1–7, Gift of the Collectors Committee
- Mangold, Silvia Plimack, American, born 1938, *Pin Oak Detail*, 1999, color soft-ground etching with spitbite aquatint, from *Why Draw a Landscape?*, 2001.142.114.1, Gift of Kathian Brown
- Marcks, Gerhard, German, born 1889, *Die Eule*, 1921, woodcut, 2002.98.307, Gift of Jacob Kainen
- Marden, Brice, American, born 1938, *Tile #1*, 1979, sugarlift aquatint, 2001.142.72, Gift of Kathian Brown
- Margo, Boris, American, born 1902, *From Meteorites*, 1952, cellocut, 2002.98.365, Gift of Jacob Kainen
- Marioni, Tom, American, born 1937, *Drawing a Line as Far as I Can Reach*, 1996, hardground etching and drypoint; *Flying with Friends*, 1999, color drypoint; *Heaven*, 1996, color direct gravure with aquatint and spitbite aquatint; *Manhattan*, 1996, color direct gravure with aquatint; *Pacific Rim*, 1996, color direct gravure with aquatint; *Taking Flight*, 2000, color woodcut; *The Hand of the Artist*, 1995, photogravure with color aquatint, and fingerprints hand-applied by the artist, from *Gravure Group*; *3rd Street*, 1995, photogravure with color aquatint, from *Gravure Group*; *Process Landscape*, 1999, color spitbite aquatint, from *Why Draw a Landscape?*, 2001.142.73–78, 113.2–3; 114.6, Gift of Kathian Brown
- Marlet, Jean Henri, French, 1770–1847, *Les Frères Conduisent les Enfants, ... Saint Nicolas des Champs*, lithograph; *Queue du premier Théâtre français*, lithograph, 2002.57.29, 30, Gift of Frank Anderson Trapp
- Martin, David, British, 1710–1776, *Jean Jacques Rousseau* (after Allan Ramsay), 1766, mezzotint, 2001.118.28, Paul Mellon Fund
- Martin, John, British, 1789–1854, *Joshua Commanding the Sun to Stand Still*, 1827, color mezzotint and etching [proof], 2002.65.3, Gaillard F. Ravenel and Frances P. Smyth-Ravenel Fund
- Masurovsky, Gregory, American, born 1929, *Envelope*, 1977, etching, 2002.98.156, Gift of Jacob Kainen
- Mataré, Ewald, German, 1887–1965, *Weide XV/III*, 1921, color woodcut with hand coloring, 2002.98.308, Gift of Jacob Kainen
- Matham, Jacob, Dutch, 1571–1631, *Jael and Sisera* (after Hendrik Goltzius), 1588, engraving, 2002.98.233, Gift of Jacob Kainen
- Mathey, Georg Alexander, German, born 1876, *Adam and Eve*, 1921, woodcut, 2002.98.360, Gift of Jacob Kainen
- Matulka, Jan, American, 1890–1972, *Avignon*, c. 1925; *Phonograph and Guitar*, c. 1928, lithographs, 2002.98.47–48, Gift of Jacob Kainen

- McArdell, James, British, c. 1729–1765, *James Lockhart* (after Sir Joshua Reynolds), c. 1760, 2 mezzotints [1 proof and 1 touched proof]; *The Gerbier Family* (after Sir Peter Paul Rubens), 1755, mezzotint, 2001.118.29–30, 2001.118.31, Paul Mellon Fund
- McNeil, George, American, born 1908, *Untitled*, 1971, lithograph, 2002.98.234, Gift of Jacob Kainen
- Meid, Hans, German, 1883–1957, *Elopement*, 1918, etching and drypoint, 2002.98.309, Gift of Jacob Kainen
- Meidner, Ludwig, German, 1884–1966, *Self-Portrait*, 1920, lithograph, 2002.97.1, Given in memory of Thomas F. Hancock by his family and friends; *Der Kunstleratelier*, 1914, drypoint; *Portrait of a Man with a Long Beard*, drypoint; *Portrait of a Man with Glasses*, drypoint; *Theodor Däubler*, 1921, drypoint; *Self-Portrait in a Hat*, 1922, etching, 2002.98.310–314, Gift of Jacob Kainen
- Meissonnier, Jean-Louis-Ernest, French, 1815–1891, *Les Amateurs*, drypoint, 2002.92.1, Ailsa Mellon Bruce Fund
- Miller, John Douglas, British, late 19th century–early 20th century, *The Lady of Shalott* (after William Holman Hunt), 1909, mezzotint, 2001.118.32, Paul Mellon Fund
- Miranda, Ibrahim, Cuban, born 1969, *Lágrimas Negras*, 2000, color screenprint and intaglio, 2002.111.17, Gift of Graphicstudio/University of South Florida
- Miró, Joan, Spanish, 1893–1983, *The Eagle and the Woman in the Night*, 1938, etching, drypoint, and aquatint, 2002.98.157, Gift of Jacob Kainen
- Monti, John, American, born 1957, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.33, Gift of Werner H. and Sarah-Ann Kramarksy
- Moran, Leon, American, 1864–1941, *Girl in Peasant Costume*, 1888, etching, 2002.98.158, Gift of Jacob Kainen
- Moran, Mary Nimmo, American, 1842–1899, *The Passaic at Newark*, 1879, etching; *'Tween the Gloamin' and the Mirk, When the Rye Came Home*, 1883, etching and roulette, 2002.98.159–160, Gift of Jacob Kainen
- Moran, Peter, American, 1841–1914, *Edge of the Swamp*, c. 1888; *Harvest at San Juan, New Mexico*, 1882/1883, etchings, 2002.98.161–162, Gift of Jacob Kainen
- Moran, Thomas, American, 1837–1926, *Niagara from the Canadian Side*, 1885, etching; *Bridge in the Pass of Glencoe, Scotland*, 1882, etching and roulette on Japan paper; *The Green River Wyoming Territory*, 1886, etching; *Morning*, 1886, etching, sand paper ground, and roulette; *The Much Resounding Sea*, 1886, etching, drypoint, and roulette, 2002.98.49, 163–166, Gift of Jacob Kainen
- Mottram, Charles, British, 1807–1876, *The Plains of Heaven* (after John Martin), 1857, mezzotint printed in color and hand colored, Ailsa Mellon Bruce Fund; *The Scapegoat* (after William Holman Hunt), 1861, etching, engraving, and mezzotint, 2001.118.33, Paul Mellon Fund
- Müller, Albert, Swiss, 1897–1926, *Woman before a Window*, woodcut, 2002.98.354, Gift of Jacob Kainen
- Müller, Otto, German, 1874–1930, *Girl on a Sofa*, 1921/1922; *Two Bathers*, 1921–1922, lithographs, 2002.98.315, 355, Gift of Jacob Kainen
- Mumprecht, Walter Rudolf, Swiss, born 1918, *Untitled*, color etching and aquatint, 2002.98.316, Gift of Jacob Kainen
- Munch, Edvard, Norwegian, 1863–1944, *Alpha and Omega*, 1908/1909, complete set of 23 lithographs, 2002.10.1–23, The Epstein Family Collection; *August Strindberg*, 1896, lithograph, 2002.98.342, Gift of Jacob Kainen
- Murphy, John, British, c. 1748–after 1820, *Eagle and Fox* (after James Northcote), 1799, mezzotint, 2001.118.34, Paul Mellon Fund
- Myers, Jerome, American, 1867–1940, *Greenwich Village, Street Scene; Mott Street, NY*, c. 1925, softground etchings, 2002.98.50, 167, Gift of Jacob Kainen
- Nanteuil, Célestin, French, 1813–1873, *Hunter Surprised*, lithograph; *The Woman behind the Mask*, 1830s, lithograph, 2002.57.31–32, Gift of Frank Anderson Trapp
- Nash, David, British, born 1945, *Square Circle Triangle: Black in Light*, 1997, aquatint reversal; *Square Circle Triangle: Light in Dark*, 1997, aquatint; *Ash Dome*, 1999, direct gravure, from *Why Draw a Landscape?*, 2001.142.79–80, 2001.142.114.7, Gift of Kathan Brown
- Nauen, Heinrich, German, 1880–1941, *Landscape with a Lake; Landscape with a Wheelbarrow*, etchings with drypoint, 2002.98.317–318, Gift of Jacob Kainen
- Nelson, Joan, American, born 1958, *Untitled (#2)*, 1999, color direct gravure with drypoint and aquatint from *Why Draw a Landscape?*, 2001.142.114.10, Gift of Kathan Brown
- Nelson, Leonard, American, 1912–1993, *Dance to Jehive*, 1948, lithograph, 2002.98.399, Gift of Jacob Kainen
- Nesch, Rolf, Norwegian, 1893–1975, *On the Shore*, c. 1929, etching and drypoint, 2002.98.319, Gift of Jacob Kainen
- Netherlandish 17th Century, *The Golden Age* (after Nicolaes de Bruyn and Abraham Bloemaert), 1644, engraving, 2002.77.1, Ailsa Mellon Bruce Fund
- Neyts, Gilles, Flemish, 1623–1687, *Landscape with Tobit and the Angel; Ruins of an Amphitheater*, etchings, 2002.98.51, 235, Gift of Jacob Kainen
- Nicoll, James Craig, American, 1846–1918, *Moonlight at Low Tide*, 1885, etching and aquatint, 2002.98.168, Gift of Jacob Kainen
- Niss, Thorvald Simeon, Danish, 1842–1905, *Storm at Sea*, 1901, etching, 2002.98.320, Gift of Jacob Kainen
- Nolde, Emil, German, 1867–1956, *Paulikirche im Soest*, 1906, color etching, 2002.98.321, Gift of Jacob Kainen
- Okey, Samuel, British, active mid-late 18th century, *Miss Nelly O'Brien* (after Sir Joshua Reynolds), c. 1771, mezzotint, 2001.96.10, Paul Mellon Fund
- Oldenburg, Claes, American, born 1929, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.34, Gift of Werner H. and Sarah-Ann Kramarksy
- Oliveira, Nathan, American, born 1928, *Nude 1; Nude 2; Nude 3; Nude 4; Nude 5*, 1997, sugarlift and spitbite aquatints, from *Live Model Group; Baboon (Black)*, 1994, drypoint with aquatint; *Baboon (Celadon)*, 1994, drypoint with aquatint; *Copper Plate Nudes 1–6*, 1998, 6 color spitbite aquatints with texture from the back of a discarded plate; *Dog Man*, 1994, color drypoint with soapground, spitbite aquatint, scraping, and burnishing; *Missing Link*, 1998, color drypoint and spitbite aquatint; *Profile with Baboons*, 1994, color drypoint with spitbite aquatint, hardground etching, and burnishing, 2001.142.115.11–15, 2001.142.81–91, Gift of Kathan Brown
- Orbeck, Jay, American, active second half 20th century, *Untitled (Desert Rock)*, 1991, color woodcut, 2002.98.236, Gift of Jacob Kainen
- Orlik, Emil, German, 1870–1932, *Bronislaw Hubermann*, 1917, etching, 2002.98.322, Gift of Jacob Kainen
- Ostade, Adriaen van, Dutch, 1610–1685, *The Concert*, etching printed in red, 2002.39.3, Ailsa Mellon Bruce Fund
- Outlaw, Gay, American, born 1959, *Tailing; Tatlin*, 1995, photogravures from *Gravure Group*, 2001.142.113.4–5, Gift of Kathan Brown
- Pach, Walter, American, 1883–1958, *Miss M. G.*, 1929; *Tower*, 1924, etchings, 2002.98.170–171, Gift of Jacob Kainen
- Paeschke, Paul, German, 1875–1943, *Square with an Equestrian Statue*, c. 1924; *Berlin Liegesalles*, soft ground etchings with roulette and drypoint, 2002.98.323, 356, Gift of Jacob Kainen
- Palmer, Samuel, British, 1805–1881, *The Early Ploughman*, c. 1860, etching; *The Rising Moon*, 1857, etching; *The Weary Ploughman*, 1858, etching, 2002.98.172–174, Gift of Jacob Kainen
- Partenheimer, Jürgen, German, born 1947, *Canto V.2–9*, 1998, 8 from the set of 9 etchings, lithographs, and helioretief woodcuts from *Canto V*, 2002.111.18–25, Gift of Graphicstudio/University of South Florida
- Pechstein, Max, German, 1881–1955, *Fischer am Tisch sitzend*, c. 1922, woodcut, 2002.98.324, Gift of Jacob Kainen
- Pelham, Peter, British, 1684–1751, *Oliver Cromwell* (after Robert Walker), 1723; *John, Lord Carteret* (after Sir Godfrey Kneller), c. 1720, mezzotints, 2001.118.35–36, Paul Mellon Fund
- Penck, A.R., German, born 1939, *View of the Rocks*, 1983, color lithograph, 2002.98.359, Gift of Jacob Kainen
- Pennell, Joseph, American, 1857–1926, *Rainy Night, Charing Cross Shops*, 1903, etching, 2002.98.175, Gift of Jacob Kainen
- Pether, William, British, probably 1731–1821, *The Friendly Mr. John Greenwood; An Academy by Lamplight* (after Joseph Wright), 1772; *A Philosopher Giving a Lecture on the Orrery* (after Joseph Wright), 1768; *Three Persons Viewing the Gladiator by Candlelight* (after Joseph Wright), 1769; *A Hermit*, 1770, mezzotints, 2001.118.37, 2001.96.11–13, 2001.118.38, Paul Mellon Fund
- Pigal, Edmé Jean, French, 1798–1872, *Ah Ben!...*, 1841, lithograph, 2002.57.33, Gift of Frank Anderson Trapp
- Piranesi, Giovanni Battista, Italian, 1720–1778, *Antichità... d'Albano e di Castel Gandolfo* (Rome, 1764), bound volume with 2 frontispieces, engraved initial and vignette, and 26 etchings; *Descrizione e disegno dell'Emissario del Lago Albano* (Rome, 1762), bound volume with frontispiece, engraved initial and vignette, and 9 etchings; *Di Due Spelonche ornate dagli Antichi alla Riva del Lago Albano* (Rome, 1762), bound volume with vignette and 12 etched plates, earliest issues with manuscript corrections on 5 plates, 2001.116.1.a–c, William B. O'Neal Fund; *Antichità Romane de Tempi della Repubblica*, 1748, complete set of 30 etchings, 2002.66.1, Edward E. MacCrone Fund and the Eugene L. and Marie-Louise Garbaty Fund
- Pitteri, Marco Alvise, Italian, 1702–1786, *Young Woman in Profile* (after Giovanni Battista Piazzetta), engraving, 2002.93.2, Ailsa Mellon Bruce Fund

- Place, Francis, British, 1647–1728, *Richard Thompson* (after Gerard Soest), c. 1680, mezzotint, 2001.118.39, Paul Mellon Fund
- Ponce de Leon, Michael, American, born 1922, *India—The Oneness of Life in '69*, 1969, 2 embossings; *Mountain Games*, 1958, color collograph, 2002.98.176–178, Gift of Jacob Kainen
- Pondick, Rona, American, born 1952, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.34, Gift of Werner H. and Sarah-Ann Kramarsky
- Probst, Johann Balthasar, German, 1673–1750, *Scananouchie Distracts Pantaloon; Harlequin at Dr. Polovand's House; The Captain Regains His Freedom*, 1729, etchings with engraving (after Johann Jacob Schübler), 2002.51.3, Gift of Monroe Warshaw
- Provisor, Janis, American, born 1946, *Romance*, 1999, color spitbite and soap-ground aquatint; 2001.142.92, Gift of Kathan Brown
- Purmann, Hans, German, 1880–1966, *Badende; Nude Bathers*, 1918, drypoints, 2002.98.325–326, Gift of Jacob Kainen
- Puvis de Chavannes, Pierre, French, 1824–1898, *La Normandie*, 1893, color lithograph on china paper; *Le Pauvre pêcheur*, 1897, lithograph; *Le Pauvre pêcheur*, 1897, color lithograph on china paper, 2001.136.66–68, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Pytlak, Leonard, American, born 1910, *Southern Night*, c. 1940, color screenprint, 2002.98.400, Gift of Jacob Kainen
- Quest, Charles, American, born 1904, *Lovers #1; Lovers #2*, 1947, wood engravings; *Standing Woman with Arm Raised*, 1947; *Witches Sabbath*, 1954, color woodcuts; *Nude Girl*, 1967; *Girl in Bed*, 1973, woodcuts, 2001.105.1–6, Gift of Jerald L. Melberg; *Blue Forms*, 1950, color woodcut, 2002.98.401, Gift of Jacob Kainen
- Raffaelli, Jean François, French, 1850–1924, *Le Boulevard des Italiens*, 1908, color etching, 2002.98.52, Gift of Jacob Kainen
- Raffet, Auguste, French, 1804–1860, *Eight Vignettes of Genre Incidents*, lithograph, 2002.57.34, Gift of Frank Anderson Trapp
- Ranft, Richard, Swiss, 1862–1931, *Trottins*, 1894, color etching with aquatint, 2001.136.69, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Ranson, Paul, French, 1862–1909, *Tigre dans les jungles*, 1893, color lithograph, 2001.136.71, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Rassineux, Martine, French, b. 1955, *Figure I*, 1993, etching, 2002.98.53, Gift of Jacob Kainen
- Rauschenberg, Robert, American, born 1925, *Ace*, 2000; *Big and Little Bulls; Bubba's Sister; Eagle Eye; Illeana; Jap; John; Tanya; topher*, 1999, 9 color photogravures from *Ruminations*, 2002.42.1–9, Gift of the Collectors Committee
- Redon, Odilon, French, 1840–1916, *Perversité*, 1891, etching and drypoint, 2002.98.54, Gift of Jacob Kainen
- Redon, Odilon, French, 1840–1916, and André Mellerio (author), French, 1862–1943, *Le Mouvement idéaliste en Peinture* (Paris, 1896), bound volume with lithographic frontispiece, 2001.136.65, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Reich, Steve, American, born 1936, *Two Scores*, 1978, set of 2 photoetchings, 2001.142.93.a–b, Gift of Kathan Brown
- Reisman, Philip, American, 1904–1992, *Uncle*, 1928, etching, 2002.98.366, Gift of Jacob Kainen
- Rembrandt van Rijn, Dutch, 1606–1669, *Jacob's Ladder*, c. 1655, etching and drypoint, 2002.98.55, Gift of Jacob Kainen
- Reynolds, Samuel William I, British, 1773–1835, *Leopards* (after James Northcote), 1798, etching, stipple, and roulette [first proof]; *Leopards*, 1798, mezzotint with etching and stipple touched with white chalk [second proof], 2002.65.4–5, Gaillard F. Ravenel and Frances P. Smyth-Ravenel Fund
- Richardson, Jonathan, Sr., British, 1665–1745, *John, Lord Sommers*, c. 1713, etching, 2001.118.40, Paul Mellon Fund
- Rippl-Rónai, József, Hungarian, 1861–1927, and Georges Rodenbach (author), Belgian, 1855–1898, *Les Vierges* (Paris, 1895), bound volume with 4 color lithographs by Rippl-Rónai and woodcut wrapper by James Pitcairn-Knowles, 2001.136.72, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Rivière, Henri, French, 1864–1951, *Le Juif Errant* (Paris, 1898), music book with 8 color lithographs, 2002.113.1, Gift of Jeff and Terry Atlas in honor of Liane Atlas
- Rohlf, Christian, German, 1849–1938, *Susanna and the Elders*, 1916/1917; *The Prisoner*, 1918, woodcuts, 2002.98.327, 343, Gift of Jacob Kainen
- Roosen, Mia Westerlund, American, born 1942, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2002.143.36, Gift of Werner H. and Sarah-Ann Kramarsky
- Rosenquist, James, American, born 1933, *After Berlin V*, 1999, color lithograph, 2002.111.26, Gift of Graphicstudio/ University of South Florida
- Roubaud, Benjamin, French, 1811–1847, *Résurrection de don Carlo...*, 1830s, lithograph, 2002.57.35, Gift of Frank Anderson Trapp
- Roussel, Ker Xavier, French, 1867–1944, *Dans la neige*, 1893, color lithograph, 2001.136.73, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Ruisdael, Jacob van, Dutch, c. 1628/1629–1682, *The Little Bridge*, c. 1652, etching, 2002.98.56, Gift of Jacob Kainen
- Ruscha, Edward, American, born 1937, *Section 22*, 1995, photogravure, from *Gravure Group; Van Ness, Santa Monica, Vine, Melrose*, 1999, direct gravure, from *Why Draw a Landscape?*, 2001.142.113.6, 2001.142.114.4, Gift of Kathan Brown
- Russ, Carl, Austrian, 1779–1843, *Young Man Inspired by Genius*, 1810, etching with drypoint and aquatint, 2002.98.328, Gift of Jacob Kainen
- Ryan, Anne, American, 1889–1954, *Figures in a Yellow Room*, 1945/1947, color woodcut, 2002.98.179, Gift of Jacob Kainen
- Rydingsvard, Ursula von, American, born 1942, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2002.143.36, Gift of Werner H. and Sarah-Ann Kramarsky
- Salemme, Attilio, American, 1911–1955, *One against Many*, 1946, color screenprint, 2002.98.402, Gift of Jacob Kainen
- Sanchez, Emilio, American, 1921–1999, *Black Beach*, c. 1955, lithograph; *Canaverales; Jamaican Women; Negritas Pasendo*, c. 1955; *Niños*, 1952, color lithographs, 2002.98.238–242, Gift of Jacob Kainen
- Sanstrom, Robert, American, *Sunflowers*, 1956, color woodcut, 2002.98.243, Gift of Jacob Kainen
- Schadow, Johann Gottfried, German, 1764–1850, *Schadow and His Family*, 1794/1795, etching, 2002.44.2, Ailsa Mellon Bruce Fund
- Schafer, David, American, born 1955, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2002.143.3, Gift of Werner H. and Sarah-Ann Kramarsky
- Schancker, Louis, American, 1903–1981, *Abstraction with Heart*, 1938; *Dictator's Dream*, 1937; *Jai-Alai*, 1939; *Saint George and the Dragon*, 1941, color woodcuts; *Untitled*, c. 1940, crayon over monotype, 2002.98.180–181, 184–186, Gift of Jacob Kainen
- Schenau, Johann Eleazar, German, 1737–1806, *Groups of Heads*, 1765, complete set of 6 etchings, 2002.105.2–7, Jacob Kainen Memorial Fund
- Schlicht, Abel, German, 1754–1826, *Gefängnis für die Schaubühne* (possibly after Giuseppe Galli Bibiena), 1786, color etching and aquatint, 2002.32.2, Ailsa Mellon Bruce Fund
- Schmidt-Rottluff, Karl, German, 1884–1976, *Kuss in Liebe*, 1918, woodcut; *Sonnenuntergang am Kai*, 1910, lithograph, 2002.98.229–330, Gift of Jacob Kainen
- Schneider, Gérard, French, born 1896, *Fond Rose*, color etching and aquatint, 2002.98.57, Gift of Jacob Kainen
- Schönfeld, Johann Heinrich, German, 1609–c. 1682, *A Crucifix in a Church with Saints Thomas Aquinas, Mary Magdalene, Albertus Magnus, and Others*, 1655, etching, 2001.94.1, Ailsa Mellon Bruce Fund
- Schrimpf, George, German, 1889–1938, *Seated Woman*, woodcut, 2002.98.331, Gift of Jacob Kainen
- Schwind, Moritz von, Austrian, 1804–1871, *A Monk Leading Horses to Water*, c. 1845, etching, 2002.39.4, Ailsa Mellon Bruce Fund; *A Monk with a Bagpipe Player*, 1846/1849, etching, 2002.52.1, Gift of Mr. and Mrs. Helmut H. Rumbler
- Seewald, Richard, German, born 1889, *Goats*, 1921, lithograph, 2002.98.332, Gift of Jacob Kainen
- Séguin, Armand, French, 1869–1903, *Le Soir*, 1894, color etching in brown; *Nue avec les mains derrière la tête*, 1892, etching with aquatint, 2001.136.74–75, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Séguin, Armand, French, 1869–1903, Georges d'Espagnat, Emile Bernard, Henri-Gustave Jossot, and Maurice Delcourt, *Bulletin de l'Ymagier (No. 3)*, April 1895, illustrated magazine, 2001.136.76, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Seligmann, Kurt, American, 1900–1962, *The Myth of Oedipus*, 1944, 6 etchings with text by Meyer Shapiro, 2002.114.1–6, Gift of Stephen Robeson Miller in memory of the artist's friends, Nicolas and Elena Calas Semmes, Beverly, American, born 1952, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2002.143.37, Gift of Werner H. and Sarah-Ann Kramarsky
- Senat, Prosper Louis, American, 1852–1925, *Winter Quarters—Cape Ann*, 1886, etching, 2002.98.187, Gift of Jacob Kainen
- Sérusier, Paul, French, 1863–1927, *Paysage*, 1893, color lithograph on yellow paper, 2001.136.77, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Short, Frank, Sir, British, 1857–1945, *Sir Francis Seymour Haden, P.R.E.*, mezzotint, 2002.98.188, Gift of Jacob Kainen

- Simon, John, British, c. 1675–1751, *Ho Nee Yeath Taw No Row, King of the Generethgarick; Etow Oh Koan, King of the River Nation; Sa Ga Yeath Qua Pieth Tou, King of the Maquas; Tee Yee Neen Ho Ga Row, Emperor of the Six Nations*, after 1710, mezzotints (all after John Verelst), 2001.118.41–44, Paul Mellon Fund
- Sintenis, Renée, German, 1888–1965, *Two Nude Youths*, drypoint, 2002.98.333, Gift of Jacob Kainen
- Slevogt, Max, German, 1868–1932, *Hexentanz*, 1903, etching and drypoint, 2002.98.334, Gift of Jacob Kainen
- Sloan, John, American, 1871–1951, and William Somerset Maugham (author), British, 1874–1965, *Of Human Bondage*, 1938, 2 bound volumes with 16 etchings, 2002.98.58, Gift of Jacob Kainen
- Smillie, George Henry, American, 1840–1921, *Orchard*, 1883, etching, 2002.98.189, Gift of Jacob Kainen
- Smillie, James David, American, 1833–1909, *At Marblehead Neck; A Fallow Field*, 1883, etchings; *Old Dam near Montrose; Old Dam near Montrose*, 1892, aquatints [proofs after burnishing]; *Old Cedars, Coast of Maine*, 1880, etching, 2002.98.190–193, 367, Gift of Jacob Kainen
- Smith, David, American, 1906–1965, *Don Quixote*, 1952, lithograph with hand coloring, 2002.98.403, Gift of Jacob Kainen
- Smith, John, British, probably 1652–1742, *Godfried Schalcken* (after Godfried Schalcken), c. 1694, mezzotint; *Queen Mary* (after Jan van der Vaart), after 1700, mezzotint; *John Lord Sommers* (after Jonathan Richardson, Sr.), c. 1713, mezzotint; *Godfrey Kneller* (after Sir Godfrey Kneller), 1694, mezzotint; *John Hay, Earl of Tweeddale* (after Sir Godfrey Kneller), c. 1710, mezzotint [proof]; *John Locke* (after Sir Godfrey Kneller), 1721, mezzotint; *John Smith* (after Sir Godfrey Kneller), 1716, mezzotint; *John, Earl of Mar, Lord Erskine* (after Sir Godfrey Kneller), 1703, mezzotint with engraving; *Nicola Cosimo* (after Sir Godfrey Kneller), 1706, mezzotint; *Robert Cecil* (after Sir Godfrey Kneller), after 1700, mezzotint; *Sir Christopher Wren* (after Sir Godfrey Kneller), 1713, mezzotint; *William Johnston, Marquess of Annandale* (after Sir Godfrey Kneller), 1702, mezzotint with engraving; *Thomas Murray* (after Thomas Murray), after 1700, mezzotint; *Johannes Witt* (after Werner Hassells), 1707, mezzotint, 2001.118.45–58, Paul Mellon Fund
- Smith, John Raphael, British, 1752–1812, *Clara*, c. 1797, mezzotint; *Les Deux Amis, or, The Two Friends*, 1778, mezzotint and etching; *Amanthis*, 1797, mezzotint touched with black ink and white chalk [proof]; *Amanthis with Pearls*, 1797, mezzotint touched with black and white chalk [proof]; *African Hospitality* (after George Morland), 1791, mezzotint; *Slave Trade* (after George Morland), 1791, mezzotint; *Belisane and Parsifal under the Enchantment of Urna* (after Henry Fuseli), 1782, mezzotint; *Lear and Cordelia* (after Henry Fuseli), 1784, mezzotint; *Love in Her Eyes Sits Playing* (after The Reverend Matthew William Peters), 1778, mezzotint, 2001.118.59–60, 2002.65.6–7, 2001.118.61–64, 2002.65.8, Gaillard F. Ravenel and Frances P. Smyth–Ravenel Fund
- Somm, Henry, French, 1844–1907, *Program for "Théâtres l'Athénée"*, 1881, drypoint, 2002.53.1, Gift of C. & J. Goodfriend
- Sonnier, Keith, American, born 1941, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.39, Gift of Werner H. and Sarah-Ann Kramarsky
- Soulas, Louis Joseph, French, 1904–1954, *Bord du Canal et Ducy*, 1952; *Bourges*, 1952; *Campagne de France*, 1950; *Le Clocher de Saint Jean de Bray*, 1953; *Village de la Beauce*, 1950s, engravings, 2002.98.59–63, Gift of Jacob Kainen
- Soyer, Raphael, American, 1899–1987, *Waterfront*, 1934, lithograph, 2002.98.64, Gift of Jacob Kainen
- Stanczak, Julian, American, born 1928, and Harry Rand (author), American, born 1947, *Color/Color: Suite in Four Parts*, 1993, bound volume with 20 screenprints, 2002.98.65, Gift of Jacob Kainen
- Steinhardt, Jakob, Israeli, 1887–1968, *Rahel*, 1953, hand-colored woodcut, 2002.98.335, Gift of Jacob Kainen
- Steir, Pat, American, born 1940, *Drawing Lesson, Part II*, 1978, portfolio of 5 intaglios; *Little Red Shapes*, 1991, color spitbite, sugarlift, and soapground aquatint; *Seascape*, 1988, color woodcut with hand painting on silk mounted on paper; *Tiny Green*, 1999, color soapground aquatint and drypoint, from *Why Draw a Landscape?*; 2001.142.95.1–5, 2001.142.96–97, 2001.142.114.3, Gift of Kathan Brown
- Steir, Pat, American, born 1940, and John Yau, American, born 1950, *Horizon's Levitation; Rain Pillow; Sky's First Poem; Sky's Four Sides*, set of 4 color lithographs, one with encaustic, 2002.111.27–30, Gift of Graphicstudio/University of South Florida
- Sterner, Albert Edward, American, 1863–1946, *Nude with Shell*, lithograph; *Samaritan*, softground etching, 2002.98.194–195, Gift of Jacob Kainen
- Storm van Gravesande, Carel Nicolaas, Dutch, 1841–1924, *The Ferry at Dordrecht*, drypoint, 2002.98.226, Gift of Jacob Kainen
- Stremel, A., French; *Untitled*, 1900, lithograph with original Japanese tissue cover sheet, 2001.136.15, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Suavius, Lambert, Flemish, c. 1510–1567, *Saint James Major; Saint Simon*, 1545, engravings, 2002.38.1–2, Ailsa Mellon Bruce Fund
- Sutherland, Graham, British, 1903–1980, *The Village*, 1925, etching, 2002.98.196, Gift of Jacob Kainen
- Suyderhoff, Jonas, Dutch, c. 1613–1686, *Hendrik Goltzius* (after Pieter Claesz Soutman), 1649, etching and engraving, 2002.98.404, Gift of Jacob Kainen
- Swanevelt, Herman van, Dutch, c. 1600–1655, *For della Porta Pica*, etching, 2002.98.66, Gift of Jacob Kainen
- Taylor, Edgar Dorsey, American, 1904–1978, *Baja California Woodcuts*, 1969, bound volume with 53 woodcuts, 2002.98.67, Gift of Jacob Kainen
- Taylor, Prentiss, American, 1907–1991, *Self-Reflection*, 1971, lithograph, 2002.98.368, Gift of Jacob Kainen
- Teige, Karel, Czech, 1900–1951, and Konstantin Biebl (author), 1898–1951, *Zlom, Nov, vyd nyi* (Prague, 1928), bound volume with 4 color typographic illustrations on yellow paper, 2001.93.1, William B. O'Neal Fund
- Thiebaud, Wayne, American, born 1920, *Estate #1*, 1998, hardground etching; *Freeway Building*, 1998, drypoint; *Hotel Corner*, 1979/1998, hardground etching with drypoint; *Marina Ridge*, 1997, drypoint; *Mountain Cloud*, 1998, hardground etching; *Red Mountain*, 1998, color hardground etching; *River Edge*, 1997, drypoint and spitbite aquatint, 2001.142.98–104, Gift of Kathan Brown
- Thornton, Valerie, British, born 1931, *Divinity School, Oxford; Old Houses, Maidenburgh Street; The Prior's Door, Ely*, color etchings, 2002.98.197–199, Gift of Jacob Kainen
- Tiepolo, Giovanni Domenico, Italian, 1727–1804, *Head of a Moor Bending Forward*, 1770, etching, 2001.109.4, Ailsa Mellon Bruce Fund
- Toledo, Francisco, Mexican, born 1940, *Hombre Legarto; Serpiente y Pochote*, 1998, photogravures, 2002.111.31–32, Gift of Graphicstudio/University of South Florida
- Toulouse-Lautrec, Henri de, French, 1864–1901, *La Beneuse*, 1895/1896, lithograph with all music sheets, 2002.100.1, Ailsa Mellon Bruce Fund
- Tucker, William, British, born 1935, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.40, Gift of Werner H. and Sarah-Ann Kramarsky
- Tuttle, Richard, American, born 1941, *Any 2 Points*, 1999, portfolio with title page and 8 color prints including intaglio, woodcut, and embossing; *Mandevilla 1; Mandevilla 2; Mandevilla 3; Mandevilla 4; Mandevilla 5; Mandevilla 6; Mandevilla 7*, 1998, color aquatints, 2001.142.105.1–8, 106–112, Gift of Kathan Brown; *Surface*, 1997, photogravure, 2002.111.33, Gift of Graphicstudio/University of South Florida
- Uchima, Ansei, American, born 1921, *Spring Shower*, 1966, color woodcut, 2002.98.369, Gift of Jacob Kainen
- Uhden, Maria, German, 1892–1918, *Ruhende Zigeuner*, 1918, woodcut, 2002.98.336, Gift of Jacob Kainen
- Umbach, Jonas, German, c. 1624–1693, *Saint Jerome Penitent*, etching, 2002.98.406, Gift of Jacob Kainen
- Unold, Max, German, born 1885, *Hunters Returning*, lithograph; *Mother with Children Playing*, 1921, lithograph, 2002.98.337–338, Gift of Jacob Kainen
- Urban, Albert, American, 1909–1959, *Tombstone*, 1942, color screenprint, 2002.98.252, Gift of Jacob Kainen
- Vaillant, Wallerant, Flemish, 1623–1677, *A Man Writing at a Table* (after Adriaen Brouwer), mezzotint, 2001.109.6, Ailsa Mellon Bruce Fund
- Vallotton, Félix, Swiss, 1865–1925, *Le Bain*, 1894, woodcut on yellow paper, 2001.136.78, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Velde II, Jan van de, Dutch, 1593–1641, *The Little Waterfall under the Bridge*, etching, 2002.98.68, Gift of Jacob Kainen
- Verkolje I, Jan, Dutch, 1650–1693, *The Duchess of Grafton; Madam Parson*, 1683, mezzotints (both after Sir Peter Lely), 2001.118.65.66, Paul Mellon Fund
- Vermeulen, Cornelis, Flemish, 1644–1708/1709, *Joseph Roettiers* (after Nicolas de Largillière), 1700, etching and engraving, 2002.43.1, Ailsa Mellon Bruce Fund
- Vernier, Charles, French, 1831–1887, *La Crinoline—Abri*, 1848; *Pas d'Infanterie*, lithographs, 2002.57.36–37, Gift of Frank Anderson Trapp
- Villon, Jacques, French, 1875–1963, *Audrée*, 1900, color aquatint; *Three Figures*, etching, 2002.98.69–70, Gift of Jacob Kainen
- Vuillard, Édouard, French, 1868–1940, *Intérieur*, 1893, color lithograph; *La Couturière*, 1894, color lithograph, 2001.136.10, 79, Virginia and Ira Jackson Collection, Partial and Promised Gift

- Wald, Sylvia, American, born 1914, *In Flight; Spirit's Constellation*, 1952, color screenprints, 2002.98.244–245, Gift of Jacob Kainen
- Walkowitz, Abraham, American, 1880–1965, *Boat Docked*, 1903, etching; *Houses at a Street Corner*, c. 1930, lithograph; *Market Scene*, c. 1902, etching; *Rockport House No. 2*, c. 1929, lithograph; *Tree*, c. 1903, etching; *Family*, 1908, monotype, 2002.98.201–202, 206, 208, 209, 357, Gift of Jacob Kainen
- Wallace, Frank, American, *Greensboro, Vermont*, c. 1945, color woodcut, 2002.98.210, Gift of Jacob Kainen
- Wang, Ming, American, born 1921, *Worldly Spirit*, 1976, color block print, 2002.98.214, Gift of Jacob Kainen
- Ward, James, British, 1769–1859, *Children Bathing (The Hopper Children)* (after John Hoppner), 1804, mezzotint, 2001.118.67, Paul Mellon Fund
- Ward, Lynd Kendall, American, 1905–1985, *God's Man*, 1929, bound volume with 138 wood engravings; *Buchanan's Mill*, c. 1970, wood engraving, 2002.98.71, 407, Gift of Jacob Kainen
- Ward, William, British, 1766–1826, *The Superb Lily* (after Philip Reinagle), 1799, mezzotint with etching [proof], 2002.62.1, Gift of A. Thompson Ellwanger III and Gregory E. Mescha in honor of Ephne Reuss Clarke; *Daughters of Sir Thomas Frankland Bart (The Sisters)* (after John Hoppner), 1797; *Lord Cornwallis* (after Sir William Beechey), 1799; *The Blind Beggar of Bednall Green* (after William Owen), 1804, mezzotints, 2001.96.14, 2001.118.68–69, Paul Mellon Fund
- Waters, John, American, born 1946, *Drunk*, 1998, color photogravure, 2002.111.34, Gift of Graphicstudio/ University of South Florida
- Watson, James, British, c. 1740–1790, *Princess Caroline Matilda, Queen of Denmark* (after Francis Cotes), c. 1771; *The Dshabillé*, 1776; *The Female Correspondent* (after Gabriel Metsu), 1771, mezzotints; *Jemima Countess Cornwallis* (after Sir Joshua Reynolds), 1771, mezzo-
- tints, 2 impressions in different states, 2001.118.70–74, Paul Mellon Fund
- Watson, Thomas, British, 1743 or 1748–1781, *Lady Broughton* (after Sir Joshua Reynolds), 1770, mezzotint, 2001.96.15, Paul Mellon Fund; *A Sacrifice to Hymen (Three Daughters of Sir William Montgomery)* (after Sir Joshua Reynolds), mezzotint, 2002.107.1, Gift of C.G. Boerner
- Weisbrod, Carl Wilhelm, German, 1743–1806, *Architectural Fantasy of a Monumental Port* (after Hubert Robert), 1771, etching [proof], 2001.109.5, Robison Fund
- Weiss, Emil-Rudolf, French, 1875–1942, *Untitled*, 1900, woodcut with original Japanese tissue cover sheet, 2001.136.16, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Weissauer, Rudolf, German, born 1924, *Boats*, 1949, woodcut, 2002.98.339; *Arctic Sea*, aquatint, 2002.98.339, 358, Gift of Jacob Kainen
- Wells, James, American, 1902–1993, *African Nude*, 1985; *The Vamp*, 1983, color linocuts; *Young Girl—Senegal*, c. 1980, lithograph, 2002.98.246–248, Gift of Jacob Kainen
- White, Charles, American, 1918–1979, *Mother*, 1945, lithograph, 2002.98.72, Gift of Jacob Kainen
- White, George, British, c. 1684–1732, *Edmund Halley* (after Sir Godfrey Kneller), mezzotint, 2001.118.79, Paul Mellon Fund
- Wieggers, Jan, Dutch, 1893–1959, *Landscape near Davos*, drypoint, 2002.98.340, Gift of Jacob Kainen
- Wiener, Daniel, American, born 1954, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.42, Gift of Werner H. and Sarah-Ann Kramarksy
- Wiley, William T., American, born 1937, *Animal Music for the Spheres*, 1996, color aquatint; *Cripples Discussing Cosmic Downsizing*, 1996, hardground etching with drypoint and aquatint; *Cripples (After Breughel) Discuss Cosmic Downsizing or Digital Reality and Time*, 1996, hardground etching with drypoint and aquatint; *Youth Frightened by Statistics, Time and Speed*, 1996, color hardground etching with aquatint, 2001.142.116–119, Gift of Kathan Brown
- Woensam, Anton, German, active c. 1500–1541, and Rupert von Deutz (author), German, died c. 1135, *Commentariorum in Apocalypsim* (Cologne, 1526), illustrated book with 22 woodcuts, 2002.91.1, Ailsa Mellon Bruce Fund
- Wunderlich, Paul, German, born 1927, *Knife Thrower*, 1967; *Seated Nude*, 1968, color lithographs, 2002.98.73–74, Gift of Jacob Kainen
- Yoder, Andy, American, born 1954, *Untitled*, 1995, letterpress print from *Sculpture Center Catalog*, 2001.143.43, Gift of Werner H. and Sarah-Ann Kramarksy
- Yoshinaga, Yutaka, Japanese, born 1948, *96-C-1*, 1996, color spitbite aquatint with drypoint and hardground etching; *96-C-2*, 1996, color aquatint with drypoint and spitbite aquatint; *96-C-3*, 1996, color aquatint and softground etching with drypoint; *96-C-4*, 1996, color aquatint and softground etching with drypoint; *96-C-5*, 1996, color hardground etching with spitbite aquatint and drypoint; 2001.142.120–124, Gift of Kathan Brown
- Yunkers, Adja, American, 1900–1983, *City Lights*, 1956; *Fishes*, 1947/1951; *Navigos*, 1927, color woodcuts, 2002.98.75, 249, 408, Gift of Jacob Kainen
- Zanetti, Anton Maria, Italian, 1679/1680–1767, *Varie Pitture a fresco de' principali maestri Veneziani ora la primate volta con le stampe pubblicate* (Venice, 1778), unbound volume with 24 engraved plates after Titian, Giorgione, and Veronese, leaf of *Memoria*, and engraved title, 2001.144.1, Ailsa Mellon Bruce Fund
- Zanetti, Anton Maria, Italian, 1679/1680–1767, Giovanni Battista Tiepolo, Italian, 1696–1770, and Various Artists, *Racolta de varie Stampe a chiaroscuro*, 1749, and *Vari capricci*, 28 etchings and 68 chiaroscuro woodcuts by Tiepolo, Zanetti, Andrea Zucchi, Carlo Orsini, and Giovanni Antonio Faldoni, 2002.26.1, Rosenwald Print Purchase Fund
- Zorn, Anders, Swedish, 1860–1920, *Emma Rasmussen*, 1904; *The Two*, 1916, etchings, 2002.98.216–217, Gift of Jacob Kainen

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- American 20th Century, *Cryogenic Section of a Cadaver*, c. 1900/1925, cyanotype, 2002.6.1, Anonymous Gift
- Anderson, Paul L., American, 1880–1956, *Karl Stuss*, 1914, carbon print, 2002.120.1, Transfer from the National Gallery of Art Library
- Anderson, Paul L., Attributed to, American, 1880–1956, *Max Weber and Clarence H. White*, 1914, platinum print, 2002.120.2, Transfer from the National Gallery of Art Library
- Appelt, Dieter, German, born 1935, *Tableau Oppedette*, 1980, portfolio of 7 gelatin silver prints, 2001.128.1–7, Joshua P. Smith Collection
- Atget, Eugène, French, 1857–1927, *Environ, Amiens*, 1898 or before; *Au Petit Dunkerque, 3 quai Conti*, 1900; *Hôtel des Ambassadeurs de Hollande, 47 rue Vieille-du-Temple*, 1900; *Hôtel Gouthières, 6 rue Pierre Bulet*, 1905, albumen prints, 2002.73.1, 3, 5, 9, Anonymous Gift; *Bituaniers*, 1899/1900; *Fontaine, rue Garancière*, 1900; *La Monnaie, quai Conti*, 1900; *Saint-Denis, maison de retraite*, 1901; *Ambassade d'Autriche, 57 rue de Varenne*, 1905; *Dammarie-les-Lys, ruines*, 1910; *A la Grappe d'Or, 4 place d'Aligre*, 1911; *Hôtel du Cardinal Dubois, 10 rue de Valois*, 1913; *Roseaux, Étang du Plessis-Piquet*, 1919/1921; *Saint-Cloud (Hêtre)*, 1919/1921; *Poirier*, 1921; *Cour de Rouen*, 1922; *Saint-Cloud*, 1922; *Branche de pommier*, 1922/1923; *Poirier*, 1922/1923; *Coin, rue du Cimetière, Saint-Benoit*, 1923; *Saint-Cloud*, 1923; *Nymphéas (Bagatelle)*, 1925; *Nymphéas (Bagatelle)*, 1925; *Parc de Sceaux*, 1925; *Parc de Sceaux*, 1925; *Parc de Sceaux*, 1925; *Pont-Marie*, 1926; *Saint-Cloud*, 1926, albumen prints, 2002.73.2, 4, 6–8, 10, 11, 13–17, 19, 20, 22–31, Patrons' Permanent Fund; *Pont-Marie*, 1912; *Notre-Dame*, 1922; *Nymphéas*, 1922/1923, arrowroot prints, 2002.73.12, 18, 21, Patrons' Permanent Fund
- Baltz, Lewis, American, born 1945, *Park City 2*, 1979; *Park City 17*, 1979; *Park City 54*, 1979; *Park City 56*, 1979; *Park City 68*, 1979; *Park City 70*, 1979; *Park City 73*, 1979; *Park City 81*, 1979; *Park City 84*, 1979; *Park City 92*, 1979; *Park City 93*, 1979; *Park City 94*, 1979; *Park City 95*, 1979; *Park City 98*, 1979, gelatin silver prints, 2001.128.8–21, Joshua P. Smith Collection
- Barocas, Melanie Eve, American, born 1960, *Santo Domingo, Dominican Republic*, 1993, *Institute for Blind Children, Port-au-Prince, Haiti*, 1995; *Institute for Deaf Children, Port-au-Prince, Haiti*, 1995, gelatin silver prints, 2001.127.1–3, Gift of Miela and Rick Mayer
- Bing, Ilse, American, born Germany, 1899–1998, *Self-Portrait with Kodak*, 1913, 2 gelatin silver printed-out prints; *Bicycle Races, Frankfurt, Germany*, 1931, gelatin silver print; *Hellerhof-Siedlung, Frankfurt—My Shadow and the Shadow of the Architect Mart Stam on the Roof*, 1930, gelatin silver print, 1988; *Poverty in Paris*, 1931, 2 gelatin silver prints; *Self-Portrait in Mirrors*, 1931, 2 gelatin silver prints, 1989 and 1994; *Self-Portrait with Leica*, 1931, 2 gelatin silver prints, 1985 and c. 1988; *Carousel*, 1932, gelatin silver print; *Pariser Mittsommertraume (Midsummer Dreams, Paris)*, 1932, portfolio of 4 gelatin silver prints (incomplete); *Fashion, Paris*, 1933, gelatin silver print; *Shell on Hand, Paris*, 1933, gelatin silver print; *Street Fair, Paris*, 1933, 14 gelatin silver prints; *Cheval de Marly, Paris*, 1934, gelatin silver print; *8 rue de Varenne, Paris*, 1934, 2 gelatin silver prints; *Fontaine, place de la Concorde, Paris*, 1934, 2 gelatin silver prints; *Pont Alexander III, Paris*, 1934, gelatin silver print; *Rue de la Chaise, Paris*, 1934, 2 gelatin silver prints; *Self-Portrait, Paris*, 1934, gelatin silver print; *Streelamp on the Pont Alexander III, Paris*, 1934, gelatin silver print; *Study for "Salut de Schiaparelli" (Lily Perfume), Paris*, 1934, gelatin silver print; *Pont Alexander III, Paris*, 1935, gelatin silver print; *Circus Acrobat, New York*, 1936, gelatin silver print; *Circus Acrobats*, New York, 1936, gelatin silver print; *Circus Balancing Act*, New York, 1936, 2 gelatin silver prints;

- Circus Acrobat*, New York, 1936, gelatin silver print; *Chrysler Building*, New York, 1936, gelatin silver print; *Dead End II*, 1936, 3 gelatin silver prints; *Elephants with Trainer*, *Circus*, New York, 1936, 2 gelatin silver prints; *Equestrians*, *Circus*, New York, 1936, 2 gelatin silver prints; *High Wire Act*, *Circus*, New York, 1936, gelatin silver print; *Horse Act*, *Circus*, New York, 1936, 2 gelatin silver prints; *Empire State Building*, New York, 1936, gelatin silver print; *Ferry Dock*, New York, 1936, 2 gelatin silver prints; *Sick Man on Ferry*, New York, 1936, gelatin silver print; *Laundry*, New York, 1936, 2 gelatin silver prints; *View from Hotel Algonquin*, New York, 1936, gelatin silver print; *Streetscape*, New York, 1936, gelatin silver print; *Wall Street "Abyss"*, New York, 1936, 2 gelatin silver prints; *Self-Portrait with Shutter Release*, 1945, gelatin silver print; *Self-Portrait in Window*, 1947, gelatin silver print; *Schubi and Me*, 1948, gelatin silver print; *My Courtyard*, New York, 1952, gelatin silver print; *Paris*, 1952, gelatin silver print; *Self-Portrait in Antique Shop Window, rue de l'Odéon*, Paris, 1952, gelatin silver print; *Window View*, c. 1952, gelatin silver print; *Portrait of a Shade*, 1953, gelatin silver print; *Self-Portrait*, 1988, collage of gelatin silver prints, mirrors, and clock, 2001.147.1-77, Gift of Ilse Bing Wolff Boissonnas, Frédéric, Swiss, 1858-1946, *The Parthenon, detail*, 1908, gelatin silver print, 2002.87.1, Gift of Joyce and Robert Menschel
- Bourne, Samuel, British, 1834-1912, *Kashmir Scene*, c. 1865, albumen print from collodion negative, 2002.118.1, Gift of Robert Hershkowitz
- Brandt, Bill, British, born Germany, 1904-1983, *Hampstead, London*, 1945, gelatin silver print, 2002.7.1, Anonymous Gift
- Braun, Adolphe, French, 1812-1877, *Summit of Mont Titlis, Switzerland*, 1866, carbon print, 2002.82.1, Anonymous Gift
- Brown, Gertrude L., American, c. 1870-1934, *A Good Story*, 1913, platinum print, 2002.120.3, Transfer from the National Gallery of Art Library
- Callahan, Harry, American, 1912-1999, *Chicago*, 1950, gelatin silver print, 2001.128.22, Joshua P. Smith Collection
- Carjat, Étienne, French, 1828-1906, *Charles Baudelaire*, 1861, Woodburytype, 1877, 2002.98.10, Gift of Jacob Kainen
- Cartier-Bresson, Henri, French, 1908-1988, *Pierre Bonnard, Le Cannel*, France, 1944, gelatin silver print, 2001.136.49, Virginia and Ira Jackson Collection, Partial and Promised Gift
- Chauvassaignes, Franc, French, active 1850s, *Riverbank*, c. 1855, salted paper print from waxed-paper negative, 2001.111.1, Gift of Amy Rose Silverman and Eugene L. and Marie-Louise Garbaty Fund
- Cuvellier, Eugène, French, c. 1830-1900, *Marais de Fampoux*, early 1860s, albumen print from waxed-paper negative, 2001.111.2, Gift of Richard and Judith Smooke and Anonymous Gift
- De Clercq, Louis, French, 1836-1901, *Kalaat-El Hosn, deuxième enceinte, extérieur, midi, 1859/1860; Philae, cour intérieure, colonnade de l'ouest*, 1859/1860, albumen prints from waxed-paper negatives, 2001.111.3, 2002.84.1, Anonymous Gift
- DeCarava, Roy, American, born 1919, *David*, 1952, gelatin silver print, 2001.128.23, Joshua P. Smith Collection
- della Porta, Patrizia, Italian, born 1954, *National Gallery of Art, Washington: Variations on the Theme*, 1981; *National Gallery of Art, Washington: Variations on the Theme*, 1999, gelatin silver prints, 2001.106.1-2, Gift of the Artist
- Dyer, William B., American, 1860-1931, *Clytie*, c. 1901, photogravure, 2002.120.38, Transfer from the National Gallery of Art Library
- Escher, Károly, Hungarian, 1890-1966, *Self-Portrait*, c. 1932, gelatin silver print, 2002.83.1, Anonymous Gift
- Eugene, Frank, German, 1865-1936, *Alfred Stieglitz*, c. 1900, photogravure, 2002.120.39, Transfer from the National Gallery of Art Library
- Faurer, Louis, American, 1916-2001, *New York, New York*, 1946, gelatin silver print; *Staten Island Ferry*, 1946, gelatin silver print, 1981; *Third Avenue El, Looking toward Tudor City, New York City*, 1946, gelatin silver print, 1980; *El Station, 53rd Street and Third Avenue, New York City*, 1947, gelatin silver print, 1981; *Freudian Handclasp, New York City*, 1947, gelatin silver print, c. 1981; *New York, New York*, 1947, gelatin silver print; *Duffy Square, New York City*, c. 1947, gelatin silver print, 1981; *42nd and Broadway Collage, New York City*, c. 1947, gelatin silver print, c. 1981; *Eddie on Third Avenue at 52nd Street, New York City*, 1948, gelatin silver print, 1981; *Fifth Avenue, New York City*, c. 1948, gelatin silver print, 1980; *"Champion," New York City*, c. 1950, gelatin silver print; *Park Avenue Garage, New York City*, 1950, gelatin silver print, 1981; *Robert and Mary Frank, San Gennaro Festival, New York City*, 1950, gelatin silver print; *New York, New York*, 1950, gelatin silver print, 1981, 2001.128.24-37, Joshua P. Smith Collection
- Fichter, Robert, American, born 1939, *Camellia Strike*, 1982; *Lassie Puzzle*, 1982, cibachrome prints, 2001.126.1-2, Gift of Marc Freidus
- French 19th Century, *Duc d'Alençon*, c. 1859, albumen print from collodion negative, 2002.56.1, Gift of Charles Isaacs and Robert Hershkowitz
- French 19th Century (Auguste Giraudon's Artist), *Peasant*, c. 1870, 5 albumen prints from collodion negatives, 2002.82.2-6, Anonymous Gift
- Frénet, Jean-Baptiste, French, 1814-1889, *A Vanitas*, c. 1856, salted paper print from collodion negative, 2001.111.4, Eugene L. and Marie-Louise Garbaty Fund
- Friedlander, Lee, American, born 1934, *The American Monument*, illustrated book in 2 volumes with 213 duotones and 10 gelatin silver prints, 1976; *Lee Friedlander: Photographs*, illustrated book with 137 duotones and 2 gelatin silver prints, 1978; *10 Nudes*, illustrated book with 10 gelatin silver prints, 1991, 2002.117.1-4, Gift of William and Sandra Christenberry
- Heath, David, American, born 1931, *Hastings-on-Hudson, New York*, 1963, gelatin silver print, 2001.125.1, Gift of Howard Greenberg
- Hill, David Octavius and Robert Adamson, Scottish, 1802-1870; Scottish, 1821-1848, *James Drummond*, c. 1844, salted paper print from paper negative, 2002.95.1, Anonymous Gift
- Hine, Lewis, American, 1874-1940, *Hartford Newsboys*, 1909, gelatin silver print, 2001.128.38, Joshua P. Smith Collection, Gift in honor of Sarah Greenough; *Entrance to Rear Tenement Where Many Flowers Are Made*, c. 1908, gelatin silver print, 2002.98.391, Gift of Jacob Kainen
- Keetman, Peter, German, 1916-1987, *Traffic*, 1953; *Baustelle (Construction Site)*, 1954, gelatin silver prints, 2001.128.39-40, Joshua P. Smith Collection
- Kertész, André, American, born Hungary, 1894-1985, *Self-Portrait, Paris*, 1927; *Académie française, Paris*, 1929; *Elizabeth*, c. 1932; *New York*, 1943; *Weathervane, New York*, 1952; *Going for a Walk*, 1958; *New York*, 1962, gelatin silver prints, 2001.124.1-7, Gift of The André and Elizabeth Kertész Foundation
- Kinszki, Imre, Hungarian, 1901-1945, *Budapest*, 1930s, gelatin silver print, 2002.83.2, Anonymous Gift
- Marey, Étienne Jules, French, 1830-1904, *Chronophotograph of a Man on a Bicycle*, c. 1885/1890, lantern slide, 2002.116.1, Gift of Mary and David Robinson
- Misrach, Richard, American, born 1949, *Stonehenge I*, 1976; *Night Desert*, 1977, selenium-toned gelatin silver prints, 2001.128.41-42, Joshua P. Smith Collection; *Battleground Point #22*, 1999, chromogenic print, 2002.94.1, New Century Gift Committee
- National Aeronautics and Space Administration, *NASA Surveyor VI Spacecraft (Landed on Moon November 10, Turned Off November 17)*, 1967, collage of gelatin silver prints, 2002.86.1, Gift of Joyce and Robert Menschel
- Nixon, Nicholas, American, born 1947, *The Brown Sisters*, 1985, 1987, 1990, 1992, 1996, 2001, gelatin silver prints, 2002.15.1, 3, 6, 7, 11, 16, Fund for Living Photographers; *The Brown Sisters*, 1986, 1988, 1989, 1993-1995, 1997-2000, gelatin silver prints, 2002.15.2, 4, 5, 8-10, 12-15, Gift of the Collectors Committee
- Penn, Irving, American, born 1917, *Platinum Test Materials 1/17-17/17*, 1989, 17 collages of platinum/palladium prints, 2002.119.1-17, *The Angel*, New York, 1946, platinum/palladium print, 1979; *Ballet Theater, New York*, 1947, platinum/palladium print, 1978; *Edmund Wilson, New York*, 1947, platinum/palladium print, 1986; *H.L. Mencken and George Jean Nathan, New York*, 1947, platinum/palladium print, 1985; *John Marin, New York*, 1947, platinum/palladium print, 1979; *Marc Chagall, New York*, 1947, platinum/palladium print, 1982; *Still Life, New York*, 1947, platinum/palladium print, 1978; *Ballet Society, New York*, 1948, platinum/palladium print, 1980; *Children, Cuzco*, 1948, platinum/palladium print, 1978; *Family, Cuzco*, 1948, platinum/palladium print, 1989; *Father and Son with Eggs, Cuzco*, 1948, platinum/palladium print, 1982; *Jean Cocteau, Paris*, 1948, platinum/palladium print, 1977; *Man, Woman and Crying Infant, Cuzco*, 1948, platinum/palladium print, 1989; *Many-skirted Indian Woman, Cuzco*, 1948, platinum/palladium print, 1989; *Marcel Duchamp, New York*, 1948, platinum/palladium print, 1979; *Mother and Posing Daughter, Cuzco*, 1948, platinum/palladium print, 1989; *Mother and Sleeping Child, Cuzco*, 1948, platinum/palladium print, 1989; *Town Photographer with Girl and Basket, Cuzco*, 1948, platinum/palladium print, 1989; *Woman with High Shoes, Cuzco*, 1948, platinum/palladium print, 1980; *Nude No. 147, New York*, 1949/1950, platinum/palladium print, 1969; *Alberto Giacometti, Paris*, 1950, platinum/palladium print, 1976; *Cecil Beaton, London*, 1950, platinum/palladium print, 1980; *Charbonnier, Paris*, 1950, platinum/palladium print, 1976; *Cocoa-Colored Balenciaga Dress (Lisa Fonssagrives-Penn)*, Paris, 1950, platinum/palladium print, 1979; *Jacob Epstein, London*, 1950, platinum/palladium print, 1982; *Marchand de Concombres, Paris*, 1950, platinum/palladium print, 1976; *Rag and Bone Man, London*, 1950, platinum/palladium

print, 1976; *Rochas Mermaid Dress* (Lisa Fonssagrives-Penn), Paris, 1950, platinum/palladium print, 1980; *Sculptor's Model*, Paris, 1950, platinum/palladium print, 1976; *Vitrier*, Paris, 1950, platinum/palladium print, 1976; *Woman with Roses* (Lisa Fonssagrives-Penn), Paris, 1950, platinum/palladium print, 1977; *Cartier Messenger*, New York, 1951, platinum/palladium print, 1986; *Colette*, Paris, 1951, platinum/palladium print, 1976; *Couple Fishing from Bank of Seine*, 1951, platinum/palladium print, 1981; *Dr. and Mrs. Gilbert H. Grosvenor*, Washington, D.C., 1951, platinum/palladium print, 1986; *Sewer Cleaner*, New York, 1951, platinum/palladium print, 1967; *Tennessee Williams*, New York, 1951, platinum/palladium print, 1983; *Picasso*, Cannes, 1957, platinum/palladium print, 1974; *Frederick Kiesler and Willem de Kooning*, New York, 1960, platinum/palladium print, 1982; *Francis Bacon*, London, 1962, platinum/palladium print, 1981; *S. J. Perelman*, New York, 1962, platinum/palladium print, 1980; *W. Somerset Maugham*, France, 1962, platinum/palladium print, 1968; *David Smith*, Lake George, New York, 1964, platinum/palladium print, 1979; *Gypsy Family*, Spain, 1965, platinum/palladium print, 1976; *Isaac B. Singer*, New York, 1966, platinum/palladium print, 1981; *Steinberg in Nose Mask*, New York, 1966, platinum/palladium print, 1976; *Hell's Angel* (Doug), San Francisco, 1967, platinum/palladium print, 1980; *Hell's Angels*, San Francisco, 1967, platinum/palladium print, 1978; *Hippie Family* (Ferguson), San Francisco, 1967, platinum/palladium print, 1976; *Hippie Family* (Kelly), San Francisco, 1967, platinum/palladium print, 1969; *Rock Groups*, San Francisco, 1967, platinum/palladium print, 1979/1980; *Seated Warrior - Sitting Girl*, Cameroon, 1969, platinum/palladium print, 1979; *Enga Woman and Two Young Girls*, New Guinea, 1970, platinum/palladium print, 1972; *Five Okapa Warriors*, New Guinea, 1970, platinum/palladium print, 1978; *Four Unggai*, New Guinea, 1970, platinum/palladium print, 1979; *Man with Pink Face*, New Guinea, 1970, platinum/palladium print, 1978; *Man, Woman and*

Child, New Guinea, 1970, platinum/palladium print, 1971; *Sitting Man with Pink Face*, New Guinea, 1970, platinum/palladium print, 1979; *Tambul Warrior*, New Guinea, 1970, platinum/palladium print, 1979; *Three Asaro Mud Men*, New Guinea, 1970, platinum/palladium print, 1976; *Two Warriors Holding Hands*, New Guinea, 1970, platinum/palladium print, 1979; *Five Women*, Morocco, 1971, platinum/palladium print, 1979; *Two Guedras*, Morocco, 1971, platinum/palladium print, 1977; *Cigarette No. 42*, New York, 1972, platinum/palladium print, 1975; *Cigarette No. 52*, New York, 1972, platinum/palladium print, 1974; *Cigarette No. 86*, New York, 1972, platinum/palladium print, 1975; *Woody Allen as Chaplin*, New York, 1972, platinum/palladium print, 1980; *Alix Black Dress* (1938), New York, 1974, platinum/palladium print, 1978; *Callot Swallow-Tail Dress* (c. 1919), New York, 1974, platinum/palladium print, 1978; *Schiaparelli Jacket with Tinsel and Glass* (1939), New York, 1974, platinum/palladium print, 1979; *Vionnet Back Tie* (1932-1935), New York, 1974, platinum/palladium print, 1978; *Vionnet Dress with Fan* (1925-1926), New York, 1974, platinum/palladium print, 1978; *Vionnet Lampshade Dress* (1925), New York, 1974, platinum/palladium print, 1980; *Archipelago*, New York, 1975, platinum/palladium print; *Camel Pack*, New York, 1975, platinum/palladium print; *Flip Top Box*, New York, 1975, platinum/palladium print, 1976; *Paper Cup with Shadow*, New York, 1975, platinum/palladium print; *Soot Paper*, New York, 1975, platinum/palladium print; *Triangle*, New York, 1975, platinum/palladium print; *Composition of Ten Pieces*, New York, 1979, platinum/palladium print, 1981; *Composition with Pitcher and Eau de Cologne*, New York, 1979, platinum/palladium print, 1981; *Composition with Skull and Pear*, New York, 1979, platinum/palladium print, 1981; *The Poor Lovers*, New York, 1979, platinum/palladium print, 1980; *Collapse*, New York, 1980, platinum/palladium print, 1981, 2002.119.18-101, Gift of Irving Penn

Seeley, George H., American, 1880-1955, *Still Life*, 1915, Autochrome, 2002.120.4, Transfer from the National Gallery of Art Library

Southworth, Albert Sands, and Josiah Johnson Hawes, American, 1811-1894; American, 1808-1901, *Child*, 1850s, daguerreotype, 2002.85.1, Gift of Joyce and Robert Menschel

Steichen, Edward, American, 1879-1973, *Cover Design for C.P. Goerz Optical Works Catalogue*, 1906, color halftone; *Landscape - Evening*, c. 1901, photogravure, 2002.120.5, 2002.120.40, Transfer from the National Gallery of Art Library

Steichen, Edward, and J. B. Kerfoot, American, 1879-1973; American, active c. 1900, *The Photo-Seession*, 1904, handmade booklet with 8 gelatin silver prints, 2002.120.6, Transfer from the National Gallery of Art Library

Steichen, Edward, and Alfred Stieglitz, editor, American, 1879-1973, and American, 1864-1946, *The Steichen Book*, 1906, illustrated book with 21 photogravures and 8 halftones, 2002.120.7, Transfer from the National Gallery of Art Library

Struss, Karl, American, 1886-1981, *291 from Clarence White's Studio, 5 West 31st Street*, 1912, platinum print, 2002.120.8, Transfer from the National Gallery of Art Library

Unknown 20th Century, *Gertrude Kasebier and Baron de Meyer*, 1905, carbon print, 2002.120.9, Transfer from the National Gallery of Art Library

Various Artists, *American Pictorial Photography, Series I*, 1899, portfolio of 18 photogravures; *American Pictorial Photography, Series II*, 1901, portfolio of 10 photogravures (incomplete), 2002.120.10-37, Transfer from the National Gallery of Art Library

Young, Gene, American, born 1948, *4th Floor Up*, 1990, palladium print, 2002.98.341, Gift of Jacob Kainen

CHANGES OF ATTRIBUTION

The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were made and approved by the Gallery's Board of Trustees during the 2002 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.

PRINT

1998.63.11

A Bear Hunt

Old: Jacques-Philippe Le Bas after Jean-Baptiste Oudry

New: Jean-Jacques Flipart after Carle Vanloo

SCULPTURE

1943.4.85

A Knight of Santiago

Old: Attributed to Jacopo Albarelli c. 1600/1625

New: Attributed to Francesco Segala c. 1570/1580

1942.9.103

David

Old: after Bartolomeo Bellano early 16th century

New: Workshop of Severo da Ravenna c. 1530

1957.14.87

A Crab on a Toad

Old: Andrea Briosco, called Riccio

New: Probably Paduan, early 16th century

1957.14.89

Inkwell in the Form of a Frog beside a Tree Stump

Old: Attributed to Workshop of Andrea Briosco, called Riccio

New: Probably Paduan 16th Century

1957.14.35

Inkwell in the Form of a Child Carrying a Shell

Old: Workshop of Andrea Briosco, called Riccio, first quarter 16th century

New: Workshop of Severo da Ravenna c. 1510/1520

1957.14.58

Lamp in the Form of a Satyr's Head

Old: Workshop of Andrea Briosco, called Riccio

New: Paduan, early 16th Century

1957.14.68

Lamp in the Form of an Ass' Head

Old: Workshop of Andrea Briosco, called Riccio

New: Probably Paduan 16th Century 1525/1550

1957.14.78

A Dog Scratching

Old: German 16th Century (Possibly Nuremberg) second quarter 16th century

New: Attributed to Georg Schweigger, 1630s

1957.14.43

A Child with a Puppy

Old: German 16th Century (Possibly Southern)

New: Italian, first half 16th century

1957.14.85

A Crow

Old: Caspar Gras

New: Probably Florentine, late 16th century

1957.14.46

A Child Standing

Old: Italian 16th Century

New: Severo da Ravenna, first quarter 16th century

1957.14.44

A Child Standing

Old: Italian 16th Century

New: Severo da Ravenna, first quarter 16th century

1957.14.795.a, b

Nero, Roman Emperor 54-68 (obverse) Nero, Laureate, Seated under Palm Tree (reverse)

Old: Medalist of the Roman Emperors (Possibly Filarete)

New: Filarete

1957.14.796.a, b

Hadrian (obverse) Emperor Hadrian Riding and Carrying Standard (reverse)

Old: Medalist of the Roman Emperors (Possibly Filarete)

New: Filarete

1957.14.797.a, b

Faustina I (obverse) Antonius Pius and Faustina Joining Hands (reverse)

Old: Medalist of the Roman Emperors (Possibly Filarete)

New: Filarete

1957.14.798.a, b

Marcus Croto (obverse)

Marcus Croto Riding (reverse)

Old: Medalist of the Roman Emperors (Possibly Filarete)

New: Filarete

1957.14.799.a,b

Marcus Croto (obverse)

Man Riding (reverse)

Old: Medalist of the Roman Emperors (Possibly Filarete)

New: Filarete

1957.14.14

The Spinario

Old: North Italian 16th Century

New: Workshop of Severo da Ravenna first quarter 16th Century

1942.9.137

A Warrior

Old: North Italian 16th Century

New: Paduan 16th Century

1957.14.86

Box in the Form of a Crab

Old: Paduan late 15th or early 16th Century

New: Paduan early 16th Century

1957.14.19

Arion Seated on a Shell

Old: Severo da Ravenna

New: Attributed to Severo da Ravenna, first quarter 16th century

1957.14.38

Winged Boy with Hands Raised

Old: Venetian mid-15th Century

New: Florentine 15th Century

1957.14.39

Wreathed Boy with Hands Raised

Old: Venetian late 15th Century

New: Florentine mid-15th Century

EXHIBITIONS AND LOANS

During the fiscal year, 225 lenders from twenty-one countries and twenty-two states loaned 1,586 works of art to eighteen exhibitions. The Gallery also worked on another twenty-seven projects scheduled to open in the next five years and administered the tour of six exhibitions. United States Government Indemnity was secured for six exhibitions on view in fiscal year 2002, resulting in savings of more than \$1,310,000 in insurance premiums.

The Unfinished Print

(continued from the previous fiscal year to 7 October 2001)
Organized by the National Gallery of Art; Peter Parshall, curator

Jasper Johns: Prints from Four Decades

(continued from the previous fiscal year to 7 October 2001)
Organized by the National Gallery of Art; Ruth Fine, curator
Supported by HSBC Bank USA

Virtue and Beauty: Leonardo's Ginevra de' Benci and Renaissance Portraits of Women

(continued from the previous fiscal year to 6 January 2002)
Organized by the National Gallery of Art; David Alan Brown, curator
Supported by Airbus; also supported by an indemnity from the Federal Council on the Arts and the Humanities
Catalogue supported by the Samuel H. Kress Foundation

Aelbert Cuyp

(7 October 2001 to 13 January 2002)
Organized by the National Gallery of Art in cooperation with the National Gallery, London, and the Rijksmuseum, Amsterdam; Arthur K. Wheelock, Jr., curator
Supported by Shell Oil Company Foundation, on behalf of the employees of Shell Oil Company; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Henry Moore

(21 October 2001 to 27 January 2002)
Organized by the Dallas Museum of Art with the collaboration of the Henry Moore Foundation; initial support for research and organiza-

tion was provided by The Dallas Foundation; Jeffrey Weiss, NGA curator; Dorothy Kosinski, curator
Air transportation was provided by American Airlines.

Supported by the Catherine B. Reynolds Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

Best Impressions: 35 Years of Prints and Sculpture from Gemini G.E.L.

(4 November 2001 to 20 January 2002)
Organized by the National Gallery of Art; Charles Ritchie, curator

German Expressionist Paintings from the Saltzman Family Collection

(18 November 2001 to 3 March 2002)
Organized by the National Gallery of Art; Alan Shestack, curator

A Century of Drawing

(18 November 2001 to 7 April 2002)
Organized by the National Gallery of Art; Andrew Robison and Judith Brodie, curators

Christo and Jeanne-Claude in the Vogel Collection

(3 February 2002 to 23 June 2002)
Organized by the National Gallery of Art; Molly Donovan, curator

The Flowering of Florence: Botanical Art for the Medici

(3 March 2002 to 27 May 2002)
Organized by the National Gallery of Art; Gretchen Hirschauer, NGA curator; Lucia Tongiorgi Tomasi, guest curator
Supported by an indemnity from the Federal Council on the Arts and the Humanities

Goya: Images of Women

(10 March 2002 to 2 June 2002)
Organized by the Fundación Amigos del Museo del Prado, the Museo Nacional del Prado, Madrid, and the National Gallery of Art, Washington
Phillip Conisbee, NGA curator; Janis Tomlinson, guest curator
Supported by the Catherine B. Reynolds Foundation and General Dynamics Santa Barbara Sistemas; also supported by an indemnity from the Federal Council on the Arts and the Humanities

An American Vision: Henry Francis du Pont's Winterthur Museum

(5 May 2002 to 6 October 2002)
Organized by Winterthur and the National Gallery of Art, Washington;
Franklin Kelly, curator
Supported by Louisa and Robert Duemling; also supported by DuPont

Alfred Stieglitz: Known and Unknown

(2 June 2002 to 2 September 2002)
Organized by the National Gallery of Art; Sarah Greenough, curator

Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette

(30 June 2002 to 22 September 2002)
Organized by the Dallas Museum of Art; Philip Conisbee, curator
Supported by an indemnity from the Federal Council on the Arts and the Humanities

The Quest for Immortality: Treasures of Ancient Egypt

(30 June 2002 to 14 October 2002)
Organized by United Exhibits Group, Copenhagen, and the National Gallery of Art, Washington, in association with the Supreme Council of Antiquities, Cairo; Betsy Bryan, guest curator
Supported in part by Chevy Chase Bank

An Artist's Artists: Jacob Kainen's Collection from Rembrandt to David Smith

(22 September 2002 to 9 February 2003)
Organized by the National Gallery of Art; Andrew Robison, curator

Willem de Kooning: Tracing the Figure

(29 September 2002 to 5 January 2003)
Organized by The Museum of Contemporary Art, Los Angeles;
Charles Ritchie and Ruth Fine, NGA curators; Cornelia H. Butler and Paul Schimmel, curators
National tour supported by Wells Fargo

The Robert H. Smith Collection of Renaissance Bronzes

(29 September 2002 to 17 February 2003)
Organized by the National Gallery of Art; Alison Luchs, curator

LENDERS TO EXHIBITIONS

Private Collections

Anonymous lenders
Collection of Maida and George Abrams, Boston
Mr. Plácido Arango
Mr. and Mrs. Leon Black
Ambassador and Mrs. Donald Blinken, New York
Constance R. Caplan, Baltimore, Maryland
Hannah L. Carter
Christo and Jeanne-Claude
Colnaghi, London
Richard C. Colton, Jr.
Mr. and Mrs. William Allen Custard
Jim Dine
Her Majesty Queen Elizabeth II
Nancy Ellison and William D. Rollnick
Aaron I. Fleischman
Kathy and Richard S. Fuld Jr.
Galerie Gismondi, Paris
Dr. and Mrs. Phillip T. George
Beatrice and Philip Gersh Collection
Milly and Arne Glimcher
Richard and Mary L. Gray
Wilder Green
Samuel and Ronnie Heyman, New York
Mr. Jeffrey E. Horvitz
Jasper Johns
Ruth and Jacob Kainen Collection
Mr. and Mrs. George M. Kaufman
Robert P. and Arlene R. Kogod
Anne and Pierre Lévy-Freitag
Charlotte and Duncan MacGuigan
Collection of Steve Martin
Stephen and Barbara McMurray
Collection of Mrs. Paul Mellon, Oak Spring Garden Library, Upperville, Virginia
Robert and Jane Meyerhoff, Phoenix, Maryland

Adriana and Robert Mnuchin
The Moore Danowski Trust
Evelyn Stefansson Nef
Mr. and Mrs. Saam Nystad
Mr. and Mrs. Harry S. Parker
Mr. and Mrs. David Pincus, Wynnewood,
Pennsylvania
John and Kimiko Powers, Carbondale,
Colorado
Marqués de la Romana Collection
Michael L. Rosenberg, Dallas
Courtney Ross-Holst
The Judith Rothschild Foundation
Ms. Marina Rust
Saltzman Family Collection
Schorr Family Collection
Carol Selle
Jon and Mary Shirley
Robert H. Smith
Sheldon H. Solow
The Solow Art and Architecture Foundation
Mrs. Edward Speelman
Mr. and Mrs. Sherman H. Starr, Boston
Michael and Judy Steinhardt, New York
Stichting Collection P. en N. de Boer,
Amsterdam
Rafael Valls, Ltd., London
Dorothy and Herbert Vogel
Courtesy Ivor Braka Limited, London
Mrs. Billie Milam Weisman
Dian and Andrea Woodner
Mr. and Mrs. Bagley Wright

LENDERS TO EXHIBITIONS
Public Collections

AUSTRIA

Salzburg: Residenzgalerie Salzburg

BELGIUM

Brussels: Musées Royaux des Beaux-Arts
de Belgique

CANADA

Ottawa: National Gallery of Canada
Toronto: Art Gallery of Ontario

DENMARK

Copenhagen: Statens Museum for Kunst

EGYPT

Cairo: Supreme Council of Antiquities;
The Egyptian Museum
Luxor: Luxor Museum of Ancient Egyptian Art

FRANCE

Bordeaux: Musée des Beaux-Arts de Bordeaux
Le Mans: Musée de Tessé
Lille: Palais des Beaux-Arts de Lille
Nancy: Musée des Beaux-Arts, Nancy
Paris: Collection Frits Lugt, Institut
Néerlandais, Paris;
École Nationale Supérieure des Beaux Arts;
Mobilier National et des Manufactures
nationales des Gobelins et de Beauvais;
Musée du Louvre;
Musée national d'art moderne, Centre
Georges Pompidou
Saint-Jean-Cap-Ferrat: Musée Ephrussi-de-
Rothschild
Versailles: Musée national des châteaux de
Versailles et de Trianon

GERMANY

Berlin: Staatliche Museen zu Berlin,
Gemäldegalerie;
Staatliche Museen zu Berlin,
Kupferstichkabinett
Cologne: Wallraf-Richartz-Museum
Frankfurt: Städelsches Kunstinstitut und
Städtische Galerie
Karlsruhe: Staatliche Kunsthalle Karlsruhe

HUNGARY

Budapest: Szépművészeti Múzeum

IRELAND

Dublin: National Gallery of Ireland
Limerick: The Hunt Museum

ISRAEL

Jerusalem: The Israel Museum

ITALY

Bologna: Biblioteca Universitaria di Bologna
Florence: Biblioteca Nazionale, Florence;
Galleria degli Uffizi
Galleria degli Uffizi, Gabinetto Disegni
e Stampe
Museo dell'Opera di Santa Maria del Fiore;
Museo dell'Opificio delle Pietre Dure;
Museo di Storia Naturale, Sezione Botanica
"F. Parlatore," Università di Firenze;
Museo Nazionale del Bargello;
Museo Storico-Topografico "Firenze Com'era,"
Palazzo Pitti;
Villa Medicea, Poggio a Caiano;
Villa Petraia
Parma: Fondazione Magnani-Rocca
Pisa: Biblioteca Universitaria di Pisa
Rome: Galleria dell'Accademia di San Luca
Venice: Gallerie dell'Accademia

THE NETHERLANDS

Amsterdam: Amsterdams Historisch
Museum;
Rijksmuseum
Dordrecht: Dordrechts Museum
Groningen: Groninger Museum
Haarlem: Teylers Museum
Otterlo: Kröller-Müller Museum
Rotterdam: Museum Boijmans
Van Beuningen

RUSSIA

St. Petersburg: The State Hermitage
Museum

SPAIN

Madrid: Biblioteca Nacional;
Museo Nacional del Prado;
Museo Thyssen-Bornemisza;
Patrimonio Nacional

SWEDEN

Stockholm: Nationalmuseum

UNITED KINGDOM-ENGLAND

Bakewell: Chatsworth House Trust
Bedford: Cecil Higgins Art Gallery &
Museum
Durham: The Josephine and John Bowes
Museum
Leeds: Leeds Museums and Galleries
London: Arts Council Collection;
Dulwich Picture Gallery;
English Heritage;
Gilbert Collection;
Imperial War Museum;
Tate Britain;
The British Council;
The British Museum;
The National Gallery;
The National Trust;

Victoria and Albert Museum
Much Hadam: The Henry Moore
Foundation
Oxford: Ashmolean Museum

UNITED KINGDOM-SCOTLAND

Edinburgh: National Gallery of Scotland

UNITED STATES

California

Los Angeles: Gemini G.E.L.;
Los Angeles County Museum of Art;
The J. Paul Getty Museum;
The Museum of Contemporary Art,
Los Angeles
San Francisco: San Francisco Museum
of Modern Art;
The Fine Arts Museums of San Francisco
San Marino: The Huntington Library,
Art Collections, and Botanical Gardens

Connecticut

Hartford: Wadsworth Atheneum
Museum of Art
New Haven: Yale Center for British Art

Delaware

Winterthur: The Henry Francis du Pont
Winterthur Museum

District of Columbia

Washington: Dumbarton Oaks;
Hirshhorn Museum and Sculpture Garden;
National Gallery of Art;
The Corcoran Gallery of Art;
The Library of Congress;
The Phillips Collection

Georgia

Atlanta: High Museum of Art

Illinois

Chicago: The Art Institute of Chicago

IndianaBloomington: Indiana University Art Museum
Indianapolis: Indianapolis Museum of Art**Maryland**Baltimore: The Baltimore Museum of Art;
The Walters Art Museum**Massachusetts**Boston: Isabella Stewart Gardner Museum;
Museum of Fine Arts, Boston
Cambridge: Fogg Art Museum, Harvard
University Art Museums
Williamstown: Sterling and Francine Clark
Art Institute**Michigan**Ann Arbor: University of Michigan
Museum of Art
Detroit: The Detroit Institute of Arts**Minnesota**

Minneapolis: Walker Art Center

New Jersey

Princeton: Princeton University Art Museum

New YorkBrooklyn: Brooklyn Museum of Art
Buffalo: Albright-Knox Art Gallery
New York: The Frick Collection;
The Metropolitan Museum of Art;
The Museum of Modern Art;
The New York Public Library;
The Pierpont Morgan Library
Poughkeepsie: The Frances Lehman Loeb
Art Center of Vassar College
Riverdale: Stanley Moss and Co., Inc.**Ohio**Cleveland: The Cleveland Museum of Art
Oberlin: Allen Memorial Art Museum,
Oberlin College
Toledo: The Toledo Museum of Art**Pennsylvania**

Philadelphia: Philadelphia Museum of Art

Rhode IslandProvidence: Museum of Art, Rhode Island
School of Design**Texas**Dallas: Dallas Museum of Art
Houston: The Menil CollectionLENDERS OF WORKS DISPLAYED
WITH THE NGA COLLECTION**Roger Arvid Anderson**Possibly Germain Pilon, *Veiled Mourner
with Torch***Calder Foundation, New York**Alexander Calder, *1 Red, 4 Black plus
X White; Aztec Josephine Baker; Cheval
Rouge; Cheval Rouge* (maquette); *Object
with Red Ball; Red Panel; Tom's; Tom's*
(maquette); *Untitled***Catholic University of America,
Oliveira Lima Library**Frans Post, *Brazilian Landscape,
Said to Be Pernambuco***Cleveland Museum of Art**Attributed to Rembrandt van Rijn,
*A Bearded Man***Collection of the Artist**Helen Frankenthaler, *Mountains and Sea***Peter A. Jay**Gilbert Stuart, *John Jay***Collection of the Artist**Jasper Johns, *Between the Clock and the
Bed; Dancers on a Plane; Field Painting;
No; Target***Manoogian Collection**George Caleb Bingham, *The Jolly
Flatboatmen***Richard and Jane Manoogian Foundation**William Merritt Chase, *Portrait of
Worthington Whittredge*; Richard Caton
Woodville, *War News from Mexico***Joseph F. McCrindle**Bernardo Strozzi, *Saint Francis***The Metropolitan Museum of Art, New York**Francesco di Giorgio Martini, *The Nativity***Robert and Jane Meyerhoff Collection,
Phoenix, Maryland**Agnes Martin, *Field #2*; Frank Stella,
Marquis de Portago (first version)**Robert and Jane Meyerhoff Modern
Art Foundation**Franz Kline, *Turbin*; Roy Lichtenstein,
White Brushstroke II; Robert Rauschenberg,
Bypass; Mark Rothko, *Untitled (Mauve and
Orange)*; Andy Warhol, *Small Campbell's
Soup Can, 194***John and Mary Pappajohn**Claes Oldenburg, *U. S. A. Flag***U.S. Department of the Interior, National Park
Service, Saint-Gaudens National Historic Site,
Cornish, New Hampshire**Augustus Saint-Gaudens, *Early Study of the
Allegorical Figure for the Shaw Memorial;
Preliminary Sketch for Shaw Memorial; Shaw
Memorial; Study Head of a Black Soldier;
Study Head of a Black Soldier; Study Head
of a Black Soldier; Study Head of a Black
Soldier; Study Head of a Black Soldier; Study
Head of a Black Soldier***Schroder Collection, London**Hans Mielich, *Portrait of a Woman***Collection of Candida and Rebecca Smith**David Smith, *Aggressive Character; Black-
White Forward; Blue Construction;
Construction December II; Ninety Father***Smithsonian American Art Museum**Sir Anthony van Dyck, *Marchesa Elena
Grimaldi-Cattaneo*; French 13th Century,
*Angel Holding a Cross and the Crown of
Thorns; Bishop Blessing; Heraldic Panel;
Vita Contemplativa***United States Naval Academy Museum**Jean Joseph Benjamin Constant, *Favorite
of the Emir***The White House**Paul Cézanne, *The Forest; House on a Hill***Anonymous**Willem van Aelst, *Grapes in a Basket,
Peaches on a Silver Dish, Chestnuts, a Large
White and Two Red Admiral Butterflies, a
Fly and a Snail on a Vine Tendril, on a Red
Velvet Cloth over a Partly Draped Ledge*;
Hendrick Avercamp, *Winter Landscape with
Golfers*; Nicolaes Pietersz Berchem, *An
Italianate Landscape with Figures*; Gerrit
Adriaensz Berckheyde, *A View of Saint
Bavo's, Haarlem*; Botticelli, *Portrait of a
Young Man Holding a Medallion*; JanBrueghel, the Elder, *A Road with a Ford
in a Wood*; Jean-Charles Cazin, *The Quarry
of Monsieur Pascal near Nauterre*; Chuck
Close, *Jasper*; Dirck van Delen, *Church
Interior with Elegant Figures*; Arshile Gorky,
*Portrait of Master Bill; Self-Portrait; Still
Life on the Table*; Jan van Goyen, *Dune
Landscape with Figures Resting by a Path
and Shipping on an Estuary in the
Background; Peasants and a Soldier
Conversing*; Willem Claesz Heda, *Banquet
Piece with an Overturned Tazza and Oysters*;
Jan Davidsz de Heern, *Still Life with a
Tazza, a Gilt Cup, and a Fruit Pie; Still
Life with Fruit, Oysters and Two Glasses
of Wine on a Stone Ledge*; Jan van der
Heyden, *A View in Amsterdam*; Jan van
Huysum, *Still Life of Flowers and Fruit*;
Willem de Koning, *Untitled III*; Edouard
Manet, *Spring*; Jan Miense Molenaer, *A
Lute Player*; Isack van Ostade, *Halt before
the Inn with a Rider Approaching*; Jacopo
Palma il Giovane, *Venus and Cupid in the
Forge of Vulcan*; Sir Peter Paul Rubens,
Landscape with Willows; Salomon van
Ruysdael, *River Landscape*; Pieter Jansz
Saenredam, *The Interior of the Saint Peter's
Church in 's-Hertogenbosch*; Frans Snyders,
*Still Life of Fruit (A Swag of Autumnal
Fruits)*; Adriaen van de Velde, *Figures in a
Deer Park*; Willem van de Velde II, *Ships on
a Calm Sea*; Philips Wouwerman, *Landscape*NGA LOANS TO TEMPORARY
EXHIBITIONS

Works in National Lending Service marked*

AUSTRIAVienna, Kunsthistorisches Museum Wien
El Greco and His Contemporaries,
22 September–21 October 2001
El Greco (Domenikos Theotokopoulos),
Laocoön

BELGIUM

Antwerp, Rubenshuis

Early Netherlandish Drawings,
14 June–18 August 2002

Attributed to Hugo van der Goes, *Saint George and the Dragon*

Bruges, Groeningemuseum

Jan Van Eyck, *Early Netherlandish Painting and Southern Europe*,
15 March–30 June 2002

Petrus Christus, *Portrait of a Female Donor*
Petrus Christus, *Portrait of a Male Donor*
Jan van Eyck, *The Annunciation*

BRAZIL

São Paulo, Museu de Arte de São Paulo

Renoir o Pintor da vida,
22 April–28 July 2002

Auguste Renoir, *Madame Monet and Her Son*

Auguste Renoir, *Oarsmen at Chatou*

CANADA

Montreal, Montreal Museum of Fine Arts

Richelieu: Art and Power,
20 September 2002–5 January 2003

Abraham Bosse, *Banquet Given by the King to the New Knights*

Abraham Bosse, *Gentry Visiting a Prison*
Abraham Bosse, *March of the King and Knights of the Holy Spirit in the Courtyard at Fontainebleau*

Jacques Callot, *View of the Louvre*

Louis Le Nain, *A French Interior*

Jean Varin, *Armand-Jean Duplessis, Cardinal de Richelieu, 1585-1642, Cardinal 1622* (obverse)

Ottawa, Canadian Museum of Contemporary Photography

Hold Still—Keep Going,
22 June–15 September 2002

Robert Frank, *City of London*

Robert Frank, *London (3 Works)*

Robert Frank, *Men of Air, New York*

Robert Frank, *Mute/Blind*

Robert Frank, *Peru*

Robert Frank, *Tickertape/New York City*

Robert Frank, *Untitled*

DENMARK

Copenhagen, Statens Museum for Kunst

The European Avant-Garde, 1909–1919,
1 September 2002–31 January 2003

Lyonel Feininger, *The Bicycle Race**

Albert Gleizes, *Football Players*

FRANCE

Lille, Palais des Beaux-Arts de Lille

Berthe Morisot Retrospective,
8 March–9 June 2002

Berthe Morisot, *The Artist's Sister Edma Seated in a Park*

Berthe Morisot, *The Artist's Sister at a Window*

Berthe Morisot, *Girl Picking Cherries*

Berthe Morisot, *Hanging the Laundry out to Dry**

Berthe Morisot, *The Sisters*

The Sisters was circulated to Fondation Pierre Gianadda, Martigny, Switzerland,

19 June–19 November 2002

Lodève, Musée de Lodève

Denain and Vlaminck 1900–1915,
22 June–28 October 2001

André Derain, *Still Life**

Lyon, Musée des Beaux-Arts de Lyon

Albert Gleizes: *El Cubismo en Majestad*,
28 September–28 December 2001

Albert Gleizes, *Football Players*

Paris, Galeries nationales du Grand Palais

Paris–Barcelona, from Gaudi to Miró,
9 October 2001–14 January 2002

Edouard Manet, *Plum Brandy*

Joan Miró, *The Farm*

Circulated to Museu Picasso, Barcelona,
28 February–26 May 2002

Paris, Musée du Louvre

La Peinture comme Crime,

15 October 2001–14 January 2002

William Blake, *The Ghost of Samuel Appearing to Saul*

William Blake, *The Great Red Dragon and the Beast from the Sea*

William Blake, *The Great Red Dragon and the Woman Clothed with the Sun*

Odilon Redon, *Cactus Man (Plante grasse)*

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

Jean Dubuffet,

13 September–31 December 2001

Jean Dubuffet, *Barbe des combats (Combat Beard)*

Jean Dubuffet, *Corps de dame jaspé (Marbleized Body of a Lady)*

Jean Dubuffet, *La Fiat aux pare-chocs (The Fiat with Bumpers)*

Jean Dubuffet, *Jean Paulhan*

Jean Dubuffet, *Paysage vert (Green Landscape)*

Jean Dubuffet, *Terracotta la grosse bouche (Big Mouth Terra Cotta)*

La Revolution Surréaliste,

6 March–24 June 2002

René Magritte, *La condition humaine*

Max Beckmann Retrospective,

10 September 2002–6 January 2003

Max Beckmann, *The Argonauts**

Max Beckmann, *Falling Man**

Paris, Musée d'Orsay

Manet/Velázquez: The French Taste for Spanish Painting,

16 September 2002–6 January 2003

Edouard Manet, *The Dead Toreador*

Edouard Manet, *The Tragic Actor (Rowière as Hamlet)*

Versailles, Musée national des Châteaux de Versailles et de Trianon

Madame de Pompadour et les Arts,

13 February–19 May 2002

Edme Bouchardon, *Cupid*

François-Hubert Drouais, *Madame du Barry**

Circulated to Kunsthalle der Hypo-

Kulturstiftung, Munich,

14 June–15 September 2002

GERMANY

Berlin, Martin-Gropius-Bau

Christo and Jeanne-Claude: Early Works, 1958–69, 8 September–30 December 2001

Christo, *Air Package, Project for the Garden of the Museum of Modern Art, New York City*

Christo, *Corridor Store Front, Project*

Christo, *Package 1961*

Christo, *Packed Coast, Project for Little Bay, Sydney, Australia*

Düsseldorf, Stiftung museum kunst palast

Joan Miró, *Snail Woman Flower Star*,

13 July–20 October 2002

Joan Miró, *The Farm*

Essen, Museum Folkwang Essen

J. M. William Turner—Licht und Farbe,

15 September 2001–6 January 2002

Joseph Mallord William Turner, *The Evening of the Deluge*

Circulated to Kunsthau Zürich, Zurich,

1 February–26 May 2002

Frankfurt, Museum für Kunsthandwerk

Blood: Art, Power, Politics and Pathology,

11 November 2001–27 January 2002

Roman 15th Century, *The Redeemer*

Hamburg, Hamburger Kunsthalle

Monet's Legacy: Series—Order and Obsession,

28 September 2001–20 January 2002

Claude Monet, *Waterloo Bridge, London,*

at Dusk

Munich, Haus der Kunst

Art about Art: Painting and Sculpture in Competition, 1 February–5 May 2002

François Boucher, *Allegory of Painting* (Cologne only)

Israël van Meckenem, *Saint Luke Drawing a Portrait of the Virgin*

Circulated to Wallraf-Richartz-Museum, Cologne, 24 May–25 August 2002

Munich, Kunsthalle der Hypo-Kulturstiftung

Claude Monet. Spätwerk und Moderne,
22 November 2001–10 March 2002

Clyfford Still, *1951-N*

Nuremberg, Germanisches Nationalmuseum

Artists' Colonies in Europe, under the Sign of the Plain and the Sky,

15 November 2001–17 February 2002

Paul Gauguin, *Haystacks in Brittany**

Circulated to Singer Museum, Laren,

The Netherlands, 9 March–10 June 2002

Stuttgart, Staatsgalerie Stuttgart

Manet and the Impressionists,
21 September 2002–9 February 2003

Edouard Manet, *The Railway*

Auguste Renoir, *Madame Monet and Her Son*

IRELAND

Dublin, National Gallery of Ireland

Ciarán Lennon: Hapax, An Acrylic Painting in Four Parts 2001,

21 January–31 March 2002

Paul Cézanne, *Still Life**

ITALY

Brescia, Santa Giulia Museo della Città

Vincenzo Foppa, Un Protagonista del Rinascimento, 2 March–2 June 2002

Vincenzo Foppa, *Saint Anthony of Padua*

Vincenzo Foppa, *Saint Bernardino*

Crema, Centro Culturale Sant'Agostino
Officina Veneziani. Maestri e Botteghe nella Venezia del Settecento,
 2 February–9 June 2002
 Venetian 18th Century, *Procession in the Courtyard of the Ducal Palace, Venice**
 Venetian 18th Century, *Procession of Gondolas in the Bacino di San Marco, Venice**

Ferrara, Exhibit Halls, Palazzo dei Diamanti
Alfred Sisley. Poet of Impressionism,
 17 February–19 May 2002
 Alfred Sisley, *Boulevard Héloïse, Argenteuil*
 Circulated to Museo Thyssen-Bornemisza, Madrid, 6 June–15 September 2002

Florence, Palazzo Strozzi
The Medici, Michelangelo and the Art of Late Renaissance Florence,
 13 June–15 September 2002
 Jacopo Ligozzi, *Avarice*
 Medici Porcelain Factory, *Flask*
 Pontormo, *Monsignor della Casa*

Mantua, Centro Internazionale d'Arte e di Cultura di Palazzo Te
Paysages d'Italie: Les peintures du plein air 1780–1830,
 1 September–16 December 2001
 Jean-Baptiste-Camille Corot, *Island and Bridge of San Bartolommeo*
 Simon Denis, *View near Naples*
 André Giroux, *Forest Interior with a Painter, Civita Castellana*

Montefalco, Museo Civico di San Francesco
Benozzo Gozzoli (1420–1497),
 2 June–31 August 2002

Benozzo Gozzoli, *The Dance of Salomé: Allievo a Roma, Maestad in Umbria*

Rome, Museo del Palazzo di Venezia
Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy,
 15 October 2001–6 January 2002

Orazio Gentileschi, *The Lute Player*
 Orazio Gentileschi and Giovanni Lanfranco, *Saint Cecilia and an Angel*
 Circulated to The Metropolitan Museum of Art, New York, 14 February–12 May 2002 and The Saint Louis Art Museum, Saint Louis, 15 June–15 September 2002

Venice, Palazzo Grassi
From Puvis de Chavannes to Matisse and Picasso: Toward Modern Art,
 10 February–16 June 2002
 Pablo Picasso, *Lady with a Fan**

JAPAN

Gifu City, The Museum of Fine Arts, Gifu
Maurice Utrillo, 9 August–23 September 2002
 Maurice Utrillo, *The Pont Saint-Michel, Paris**
 Maurice Utrillo, *Rue Cortot, Montmartre*
 Tokyo, The Bunkamura Museum of Art
René Magritte, 6 July–25 August 2002
 René Magritte, *The Blank Signature**
 Circulated to Nagoya City Art Museum, 1 September–20 October 2002

Tokyo, The National Museum of Western Art
American Heroism,
 7 August–14 October 2001
 Benjamin West, *The Battle of La Hogue*

MEXICO

Mexico City, Museo Nacional de Arte
José Juárez. Recursos y Discursos del Arte de Pintar, 20 June–20 December 2002
 Agostino Carracci after Francesco Vanni, *Saint Francis Consoled by the Musical Angel*

Monterrey, Museo de Arte Contemporáneo de Monterrey
Sean Scully, Wall of Light,
 4 October 2001–10 March 2002
 Sean Scully, *Wall of Light Tana*

NETHERLANDS

Rotterdam, Museum Boijmans Van Beuningen
Hieronymus Bosch,
 1 September–11 November 2001
 Hieronymus Bosch, *Death and the Miser*

RUSSIA

Moscow, State Pushkin Museum of Fine Arts
Collection of Prince Nicolas Youssoupov,
 30 July–15 November 2001
 Rembrandt van Rijn, *Portrait of a Gentleman with a Tall Hat and Gloves*
 Rembrandt van Rijn, *Portrait of a Lady with an Ostrich-Feather Fan*

Saint Petersburg, State Hermitage Museum
Nicolas I and the New Hermitage,
 22 May–24 August 2002
 Titian, *Venus with a Mirror*

SPAIN

Madrid, Fundación Juan March
Georgia O'Keeffe: Naturalezas íntimas,
 8 February–2 June 2002
 Georgia O'Keeffe, *Jack-in-the-Pulpit No. III*
 Georgia O'Keeffe, *Jack-in-the-Pulpit No. IV*

Madrid, Museo Nacional del Prado
Goya: Images of Women,
 30 October 2001–9 February 2002
 Francisco de Goya, *María Teresa de Borbón y Vallabriga, later Condesa de Chinchón*
 Francisco de Goya, *The Marquesa de Pontejos*
 Francisco de Goya, *Señora Sabasa Garcia*
 Francisco de Goya, *Thérèse Louise de Sureda*
 Francisco de Goya, *Young Lady Wearing a Mantilla and Basquina*

Madrid, Museo Thyssen-Bornemisza
Corot: The Park of Lions at Port-Marly,
 1872, 26 June–21 October 2001
 Jean-Baptiste-Camille Corot, *Madame Stumpf and Her Daughter*

Forma: El ideal clásico en el arte moderno
 9 October 2001–13 January 2002
 Edgar Degas, *Racehorses (study for "Scene from the Steeplechase: The Fallen Jockey")*

Rubens and Titian: Venus and Cupid with a Mirror,
 23 September 2002–26 January 2003
 Annibale Carracci, *Venus Adorned by the Graces*
 Titian, *Venus with a Mirror*

Valencia, IVAM Centre Julio González
Ben Nicholson, 25 April–7 July 2002
 Ben Nicholson, 1969 (*Holkham Sands No. 1*)

SWEDEN

Stockholm, Nationalmuseum
Face to Face: Portraits from Five Centuries,
 4 October 2001–27 January 2002
 Judith Leyster, *Self-Portrait*

SWITZERLAND

Basel, Fondation Beyeler
Mark Rothko Rooms,
 24 June 2001–31 August 2002
 Mark Rothko, *No. 8**
 Mark Rothko, *Untitled (Seagram Mural)**

Lausanne, Fondation de l'Hermitage
Les Impressionistes Américains, de 1880 à 1915, 6 June–20 October 2002
 Henry Ossawa Tanner, *The Seine**

UNITED KINGDOM-ENGLAND

London, The Iveagh Bequest, Kenwood
Clerics and Connoisseurs: An Irish Art Collection through Three Centuries,
 19 October 2001–27 January 2002
 Meindert Hobbema, *A Wooded Landscape*

London, The National Gallery
Aelbert Cuyp, 13 February–12 May 2002
 Aelbert Cuyp, *Horsemen and Herdsmen with Cattle*
 Aelbert Cuyp, *Lady and Gentleman on Horseback*
 Aelbert Cuyp, *The Maas at Dordrecht*
 Aelbert Cuyp, *River Landscape with Cows*
 Circulated to Rijksmuseum, Amsterdam, 7 June–1 September 2002

London, Royal Academy of Arts
Rembrandt's Women,
 22 September–16 December 2001
 Rembrandt van Rijn, *Lucretia*

London, Tate Britain
The American Sublime,
 20 February–19 May 2002
 Thomas Cole, *A View of the Mountain Pass Called the Notch of the White Mountains (Crawford Notch)*
 Jasper Francis Cropsey, *Autumn—On the Hudson River*
 John Frederick Kensett, *Beach at Beverly** (London only)
 Fitz Hugh Lane, *Bealmed off Halfway Rock*
 Fitz Hugh Lane, *Lumber Schooners at Evening on Penobscot Bay* (London only)
 Circulated to Museum of American Art of the Pennsylvania Academy of the Fine Arts, Philadelphia, 17 June–25 August 2002 and The Minneapolis Institute of Arts, 22 September–17 November 2002

Thomas Girtin: The Art of Watercolour,
 4 July–29 September 2002

Thomas Girtin, *Conway Castle, North Wales*

London, Tate Modern
Surrealism: Desire Unbound,
 20 September 2001–1 January 2002
 Alberto Giacometti, *The Invisible Object (Hands Holding the Void)**

Matisse Picasso, 9 May–18 August 2002
Henri Matisse, *Venus*

Circulated to Galeries nationales du Grand Palais, Paris,
17 September 2002–6 January 2003

UNITED STATES

Alabama

Birmingham, Birmingham Museum of Art
Fiftieth Anniversary Celebration—Reinstallation of Kress Collection,
1 March 2001–1 March 2002

Matteo de' Pasti, *Isotta degli Atti of Rimini, Mistress then Wife, 1456, of Sigismondo Malatesta* (obverse)

Matteo de' Pasti, *Isotta degli Atti of Rimini, Mistress then Wife, 1456, of Sigismondo Malatesta* (obverse)

Matteo de' Pasti, *Jesus Christ* (obverse)

Matteo de' Pasti, *Sigismondo Pandolfo Malatesta, 1417–1468, Lord of Rimini 1432* (obverse)

Pisanello, *Niccolo Piccinino, c. 1386–1444, Condottiere* (obverse)

Mobile, Mobile Museum of Art

Picturing French Style: Three Hundred Years of Art and Fashion,
6 September 2002–12 January 2003

Captain Edward H. Molyneux, *Artist on a Quay**

Montgomery, Montgomery Museum of Fine Arts

Albrecht Dürer,
14 September–20 October 2002

Albrecht Dürer, *The Last Supper*
Albrecht Dürer, *Melencolia I*
Albrecht Dürer, *The Nativity*

California

La Jolla, Museum of Contemporary Art, San Diego

Christo and Jeanne-Claude in the Vogel Collection,
22 September 2002–5 January 2003

Christo, *Abu Dhabi Mastaba, Project for the United Arab Emirates*

Christo, *Air Package, Project for the Garden of the Museum of Modern Art, New York City*

Christo, *Corridor Store Front Project*
Christo, *Double Store Front Project, Orange and Yellow*

Christo, *The Gates, Project for Central Park, New York City* (2 works)

Christo, *The Mastaba of Abu Dhabi, Project for United Arab Emirates*

Christo, *Orange Store Front Project*

Christo, *Over the River, Project for the Arkansas River, Colorado* (2 works)

Christo, *Package 1961*

Christo, *Package 1965*

Christo, *Package 1974*

Christo, *Packed Coast, Project for Australia, near Sydney*

Christo, *Packed Coast, Project for Little Bay, New South Wales, Australia*

Christo, *The Pont Neuf Wrapped, Project for Paris* (2 works)

Christo, *The River, Project* (2 works)

Christo, *Running Fence, Project for Sonoma and Marin Counties, California*

Christo, *Running Fence, Project for the West Coast—USA*

Christo, *Surrounded Islands, Project for Biscayne Bay, Greater Miami, Florida* (2 works)

Christo, *The Umbrellas, Joint Project for Japan and U.S.A.* (18 works)

Christo, *The Umbrellas, Project for 6–8 Miles—3,000 Umbrellas*

Christo, *Valley Curtain, Project for Colorado, Grand Hogback*

Christo, *Wrapped Book*

Christo, *Wrapped Reichstag, Project for Berlin* (2 works)

Christo, *Wrapped Roman Sculpture, Project for Die Glyptothek—München*

Christo, *Wrapped Trees, Project for the Fondation Beyeler, Riehen, Switzerland*

Christo, *Wrapped Walk Ways, Project for Jacob L. Loose Memorial Park, Kansas City, Missouri*

Christo, *Wrapped Walk Ways, Project for Loose Park, Kansas City, Missouri*

Los Angeles, The J. Paul Getty Museum

Devices of Wonder: from the World in a Box to Images on a Screen,
13 November 2001–3 February 2002

Charles Amédée Philippe Vanloo,
The Magic Lantern

Los Angeles, UCLA at the Armand Hammer Museum of Art and Cultural Center

Heavenly Visions: Shaker Gift Drawings and Gift Songs, 28 August–21 October 2001

Semantha Fairbanks and Mary Wicks,
A Sacred Sheet Sent from Holy Mother Wisdom by Her Angel of Many Signs

Circulated to The Drawing Center, New York,
31 October–15 December 2001

San Diego, San Diego Museum of Art

Idol of the Moderns: Pierre-Auguste Renoir and American Painting,
29 June–15 September 2002

William Glackens, *Family Group**

San Diego, Timken Museum of Art

The Portraits of Bartolomeo Veneto,
4 May–31 August 2002

Bartolomeo Veneto, *Portrait of a Gentleman*

San Francisco, San Francisco Museum of Modern Art

Tracing the Figure: Drawings by Willem de Kooning, 27 June–8 September 2002

Willem de Kooning, *Untitled*

Dreaming in Pictures: The Photographs of Lewis Carroll, 3 August–10 November 2002

Lewis Carroll, *Xie Kitchin*

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

George Romney (1734–1802),
15 September–1 December 2002

George Romney, *Mrs. Thomas Scott Jackson*

Colorado

Denver, Denver Art Museum

Alice Neel, 6 October–30 December 2001

Alice Neel, *Hartley*

The Cos Cob Art Colony: Impressionists on the Connecticut Shore,

27 October 2001–20 January 2002

Childe Hassam, *Oyster Sloop, Cos Cob**

Connecticut

Hartford, Wadsworth Atheneum Museum of Art

Images from the World between: The Circus in Twentieth-Century American Art,
19 October 2001–8 January 2002

John Steuart Curry, *Circus Elephants**

Walt Kuhn, *The White Clown**

Circulated to The John and Mable Ringling Museum of Art, Sarasota, 1 February–14 May 2002 and Austin Museum of Art, 7 June–19 August 2002

New Haven, Yale Center for British Art

Great British Paintings from American Collections: Holbein to Hockney,
27 September–30 December 2001

Sir Anthony van Dyck, *Queen Henrietta Maria with Sir Jeffrey Hudson*

Gilbert Stuart, *The Skater (Portrait of William Grant)*

James McNeill Whistler, *Wapping**

Circulated to The Huntington Library, Art Collections, and Botanical Gardens, San Marino, 3 February–5 May 2002

New Haven, Yale University Art Gallery

Looking through the Tiger's Eye: The Art of a Magazine, 29 January–30 March 2002

Mark Rothko, *No. 9**

Mark Rothko, *No. 17 [or] No. 15**

Mark Rothko, *No. 18**

Mark Rothko, *Sacrificial Moment**

Mark Rothko, *The Source**

Frankenthaler: The Woodcuts,
14 May–8 September 2002

Helen Frankenthaler, *Freefall*

District of Columbia

Washington, Hirshhorn Museum and Sculpture Garden

The Metropolis in the Machine Age,
28 February–14 September 2002

John Marin, *Woolworth Building, No. 28*

Alfred Stieglitz, *From the Shelton*

Max Weber, *Rush Hour, New York**

Washington, The Phillips Collection

Impressionist Still Life,
22 September 2001–13 January 2002

Vincent van Gogh, *Roses*

Edouard Manet, *Flowers in a Crystal Vase*

Circulated to Museum of Fine Arts, Boston,
17 February–9 June 2002

Howard Hodgkin: Forty Paintings 1973–1984, 18 May–18 July 2002

Howard Hodgkin, *Souvenirs*

Pierre Bonnard: Early and Late,
21 September 2002–12 January 2003

Pierre Bonnard, *The Cab Horse*
Pierre Bonnard, *From the Land of Touraine (Du pays tourangeau)*

Pierre Bonnard, *Poster for "France-Champagne"*

Pierre Bonnard, *Study for "Du pays tourangeau" (From the Land of Touraine)*

Pierre Bonnard, *Study for "France-Champagne" (recto)*

Pierre Bonnard, *Unfortunate Adèle (Malheureuse Adèle)*

Pierre Bonnard and Alfred Jarry (author), *Almanach illustré du Père Ubu (XXe siècle)*

Pierre Bonnard and Alfred Jarry (author), *Almanach illustré du Père Ubu (XXe siècle)*

Washington, Renwick Gallery

George Catlin and His Indian Gallery,
6 September 2002–19 January 2003

George Catlin, *Assiniboine Warrior and His Family**

George Catlin, *Boy Chief—Ojibbeway**

George Catlin, *A Caribbe Village in Dutch Guiana**

George Catlin, *Catlin Painting the Portrait of Mah-to-toh-pa—Mandan**

George Catlin, *Entrance to a Lagoon, Shore of the Amazon**

George Catlin, *Lengua Medicine Man with Two Warriors**

George Catlin, *Three Distinguished Warriors of the Sioux Tribe**

Florida

Orlando, The Mennello Museum of American Folk Art

American Folk Art Masters,
21 September 2001–6 January 2002

Edward Hicks, *Penn's Treaty with the Indians**

West Palm Beach, Norton Museum of Art

A Thousand Hounds: A Walk with the Dogs through the History of Photography,
27 April–1 September 2002

Brassaï (Gyula Halász), *The Little White Dog, Montmartre*

Georgia

Atlanta, High Museum of Art

Winslow Homer and the Critics: Forging a National Art in the 1870s,
6 October 2001–6 January 2002

Winslow Homer, *Breezing Up (A Fair Wind)*

Illinois

Chicago, The Art Institute of Chicago

Van Gogh and Gauguin: The Studio of the South, 22 September 2001–13 January 2002

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

Paul Gauguin, *Self-Portrait Dedicated to Carrière*

Vincent van Gogh, *Farmhouse in Provence*

Vincent van Gogh, *Self-Portrait* (Chicago only)

Circulated to Van Gogh Museum,
Amsterdam, 9 February–2 June 2002

Chicago, Terra Museum of American Art

Jasper Johns: Prints from Four Decades,
16 February–28 April 2002

Jasper Johns, *0*

Jasper Johns, *1*

Jasper Johns, *2*

Jasper Johns, *3*

Jasper Johns, *4*

Jasper Johns, *5*

Jasper Johns, *6*

Jasper Johns, *7*

Jasper Johns, *8*

Jasper Johns, *9* (3 works)

Jasper Johns, "6"

Jasper Johns, *Ale Cans*

Jasper Johns, *Alphabet*

Jasper Johns, *Decoy*

Jasper Johns, *Decoy II*

Jasper Johns, *Embossed Alphabet*

Jasper Johns, *False Start I*

Jasper Johns, *Figure 7* (2 works)

Jasper Johns, *Figure 8*

Jasper Johns, *Figure 9*

Jasper Johns, *Flag* (2 works)

Jasper Johns, *Flag I*

Jasper Johns, *Flags I*

Jasper Johns, *Gray Alphabets*

Jasper Johns, *Hatteras*

Jasper Johns, *Land's End*

Jasper Johns, *Leo*

Jasper Johns, *Light Bulb*

Jasper Johns, *No*

Jasper Johns, *Numbers*

Jasper Johns, *Panel A/D*

Jasper Johns, *Panel B/D*

Jasper Johns, *Panel C/D* (2 works)

Jasper Johns, *Periscope II*

Jasper Johns, *Pinion*

Jasper Johns, *Savarin*

Jasper Johns, *Screen Piece*

Jasper Johns, *Skin with O'Hara Poem*

Jasper Johns, *Souvenir*

Jasper Johns, *Target with Four Faces*

Jasper Johns, *Two Costumes*

Jasper Johns, *Two Maps II*

Jasper Johns, *Untitled* (4 works)

Jasper Johns, *Voice*

Jasper Johns, *Watchman*

Circulated to Musée d'Art Américain

Giverny, 23 June–8 September 2002

Evanston, Mary and Leigh Block Museum of Art, Northwestern University

Adja Yunkers: To Invent a Garden,
1 February–31 March 2002

Adja Yunkers, *Black Candle*

Adja Yunkers, *Desert*

Adja Yunkers, *Green Atelier*

Adja Yunkers, *La Mesa*

Maine

Portland, Portland Museum of Art

Neo-Impressionism: Artists on the Edge,
27 June–20 October 2002

Henri Edmond Cross, *Coast near Antibes**

Georges Seurat, *Seascape at Port-en-Bessin, Normandy**

Maryland

Annapolis, The Mitchell Gallery,
St. John's College

The Sweet Uses of Adversity, Images of the Biblical Job, 25 August–5 November 2002

William Blake, *Job and His Daughters*

William Blake, *Job and His Wife Restored to Prosperity*

William Blake, *Job's Sacrifice*

William Blake, *The Lord Answering Job out of the Whirlwind*

William Blake, *Satan before the Throne of God*

William Blake, *Satan Smiting Job with Boils*

Dirck Volckertsz Coornhert after Maerten van Heemskerck, *Triumph of Job*

Fritz Eichenberg, *The Book of Job*

Maerten van Heemskerck, *The Triumph of Job*

Augustin Hirschvogel, *Job Learns of His Misfortunes*

Alphonse Legros, *Job, 1st Plate*

Benton Murdoch Spruance, *After Blake's Job*

Massachusetts

Boston, Isabella Stewart Gardner Museum

Cosmè Tura and Ferrara: A Forgotten Renaissance, 30 January–12 May 2002

Cosmè Tura, *Madonna and Child in a Garden*

Attributed to Cosmè Tura, *Portrait of a Man*

Cambridge, Fogg Art Museum

Three Women: Early Portraits by Toulouse-Lautrec, 6 April–21 July 2002

Henri de Toulouse-Lautrec, *A la Bastille (Jeanne Wenz)*

Michigan

Ann Arbor, University of Michigan Museum of Art

Women Who Ruled: Queens, Goddesses, Amazons 1500–1650,
17 February–5 May 2002

Guillaume Duprè, *Henri IV, 1553–1610, King of France 1589, and Marie de' Medici, His Wife, 1600* (obverse)

Guillaume Duprè, *Marie de' Medici, 1573–1642, Wife of King Henri IV of France 1600* (obverse)

New Hampshire

Manchester, The Currier Gallery of Art

Impressionism Transformed: The Paintings of Edmund C. Tarbell,

13 October 2001–13 January 2002

Edmund Charles Tarbell, *Mother and Mary**

Circulated to Delaware Art Museum,

Wilmington, 15 February–28 April 2002 and

Terra Museum of American Art, Chicago,

11 May–21 July 2002

New Jersey

Newark, The Newark Museum

Art and Home: Dutch Interiors in the Age of Rembrandt,

30 September 2001–20 January 2002

Rembrandt van Rijn, *Jan Six*

Rembrandt van Rijn, *Self-Portrait Drawing at a Window*

Johannes Vermeer, *A Lady Writing*

(Denver only)

Circulated to Denver Art Museum,

2 March–26 May 2002

New Mexico

Santa Fe, Georgia O'Keeffe Museum

O'Keeffe's O'Keeffes: The Artist's Collection,
14 September 2001–13 January 2002

Georgia O'Keeffe, *Jack-in-the-Pulpit No. III* (Santa Fe only)

Georgia O'Keeffe, *Jack-in-the-Pulpit No. V* (Humblebaek only)

Georgia O'Keeffe, *Jack-in-the-Pulpit No. VI*

Georgia O'Keeffe, *No. 20—From Music—Special* (Santa Fe only)

Georgia O'Keeffe, *Sky Above White Clouds I*

Georgia O'Keeffe, *Winter Road I*

Circulated to Louisiana Museum of Modern Art, Humlebaek, Denmark,

8 February–20 May 2002

New York

Albany, Albany Institute of History and Art

Matters of Taste: Food and Drink in 17th-Century Dutch Art and Life,

20 September–8 December 2002

Gerret Willemsz. Heda, *Still Life with Ham*

Brooklyn, Brooklyn Museum of Art

Vital Forms: American Art and Design in the Atomic Age 1940–1960,

12 October 2001–6 January 2002

Alexander Calder, *Four White Petals*

(Nashville only)

Barnett Newman, *Pagan Void* (Brooklyn only)

Circulated to Frist Center for the Visual Arts,

Nashville, 21 June–15 September 2002

New York, The Bard Graduate Center for Studies in the Decorative Arts

William Beckford, 1760–1844: An Eye for the Magnificent,
18 October 2001–6 January 2002

Benjamin West, *Maria Hamilton Beckford (Mrs. William Beckford)**

Circulated to Dulwich Picture Gallery, London, 5 February–14 April 2002

New York, C.G. Boerner Inc.

Mezzotint Exhibition,
19 February–15 March 2002

John Dixon after George Stubbs, *A Tigress*
William Pether after Joseph Wright,
An Academy by Lamplight

New York, The Frick Collection

Greuze the Draftsman,
14 May–4 August 2002

Jean-Baptiste Greuze, *The Angry Mother*
Jean-Baptiste Greuze, *The Ungrateful Son*
Jean-Baptiste Greuze, *The Well-Loved Mother* (New York only)

Circulated to The J. Paul Getty Museum, Los Angeles, 10 September–1 December 2002

New York, Gagosian Gallery

Arshile Gorky Portraits,
20 March–27 April 2002

Arshile Gorky, *The Artist and His Mother*
Arshile Gorky, *Portrait of the Artist and His Mother*
Arshile Gorky, *Portrait of the Artist's Mother*

New York, The Metropolitan Museum of Art
Casper David Friedrich: Moonwatchers,
11 September–11 November 2001

Johan Christian Dahl, *View from Vaekero near Christiania*

Pieter Bruegel the Elder: Drawings and Prints, 25 September–2 December 2001

Pieter Bruegel the Elder, *Landscape with the Penitence of Saint Jerome*
Pieter Bruegel the Elder, *Peasants and Cattle near a Farmhouse*
Johannes and Lucas van Doetechum after Pieter Bruegel the Elder, *Fuga Deipanae in Aegyptum (The Flight into Egypt)*
Johannes and Lucas van Doetechum after Pieter Bruegel the Elder, *Plaustrum Belgium (The Belgian Wagon)*
Pieter van der Heyden after Pieter Bruegel the Elder, *The Ass at School*

Tapestry of the Renaissance: Art and Magnificence, 11 March–19 June 2002

Pieter Pannemaker I after Bernard van Orley, *The Crucifixion*
Pieter Pannemaker I after Bernard van Orley, *The Garden of Gethsemane*
Raphael, *Eight Apostles*

New York, The Museum of Modern Art

Alberto Giacometti,
11 October 2001–8 January 2002
Alberto Giacometti, *The Forest*
Alberto Giacometti, *No More Play*

New York, PaceWildenstein

Mark Rothko—The Realist Years: Selected Works, 31 October 2001–5 January 2002
Mark Rothko, *Interior**
Mark Rothko, *Untitled (three women)**

New York, Hollis Taggart Galleries

Inheriting Cubism: The Impact of Cubism on American Art, 1900–1935,
28 November 2001–12 January 2002

Max Weber, *Interior of the Fourth Dimension*

New York, Whitney Museum of American Art

Over the Line: The Art and Life of Jacob Lawrence,
8 November 2001–3 February 2002
Jacob Lawrence, *Daybreak—A Time to Rest*

Circulated to The Detroit Institute of Arts, 23 February–19 May 2002 and High Museum of Art, Atlanta, 15 June–8 September 2002

Ohio

Cleveland, The Cleveland Museum of Art
A Print in Focus: Antonio Pollaiuolo's Battle of the Nudes, 25 August–27 October 2002

Christofano Robetta after Antonio del Pollaiuolo, *Hercules and Antaeus*

Pennsylvania

Chadds Ford, Brandywine River Museum
Milk and Eggs: The Revival of Tempera Painting in America, 1930–1950,
9 March–19 May 2002

Andrew Wyeth, *Snow Flurries*

Circulated to Akron Art Museum, 15 June–1 September 2002 and Spencer Museum of Art, Lawrence, 21 September–17 November 2002

Philadelphia, Philadelphia Museum of Art

Thomas Eakins,
4 October 2001–6 January 2002
Thomas Eakins, *Baby at Play**

Circulated to Musée d'Orsay, Paris, 5 February–12 May 2002 and The Metropolitan Museum of Art, New York, 18 June–15 September 2002

Barnett Newman, 24 March–7 July 2002

Barnett Newman, *Be II*
Barnett Newman, *Achilles*
Barnett Newman, *Dionysius*
Barnett Newman, *Pagan Void*
Barnett Newman, *Fourteen Stations* (14 works)

Circulated to Tate Modern, London, 19 September 2002–5 January 2003

Texas

College Station, George Bush Presidential Library and Museum

Fathers and Sons: Two Families—Four Presidents, 12 March–31 July 2002

Gilbert Stuart, *Abigail Smith Adams (Mrs. John Adams)*
Gilbert Stuart, *John Adams*

Fort Worth, Kimbell Art Museum

Bartolomé Esteban Murillo (1617–1682): Paintings from American Collections,
10 March–16 June 2002

Bartolomé Esteban Murillo, *The Return of the Prodigal Son*
Bartolomé Esteban Murillo, *Two Women at a Window*

Circulated to Los Angeles County Museum of Art, 14 July–6 October 2002

Houston, The Museum of Fine Arts

Bernardo Bellotto, 29 July–21 October 2001
Bernardo Bellotto, The Fortress of Königstein

Louis Faurer Retrospective,
13 January–14 April 2002

Louis Faurer, *"Champion," New York City*
Louis Faurer, *New York, New York*

Circulated to Addison Gallery of American Art, Andover, 4 May–28 July 2002

Virginia

Fredericksburg, Mary Washington College Galleries

Leonardo da Vinci: Artist, Scientist, Engineer,
28 March–26 May 2002

Francesco Melzi after Leonardo da Vinci,
Two Grotesque Heads

Lynchburg, Daura Gallery, Lynchburg College

I'll Take My Stand: American Art and the Great Depression, 14 March–21 April 2002

Berenice Abbott, *New York at Night*
Thomas Hart Benton, *The Wood Pile*
Isabel Bishop, *Noon Hour*
Paul Cadmus, *Two Boys on a Beach #2*
John Steuart Curry, *Ajax*
Walker Evans, *Barber Shop, New Orleans*
Walker Evans, *Bethlehem, Pennsylvania*
Walker Evans, *Coal Dock Workers*
Walker Evans, *Figure with Clenched Fists, Pahouin*
Rockwell Kent, *And Now Where?*
Reginald Marsh, *Battery (Belles)*
Reginald Marsh, *Bread Line—No One Has Starved*
Reginald Marsh, *Gaiety Burlesk*
Diego Rivera, *Viva Zapata*
Raphael Soyer, *Backstage*

Sweet Briar, Sweet Briar College, Anne Gary Pannell Center Gallery

Defining Influence: Japonisme and the Western Artist, 17 January–31 March 2002

Charles Burchfield, *Rail Fence*
Mary Cassatt, *The Coiffure*
Mary Cassatt, *Woman Bathing*

Wisconsin

Milwaukee, Milwaukee Art Museum
Milton Avery: The Late Paintings,
30 November 2001–27 January 2002

Milton Avery, *Mountain and Meadow*

Circulated to Norton Museum of Art, West Palm Beach, 8 February–5 May 2002 and UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles, 21 May–8 September 2002

**EXTENDED LOANS FROM
THE NGA 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, *Catherine Yates Pollock*
(Mrs. George Pollock)
Gilbert Stuart, *George Pollock*
Thomas Sully, *Ann Biddle Hopkinson*
Thomas Sully, *Francis Hopkinson*
Thomas Sully, *The Leland Sisters*

FRANCE

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

IRELAND

Dublin, United States Embassy Residence
Gilbert Stuart, *Counsellor John Dunn*
Gilbert Stuart, *John Bill Ricketts*

ITALY

Florence, Casa Buonarroti
after Michelangelo Buonarroti,
*Damned Soul***

UNITED KINGDOM-ENGLAND

London, United States Embassy Residence
Sir William Beechey, *Lieutenant-General
Sir Thomas Picton*
Francis Cotes, *Mrs. Thomas Horne*
Frederick Carl Frieseke, *Memories*
Thomas Gainsborough, *William Yelverton
Davenport*
Walt Kuhn, *Pumpkins*
George Benjamin Luks, *The Bersaglieri*
Gari Melchers, *The Sisters*
Michiel van Miereveld, *Portrait of a Lady
with a Ruff*

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

UNITED STATES
Alabama

Birmingham, Birmingham Museum of Art
Anders Zorn, *Hugo Reisinger*

Montgomery, Montgomery Museum
of Fine Arts
Mark Rothko, *Untitled*

California

Oakland, Oakland Museum
Mark Rothko, *Untitled*
Mark Rothko, *Untitled*

Connecticut

Hartford, Wadsworth Atheneum
Museum of Art
Mark Rothko, *Untitled*

District of Columbia

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

National Trust for Historic Preservation
Bernard Hailstone, *David E. Finley*

Blair House

John Singleton Copley, *Harrison Gray
Style of Benjamin Marshall, Race Horse and
Trainer*
Gilbert Stuart, *Dr. William Hartigan (?)*

The Library of Congress
Carl Milles, *Head of Orpheus*

**Office of the Vice President of the
United States**

American 18th Century, *Attack on Bunker's
Hill, with the Burning of Charles Town*
American 19th Century, *Imaginary Regatta
of America's Cup Winners*
American 20th Century, *View of Aberdeen,
Washington* (returned)
Lydia Field Emmet, *Olivia*
A. Hashagen, *Ship "Arkansas" Leaving
Havana*
John Wesley Jarvis, *Commodore John Rogers*
Walt Kuhn, *Green Apples and Scoop*
John Neagle, *Colonel Augustus James
Pleasanton*
John Vanderlyn, *John Sudam*
Alexander Helwig Wyant, *Peaceful Valley*

The White House

American 19th Century, *Abraham Lincoln*
American 19th Century, *Stylized Landscape*
American 19th Century, *Indians Cooking
Maize*
George Catlin, *An Aged Minatarree Chief
and His Family*
George Catlin, *Antelope Shooting—
Assiniboine*
George Catlin, *Assiniboine Warrior and
His Family* (returned)
George Catlin, *Battle between the Jicarilla
Apaches and Camanches*
George Catlin, *Buffalo Chase*
George Catlin, *Comanche Chief, His Wife,
and a Warrior*
George Catlin, *Comanche Chief with
Three Warriors*
George Catlin, *Distinguished Crow Indians*
George Catlin, *Excavating a Canoe—Nayas
Indians*
George Catlin, *A Flathead Chief with
His Family*
George Catlin, *Four Dogrib Indians*

George Catlin, *Making Flint Arrowheads—
Apaches*
George Catlin, *Ojibbeway Indians*
George Catlin, *An Ojibbeway Village
of Skin Tents*
George Catlin, *Osage Chief with Two Warriors*
George Catlin, *An Osage Indian Pursuing
a Comanche*
George Catlin, *Pawnee Indians Approaching
Buffalo*
George Catlin, *A Small Cheyenne Village*
George Catlin, *Three Mandan Warriors
Armed for War*
George Catlin, *Three Navaho Indians*
George Catlin, *Three Young Chinook Men*
George Catlin, *Two Unidentified North
American Indians*
George Catlin, *View of the Lower Mississippi*
Thomas Chambers, *Boston Harbor*
Thomas Chambers, *New York Harbor with
Pilot Boat "George Washington"*
Raoul Dufy, *The Basin at Deauville***
Henri Matisse, *Still Life with Pineapple*
Mark Rothko, *The Party*
Mark Rothko, *Untitled*

Secretary of Agriculture
American 19th Century, *Farmhouse
in Mahantango Valley*
American 19th Century, *Leaving the
Manor House*
Georgia Timken Fry, *Flock of Sheep*
Henri-Joseph Harpignies, *Landscape*
A.A. Lamb, *Emancipation Proclamation*

Secretary of Defense
George Catlin, *Fort Union*
George Catlin, *Prairie Dog Village*

Secretary of Education
American 19th Century, *Washington
at Valley Forge*
Karl Knaths, *Marble Mantel*
Matta, *Genesis*
Mark Rothko, *Untitled*
Mark Rothko, *Untitled*

Administrator, Environmental
Protection Agency
Joseph Bartholomew Kidd after John James
Audubon, *Black-Backed Three-Toed
Woodpecker*
Joseph Bartholomew Kidd after John James
Audubon, *Orchard Oriole*
Auguste Renoir, *Landscape between Storms*
Douglas Volk, *Abraham Lincoln*

Director, Office of Homeland Security
Franklin C. Couter, *Lincoln and His Son, Tad*

Secretary of Housing and Urban
Development
American 19th Century, *The End of the Hunt*
American 19th Century, *The Start of
the Hunt*
American 19th Century, *Twenty-two Houses
and a Church*
American 20th Century, *After the Wedding
in Warren, Pennsylvania*
Thomas Chambers, *Bay of New York, Sunset*

United States Trade Representative
American 19th Century, *Spring on the Range*
Thomas Chambers, *Felucca off Gibraltar*
Thomas Chambers, *Storm-Tossed Frigate*
T. Davies, *Ship in Full Sail*
J. G. Tanner, *Engagement between the
"Monitor" and the "Merrimac"*

Secretary of Transportation

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

Secretary of the Treasury

Mark Rothko, *Untitled*
James McNeill Whistler, *Alice Butt*

Supreme Court of the United States

The Chief Justice
George Cuitt, the Younger, *Easby Abbey, near Richmond*
Captain Edward H. Molyneux, *Chapel in Provence*
Thomas Sully, *Thomas Alston*
Frits Thaulow, *River Scene* (returned)
Eugene Lawrence Vail, *The Flags, Saint Mark's, Venice - Fête Day*

Justice Ginsburg

Mark Rothko, *The Omen*
Mark Rothko, *Untitled*

Justice Kennedy

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

Justice O'Connor

George Catlin, *After the Buffalo Chase - Sioux*
George Catlin, *An Apachee Village*
George Catlin, *Buffalo Chase, Sioux Indians, Upper Missouri*

George Catlin, *A Crow Village and the Salmon River Mountains*

George Catlin, *Two Blackfoot Warriors and a Woman*

Justice Scalia

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

Justice Souter

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

Justice Stevens

American 19th Century, *Portland Harbor, Maine*
George Catlin, *Scene from the Lower Mississippi*
Alphonse Legros, *Hampstead Heath*
C. Gregory Stapko after John Constable, *A View of Salisbury Cathedral***
Maurice Utrillo, *Street at Corté, Corsica*
Franz Xaver Winterhalter, *Queen Victoria*

Indiana

Indianapolis, Indianapolis Museum of Art
Max Beckmann, *Christ in Limbo*
Larry Bell, *Chrome and Glass Construction* (returned)
Mark Rothko, *Sketch for Mural H*

Maryland

Hagerstown, Washington County Museum of Fine Arts
Frederick Kemmelmeyer, *First Landing of Christopher Columbus*

Pennsylvania

Doylestown, James A. Michener Art Museum
American 19th Century, *Profile Portrait of a Lady***
American 19th Century, *Profile Portrait of a Man***
Joseph Goodhue Chandler, *Girl with Kitten*
Edward Hicks, *The Landing of Columbus*

Virginia

Fairfax, George Mason University
Alfredo Halegua, *America*
Lila Pell Katzen, *Antecedent*

TEMPORARY NGA LOAN
TO ANOTHER MUSEUM
COLLECTION

THE NETHERLANDS

The Hague, Koninklijk Kabinet van Schilderijen Mauritshuis
15 September 2002-30 June 2004
Aelbert Cuyp, *Horsemen and Herdsmen with Cattle*

PUBLICATIONS

Exhibition Catalogues

Aelbert Cuyp

Edited by Arthur K. Wheelock Jr.
(320 pages, 130 color, 95 b/w; copublished
with Thames and Hudson, London)

A Century of Drawing

By Andrew Robison and Judith Brodie
(320 pages, 150 color, 175 b/w)

Christo and Jeanne-Claude in the Vogel Collection

By Molly Donovan (144 pages, 60 color,
70 b/w; copublished with Harry N. Abrams,
Inc., New York)

The Flowering of Florence: Botanical Art for the Medici

By Lucia Tongiorgi and Gretchen A.
Hirschauer (144 pages, 79 color, 1 b/w;
copublished with Lund Humphries,
London)

Goya: Images of Women

By Janis A. Tomlinson, Francisco Calvo
Serraller, Aileen Ribeiro, Concha Herrero
Carretero, and Anna Reuter (368 pages,
150 color, 50 b/w; copublished with Yale
University Press, New Haven and London)

An American Vision: Henry Francis du Pont's Winterthur Museum

By Wendy Cooper (216 pages, 150 color,
30 b/w; copublished with Lund
Humphries, London)

The Quest for Immortality: Treasures of Ancient Egypt

Edited by Erik Hornung and Betsy M. Bryan
(256 pages, 190 color; copublished with
Prestel Verlag)

Exhibition Brochures

Aelbert Cuyp, by Anna Tummers

Henry Moore

German Expressionist Paintings from the Saltzman Family Collection, by Lynn Matheny

An American Vision: Henry Francis du Pont's Winterthur Museum

The Quest for Immortality: Treasures of Ancient Egypt (brochure and family guide)

Collection Catalogues

Alfred Stieglitz: The Key Set

Sarah Greenough et al. (956 pages, 1,600
duotones, printed in six colors; copublished
with Harry N. Abrams, Inc., New York)

Studies in the History of Art
and Other CASVA Publications

Moche Art and Archaeology in Ancient Peru
Edited by Joanne Pillsbury (344 pages,
13 color, 310 b/w)

Hans Holbein: Paintings, Prints, and Reception

Edited by Mark Roskill and John Oliver
Hand (262 pages, 14 color, 183 b/w)

Italian Panel Painting of the Duecento and Trecento

Edited by Victor M. Schmidt (528 pages,
24 color, 369 b/w)

The A. W. Mellon Lectures in the Fine Arts: Fifty Years

Introduction by Elizabeth Cropper
(255 pages, 63 b/w)

Center 22

Web Publications

Gemini G.E.L.: Online Catalogue Raisonné

Charles Ritchie, Ruth E. Fine, et al.

Awards

The Unfinished Print (exhibition catalogue)
Association of American University Presses'
Book, Jacket, and Journal Show design award

Virtue and Beauty (exhibition catalogue)
Association of American University Presses'
Book, Jacket, and Journal Show design
award; American Association of Museums
design award, honorable mention; 16th
Annual New York Book Show

Christo and Jeanne-Claude in the Vogel Collection (exhibition catalogue)
American Association of Museums design award,
honorable mention

The Flowering of Florence (exhibition catalogue)
American Association of Museums
design award, second prize

A Century of Drawing (exhibition catalogue)
American Association of Museums design
award, honorable mention

Aelbert Cuyp (exhibition catalogue)
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Qing-quan Li
Paul Mellon Visiting Senior Fellows
Lorenzo Ghersi
Christopher R. Marshall
Marsha Meskimmon
Jerzy Miziolek
Marco Venturi di Este

Ailsa Mellon Bruce Visiting Senior Fellows
Alexander Kruglov
Mitchell Frank Merling
Ann Roberts
Pietro Roccasecca
Soros Research Travel Fellow
Elena Khodza
Paul Mellon Research Travel Fellow
Elena Sharnova

Guest Scholar
Annamaria Petrioli Tofani
Starr Foundation Visiting Senior Research
Fellow
Changping Zhang
Paul Mellon Visiting Senior Fellows
Alexandre Kostka
Virginia Spate
Michael L. Weaver

Ailsa Mellon Bruce Visiting Senior Fellows
Jean Dhombres
Margherita Azzi Visentini
Podhorsky Scholar
Nikola Theodossiev
Visiting Associate
Leonée Ormond
Samuel H. Kress Paired Fellows for Research
in Conservation and the History of Art and
Archaeology
Richard S. Field
Shelley Fletcher

J. Paul Getty Trust Paired Fellows for
Research in Conservation and the History
of Art and Archaeology
Carol A. Grissom
Sabine Hierath
Predoctoral Fellows in Residence
Samuel H. Kress Fellow
Kara Cooney
Ittleson Fellow
Nnamdi Elleh

Paul Mellon Fellow
Carla Keyvanian
Andrew W. Mellon Fellow
Hajime Nakatani
Mary Davis Fellow
Alona Nitzan-Shifan

David E. Finley Fellow
Stephen C. Pinson
Predoctoral Fellows not in Residence
Paul Mellon Fellow
Guendalina Ajello
David E. Finley Fellow
Fabio Barry
David E. Finley Fellow
Kyung-hee Choi
Samuel H. Kress Fellow
Kevin Chua
Chester Dale Fellow
Yvonne Elet
Robert H. and Clarice Smith Fellow
Antien Knaap
Andrew W. Mellon Fellow
Yukio Lippit

Wyeth Fellow
Adnan Morshed
Mary Davis Fellow
Teresa Nevins
Chester Dale Fellow
Megan Smetzer
Paul Mellon Fellow
Pamela Warner

OFFICE OF THE ADMINISTRATOR

Administrator
Darrell R. Willson
Deputy Administrator
Charles H. Schneider
Executive Assistant
Anne Valentine
Staff Assistant
Jennifer McStay
Assistant to the Administrator for Budget
Analysis
Andrew McCoy
Assistant to the Administrator for Business
Activities
Stephanie Topolguis

OFFICE OF CAPITAL PROJECTS

Assistant to the Administrator for Capital
Projects/Senior Architect
Susan Wertheim
Program Manager
Alison Hunt
Staff Assistant
Lauren Huh
Field Construction Engineer
Dennis Donaldson
Fire Protection Engineer
Robert Wilson
Interior Design Specialist
Susan A. Ritterpusch
Project Architect
Christopher Ruffing

OFFICE OF ARCHITECTURAL SERVICES

Assistant to the Administrator for
Architectural Services and Senior Architect
James M. Grupe
Assistant Senior Architect
Carl M. Campioli
Project Architects
Bruce D. Condit
William H. Cross Jr.
Staff Assistant
Michele D. DuBois

EQUAL EMPLOYMENT OPPORTUNITY ATTORNEY AND OFFICER

Lindsay Patterson

FACILITIES MANAGEMENT

Chief of Facilities
Kurt Sisson
Deputy Chief of Facilities
Michael Giamber
Budget/Automated Data Processing
Dan Hamm
Special Project Coordinator
Allan Riggles
Assistant Special Projects Coordinator
Darrell Waytes

Building Automation System Manager
 Brian McGivney
 Staff Assistants
 Marcy Broiles
 Linda Hilliard

Engineering Department

Supervisor
 William Burns
 Engineering Technicians
 Eric Chamberlain
 James Cromwell
 Gary Ilko
 Stacy Jarboe
 Rodney Lough

Work Control Center

Supervisor
 John Haughey
 Work Control Coordinators
 Gwendolyn Arnold
 Judith Williams

Building Maintenance Department

Manager
 Craig MacFarlane

Carpenter Shop

Supervisor
 Alvin Adams
 Wood Crafter Leaders
 Dorson Abney
 George McDonald
 Wood Crafters
 Francis Dyson Jr.
 Anthony Givens
 Willard Menson
 Robert Motley
 John Rogers

Paint Shop

Supervisor
 Rhonda McCord

Painters
 Joseph Copeland
 Marc Makle
 James Miller
 Lester Smith
 Larry Welch

Mason Shop

Supervisor
 Roland Martin
 Mason Leader
 Gino Ricci
 Mason
 Clare Wiedmaier
 Mason Worker
 Christopher Baumann
 Mason Helper
 Betty Holmes
 Roofer/Glazier
 James Powell Jr.
 Production Shop Coordinator, Warehouse
 Reginald Kellibrew

Building Services Department

General Foreman
 Charles Boone
 Supervisors
 Sylvia Dorsey
 Frank Ford
 Patrick Goldson
 Angela Lee
 Leaders
 Paul Cotton
 Geraldine Crawford
 Raymond Henson
 Sheila Sanders
 Housekeepers
 Maurice Anderson
 Arnold Ashley
 Kenneth Betts
 James Bolden
 George Bridges
 Rowna Camper
 Gerald Carthorne
 James Clark
 Elsie Coleman
 Lewis Dobbs
 Emma Faison

Vanassa Fenwick
 Oliver Fowler
 Carolyn Harvey
 Brock Hawkins
 Alice Holloman
 Anthony Inabinet
 Lawrence Jackson
 Pearly Janifer
 Michon Jenkins
 Dorothy Johnson
 Larry Johnson
 Teresa Johnson
 Lamont Lee
 Sheldon Malloy
 Theodora McCard
 Darlene Middleton
 Cassandra Pixley
 Leora Richardson
 Henry Rivers
 Betty Rufus
 Evelyn Scott
 Lorraine Staggs
 Angeline Sutton
 Gloria Thomas
 Diana Wells
 James Wells
 Zilphia Wright

Building Operations Department

Manager
 Dave Gilson
 Assistant Manager
 John Bixler
 Supervisors
 Donald Bell
 Zery Mingo
 William Sutton
 Donald Young
 Leaders
 Larry Smith
 Anthony Thomas
 Engineering Technicians
 Anthony Brooks
 Kevin Cockrell
 Eugene Givens
 Wayne Valentine
 Operating Engineers
 James Hamilton
 James Wilson

Maintenance Engineers
 Noel Ashton
 Nathaniel Bethune
 Roger Dunning
 Operations Unit
 Larry Brown
 Eugene Guthrie
 Frank Lim
 John Ott
 Utility Systems Repair Operators
 Walter Coehins
 Floyd Harris
 Varon Lee
 Harvey Moore
 Clifton Mutts
 Alexander Tonic
 Pipefitters
 Levern Jacobs
 Robert Lowry
 James Phillips
 Sheet Metal Mechanic
 Mark Teed

Electric Shop

Leader
 Daniel Smith
 Electricians
 David Cole
 Fred Dodge
 Charles Herndon
 Carlton Williams
 Electrical Helper
 Leslie Raspberry
 Elevator Mechanic
 Willie Parker

HORTICULTURAL SERVICES

Chief of Horticultural Services
 Donald Hand
 Deputy Chief
 Dianne Cina
 Horticulturists
 Margaret Church
 David Gentilcore
 Julianna Goodman
 James Kaufmann
 Cynthia Lawless

Gardener Leaders
 Ulysses Greatheart
 James Stewart
 Gardeners
 Anthony Ferrell
 Brian Johnson
 John Jones
 Ronald McGill
 Michael Peters
 Adam Sklar
 Ronald Terrell

PROTECTION SERVICES

Chief of Protection Services
 James J. Lucey
 Information Technology and Security
 Projects Deputy Chief
 Stephen Lockard
 Investigations
 James Deas
 Enis Pinar
 Secretary
 Geri M. Green
 Identification Office
 James Carlton
 Brannock Reilly
 Safety & Health Manager
 Philip Goldsmith
 Technical Services Supervisor
 Angelo Catucci
 Electronics Mechanics
 Patrick Parrett
 William Shaw
 Nathaniel Stroman
 Locksmiths
 Robert Brown
 Ty Cullins

Administration

Deputy Chief
 Elizabeth Thomas
 Supply Clerks
 Michelle Cameron
 Chris Privott
 Administrative Assistant
 Sherry Shaw-Johnson

Office Assistant
Zoya Mussienko
Office Automation Assistant
Sandra Powell

Visitor Services

Manager
Sandra Creighton
Staff Assistant
Mendi Cogle

Operations

Deputy Chief
Michael Prendergast

Major

Larry Kaylor
Assistant Operations Officer
Anna Howard
Security Driver
Alvin Hawkins
Console Operator Supervisor
Frank Ebb

Console Operators

Philip Arnett
Kenneth Bristow
Winston Franklin
Derrick Hairston
Barbara Height
Ernest Reynolds
James Townsend
David Weston
Laverne Whitted

Lieutenants

Hajji Al-Hadith
Cmdr. Clevon Brown
Harry Groce
Armando Hartley
Quellan Josey
Dona Linder
Cmdr. Ricky Manuel
Lawrence Marshall
Joshua Mewborn
Daniel Miller
John Palmer

Vincent Parker
Cmdr. Karen Perry
Jeroboam Powell
Kathy Sutton
Marlene Tucker

Sergeants

Bernard Clemons
Timothy Fortt
Emanuel Goddard
Joseph Hudson
William Johnson
Alonzo Kennedy
Roger Kraft
Dexter Moten
Ronnie Sloan Jr.
Anthony Thompson
Gerald Walker
Sheila Wright

Gallery Protection Officers II

Daniel Bailey
Latina Bailey
Leonard Bashful
Ludwig Bednar Jr.
Vander Blount
Ronald Brown
Samuel Brown
Tyronne Brown
Wayne Buckner
Alvin Burts
Joseph Callahan
Ellis Caudle
Edward Chapman
Luther Clark Jr.
Venus Cristwell
John Davis
Wade Davis
Jerry Doss
Ernest Edwards
Ronald Estes
Benjamin Flores
Edward Foster
Robert Gayleard
James Hairston
George Hamilton
Peter Henderson
Dennis Hill
Donna Hinton
Edgar Hopson
Felisha Jones
Edward Johnson

Frank Johnson
David Lee
Franklin Lewis
Joe Lewis
Gary Lindsay
David Logan
Marvin Mallard
Victor McCrea
Frank Meyer
Joseph Midgette
Charles Moody
James Murphy
Ronald Randall
Jerry Reaves
William Richardson
Dana Roberson
Loretta Roy
Ronald Sewell
Calvin Simmons
John Smith
Leroy Smith
Timothy Smith
Michael Strong
Altina Sumter
Edward Thomas
Larry Turner
Eugenio Velazquez
Lynn Williams
Ralph Wright
Willie Wright
James Yancey

Gallery Protection Officers

Rukan Ahmed
James Allison Jr.
Ashley Arnold
Jency Arrington
Frederick Babb
Cedric Baker
Gwendolyn Bell
Larita Best
Vicente Best
Ronald Bond Jr.
Steve Brock
Wayne Bryant
Benjamin Burgess
Felesia Burgess
Otis Butler
Richard Byrd
David Caldwell
George Caldwell
Joe Cardwell

Albert Carr Jr.
Jesus Castro-Alvardez
David Clark
Thomasine Cloude
Walter Colbert
Robert Conyers
Leslie Copeland
Dennis Diggs
Raymond Dryburgh
Thomas DuBois
Alexander DuBoise
Carlos DuBose
Altwan Edwards
Roby Ellis
Neil Floyd
James Forman
Ardella Foster
Alonzo Fountain
Carlton Gaines
Johnnie Gallop
Gene Garrett
Antone Gatewood
John C. Gibson
Dionne Gilbert
Jermaine Ginyard
Cynthia Greene
Paul Gresham
Carolyn Groce
Mark Habermehl
Lorne Harleston
Burley Harris
Thomas Henderson
Elvis Hernandez
Jimmie Hines
Mildred Holeman
Alice Holloman
Fred Holmes
Priscilla Hopkins
Ina Hunter
Charles Jackson
John Jackson
Erick James
Victor Jamison
Alan Jenkins
Jesus Jimenez
Eric Johnson
Wayman Johnson
Yamashita Johnson
John Jones
Kenneth Jones
Micah B. Jones
Mariatu Koroma

Lamont Lee
Charles Leggett
John Legrand
Robert Lewis
Tyrone Lewis
Fransonia Littles
Larry Macalino
Rodney Mathew
Isaac Mathis
Darryl McCathon
Quinyardo McClain
Henry McKinnon
Leroy Miller
Leroy Moreno
Jacob Neal
Billy Joe Norman
Willie Norman
Beverly North
Joyce Palmer
Nolen Paulk
Joe Peterson
Claude Poole
Willie Pugh
Tyronne Rawls
Gary Reed
Marcus A. Reeves
Robert Rice Jr.
Edward Roberts
James Roberts
Andrew Robinson
Michael Robinson
Patrick Rogers
John Sherrill
Willie Sims
Franklin Smalls
William Smallwood
Milton Sochor Sr.
Alexander Stephens
Gregory Stevenson
Earl Stewart
Charles Strickland
Tamara Sutton
Jermaine Thomas
William Thorne
Reginald Thornton
Raymond Tyndle
William Walker
David Watchorn
Carlos Watson
Gregory Watson
Michael Webster
Verda Whitlow

Celia Whitney
 Ronald Wilkins
 Barry Williams
 Annette Williamson
 Philip Williamson
 Andre Wilson
 Wayne Wilson
 Warren Woodson
 Anthony Wright
 Anne Wyder

Gallery Security Officers
 Paul Cawley
 Phillip Ferrell
 Robert Hyer
 Leopoldo Perdomo
 Maxine Simmons
 Vladimir Solomykov

PERSONNEL

Personnel Officer
 Michael Bloom
 Deputy Personnel Officer
 Meredith Weiser
 Systems Specialists
 Michele Caputo
 Darryl Cherry
 Personnel Specialist
 Terrence Snyder
 Staffing Specialists
 Rick Decuir
 Linda Pettiford
 Employee Relations Advisors
 Luis Baquedano
 Nilaya Baccus
 Staff Assistant
 Tammy Bennett
 Administrative Intern for Personnel
 Miriam Berman
 Receptionist
 Janie Cole
 Training Officer
 Judith Frank
 Training Administrator
 George Martin
 Training Specialist
 Edward Watson

ADMINISTRATIVE SERVICES

Chief of Administrative Services
 Cathy Yates
 Staff Assistant
 Stephanie V. Lott
 Computer Specialist
 Scott Stephens

Logistics Support Branch

Branch Chief
 Rick Pleffner

Travel & Transportation

Program Assistant and Travel Coordinator
 Barbara Caldwell
 Transportation Assistant
 Dora Barksdale
 Driver
 Lawrence Pryor

Records Management

Information Management Specialist
 Victoria Emerson
 Fiscal Clerk
 Christy Williams

Mailroom

Lead Mail Clerk
 Felton Byrd
 Mail Clerks
 James Arnold
 Clifton Fleet
 Jose Vallecillo

Supply & Property

Inventory Management Officer
 Ted Harper
 Supply Technicians
 Paul Fortune
 Kevin Grays
 Anthony Sean Hilliard
 Nathan Howell
 Ulrick Vilmenay

Warehouse & Distribution

Supervisory Distribution Facilities Specialist
 Paul Rodriguez
 Warehouse Leader
 Samuel Baugh
 Materials Handlers
 Darnell Brandon
 Lemuel Jamison
 Receiving Clerk
 Alfred Cohen

Technical Support Branch

Branch Chief
 Thomas Valentine

Audio Visual Services

Radio Production Specialist
 John Conway
 Motion Picture Projectionists
 Jeannie Bernhards
 Karl Parker
 Maintenance Technician
 Lester Barry

Printing & Duplicating

Off-Set Press Operators
 Patrick Beverly
 Frank Schiavone
 Equipment/Copier Operator
 James Morris

Telecommunications

Telecommunications Specialist
 Mark Ranze
 Supervisory Telephone Operator
 Minnie Barbour
 Telephone Operators
 Barbara McNair
 Juanita Walker

Photography Services

Supervisory Photographer
 Dean Beasom

Photographers
 Ricardo Blanc
 Lorene Emerson
 Lyle Peterzell
 Photographers/Lab
 Doris Alston
 David Applegate
 James Locke
 Secretary
 Geneva Rosenboro

Digital Imaging Services

Supervisor
 Robert Grove
 Visual Information Specialists
 Deborah Adenan
 Christina Moore
 Kristen Quinlan

PROCUREMENT AND CONTRACTS

Chief of Procurement
 Elaine Larison
 Deputy Chief of Procurement
 Jeffrey P. Petrino
 Contract Specialists
 Kristin S. Fuller
 Claudine A. Harper
 Stan Johnson
 Tarasia Remhof
 Purchasing Agents
 Barbara G. Manley
 Grayling Reaves
 Staff Assistant
 Patricia Barber

OFFICE OF THE TREASURER

Treasurer
 James E. Duff
 Deputy Treasurer
 George-Ann Tobin
 Executive Assistant
 Judy Shindel
 Assistant Treasurer/Investment
 Management
 Michael W. Levine

Supervisory Operating Accountant
 Kelly Liller
 Budget Officers
 William W. McClure
 William H. Roache
 Budget Analyst
 Jean Krevinas
 Assistant to the Treasurer for Risk
 Management and Special Projects
 Nancy Hoffmann
 Financial Program Specialist
 Rosa E. Jackson

GENERAL ACCOUNTING

Comptroller
 Dale C. Rinker
 Deputy Comptroller
 David J. Rada
 Operating Accountants
 Ruth E. Lewis
 Linda K. Smith
 Accounting Technicians
 Cynthia W. Czubat
 Dyann Nelson-Reese
 Brenda M. Stevenson
 Stephanie L. Thorpe
 Valerie M. Wright
 Retail System Manager
 Michael Chapman
 Accounts Payable Technician
 Kevin C. Oberman
 Sales Audit
 Earlene Bright
 Inventory Accounting Technician
 Richard Eckert

Payroll

Payroll/Personnel Specialist
 Emma G. Moses
 Civilian Pay Technicians
 Brenda Carmichael
 Margaret Myers

DATA PROCESSING

Chief Information Officer
Linda K. Stone
Deputy Chief Information Officer
Greg Swift
Chief Technology Officer
Richard C. Snyder
Supervisory Computer Specialists
Henry B. Clark
Susan E. Farr
Financial Systems Manager
Carol Ann Proietti
Computer Specialists
Ric Foster
Susan Y. Hsia
Jack M. Tucker
Computer Operators
Karen J. Estacio
John H. McNeil
Roddie Worthington

GALLERY SHOPS

Division Chief
Ysabel L. Lightner
Deputy Division Chief and
Operations Manager
Karen Boyd
Office Manager
Laura A. Fitzgerald
Staff Assistants
Miriam Davis
Jonathan Walz

Merchandising

Visual Information Specialist
Noriko K. Bell

Product Development

Specialist/Buyer
Judy C. Luther
Book Buyers
Dennis E. Callaghan
Donald L. Henderson

Buyers
Suzanne M. Haycock
Janet B. Kerger
Nancy A. Sanders
Program Specialist
Vasily Lazarenko

Retail Systems

Systems Manager
G. Lee Cathey
Systems Analyst and Programmer
Alexander Bloshteyn
Technology Specialist
Martin Rudder

Store & Warehouse Operations

Visual Presentation Manager
Therese M. Stripling
Technicians
Melissa Cherry
Mary Tewalt

West Building Shop

Store Manager
Nancy G. Vibert
Assistant Store Managers
Frenzetta Coward
Petra Giuland
C. Kelly Mayle
Category Specialists
Mary Heiss
Mary J. Powell
Chris Siron
Lead Cashier
Linda Peterson

Cashiers
Sara Basavaraju
Shannon Butchek
Matthew Cockrell
Pamela Coleman
Patrick Conneely
Denise Enriquez
Theresa Keys
Elizabeth McManus
Bonnie McBride
Naomi Morgulis
Kim Peacock

Hong Sherwood
Timothy Turner
Rosemary Wilkerson
Merchandise Stock Clerks
Steven Corbin
Aaron Seaboch

Concourse Book Store

Store Manager
Stephen McKeivitt
Assistant Store Managers
Craig Himmons
Kelly Song
Category Specialists
Byron Chigoy
Charlene Conlon
Nicole Glaude

Cashiers
Nicole Agman-Potel
Pamela Baxter-Simms
Mike Berlucchi
Chris Bowden
Christina Chesley
Christine Chu
Denis Donovan
Ward Gaines
Jeanette Ramsaroop
Chandra Rolle
Amy Sanftleben
Mildred Shivers
Angela Single
Jason Tar
Megan Vogt
Merchandise Stock Clerks
Terry W. Gibson
Linda A. Hunt

Warehouse & Mail Order Operations

Operations Supervisor
Stephen Richardson
Lead Materials Handler
Marvin M. Walton
Materials Handlers
Mike Nichols
Angela Johnson
Terrence Smith
Truck Driver
James B. Everett

Lead Mail Clerk
E. Jean Mitchell
Shipping Clerk
Todd Osborn
Accounts Receivable Clerk
Carol L. Messineo

Visual Services

Coordinator of Visual Services
Barbara Bernard
Museum Specialist
Barbara Goldstein Wood
Museum Technician
Peter Huestis

**OFFICE OF SECRETARY AND
GENERAL COUNSEL**

Secretary and General Counsel
Elizabeth A. Croog
Deputy Secretary and Deputy General
Counsel
John A. Lindburg
Associate General Counsel
Nancy Robinson Breuer
Assistant General Counsels
Lara Levinson
Isabelle Raval
Executive Assistant
Suzanne Sarraf
Legal Assistant
Sarah E. Fontana
Assistant Secretary
Kathryn K. Bartfield
Staff Assistant
Carol A. Christ
Administrative Assistant
Montrou V. Conner

GALLERY ARCHIVES

Chief
Maygene F. Daniels
Deputy Chief
Anne G. Ritchie
Archivist
Michele Willens

Archives Technicians
Tara Ballentine
Caitlin Jenkins
Summer Intern
Karen Walton

**OFFICE OF EXTERNAL AND
INTERNATIONAL AFFAIRS**

External and International Affairs Officer
Joseph J. Krakora
Deputy to the Executive Officer
Ellen Bryant
Special Assistant
Francine Linde
External and International Affairs Associates
Lydia Beruff
Adrienne Gennett

DEVELOPMENT

Chief Development Officer
Ruth Anderson Coggeshall
Senior Associate for Development
Cathryn Dickert Scoville
Senior Associate
Patricia A. Donovan
Senior Associate for Planned Giving
F.A. Bonnie Hourigan
Senior Associate for Annual Giving
Betsy O'Brien
Associate for Development Operations
Elizabeth A. Hutcheson
Associate for Foundation Relations
Salina R. Muellich
Development Officer, Research
Rita Monner
Development Officer, Collectors Committee
Kara Ramirez Mullins
Development Associates, Annual Giving
Jinene DeRibas
Laurie E. Martens
Development Associate, Stewardship
Susan L. Redford
Development Specialist
Kimberly Camuel
Development Associate
Suzanne R. Pilet

Development Associate, Prospect Research
Katherine Fritzsche
Staff Assistant
Wayne Henson
Annual Giving Assistant
Anna K. White
Summer Intern
Elisa Marie Annelin

CORPORATE RELATIONS

Chief Corporate Relations Officer
Christine M. Myers
Deputy Corporate Relations Officer
Robert L. Potter
Executive Assistant
Catherine C. Labib
Research and Multimedia Specialist
Jeanette Crangle Beers
Sponsorship Manager
Susan McCullough

PRESS AND PUBLIC INFORMATION

Chief Press Officer
Deborah Ziska
Publicists
Sarah Holley
Lisa Knapp
Web Designer/Systems Developer
Dwayne Franklin
Office Assistant/Clips Coordinator
David Wojcinski
Staff Assistant/Calendar Editor
Carrie Scharf

SPECIAL EVENTS

Assistant to the Director for Special Events
Genevra O. Higginson
Assistants
Bethann Burns
Nora Connolly
Elizabeth Lee Jahnke
Claire T. Ruppert
Anne K. Sawkiw
Carissa E. South
Nathan J. Timpano
Maria Tousimis

SPECIAL PROJECTS

Special Projects Officer
Pamela Jenkinson
Special Projects Associates
Linda Daniel
Carol Koelemay

MUSIC

Assistant to the Director for Music
George Manos
Music Program Specialists
Stephen Ackert
Juliana Munsing
Music Librarians
Elmer Booze
George Gillespie
Concert Aides
Vrejoohie Armenian
Cathy Kazmierczak
Angela Rooney

Volunteers

Docents

Ann Allen
Lee Allen
Satomi Aoki
Diane Arkin
Donna Aubinoe
Hannah Aurbach
Barbara Baker
Rosalie Baker
Jane Barton
Sue Beddow
B. J. Beers
Marlene Bolze
Maureen Fallon Bridgeland
Gail Briggs
Florence Brodkey
Ana Maria Brown
Debra Brown
Susan Brown
Susan Bruce
Robert Buchanan
Carol Burton
James Byron
Mary Ann Cameron
Nancy Cammack
Karen Campbell

Sheila Campbell
Valerie Carleton
Jane Casazza
Sara Cherner
William Cline
Mary Ann Coffland
Leslie Cohen
David Cooper
Dina D'Arcangelo
Joy Dale
Kitty Davis
Gerard de la Cruz
Rutgera de Rivera
Joan Dickey
Anna Dixon
Margaret Doole
Judy Doyle
Helga Ehudin
Alice Ellington
Elizabeth Farrell
Marilyn Farrington
Sharon Feldman
Victoria Feldman
Paula Ferdinand
Sima Ficks
Harriet Finkelstein
Sandra Fischer
Virginia Flavin
Eleanor Foulger
Phyllis Freirich
Mary Gibb
Thomas Gilday
Marcia Gilman
Pauline Gilstrap
Dawn Glass
Marilynn Goldsmith
Enza Gorges
Jonathan Gray
Kathy Green
Deborah Griffith
Nancy Hafer
Florence Hall
Pamela Gulley Hardin
Melissa Harris
Eliane Herring
Shannon Hobbs
Jane Hochberg
Nira Hodos
Sally Hoffmann
Jennifer Hollings
Adriana Hopper
Marta Horgan

Sandy Horowitz
Marilyn Horwood
Carol Howerton
Merry Hunt
Mary Hurd
Patricia Jacobs
Francesca Janni
Marilyn Johnson
Joan Jordano
Cynthia Juvan
Candace Kaller
Rebecca Karo
Louise Karpicus
Evelyn Katz
Nancy Keefe
Carolyn Kelloff
Marney Kennedy
Carol King
Ilze King
Phyllis Knight
Gunter Koenig
Patricia Kraemer
Marie Kux
Rita Landers
Anne-Marie Lee
Hillary Lee
Rosalie Lesser
Paula Litvak
Janet Lloyd
Doris Loftness
Jean Loper
Rody Lopez
Anne Lowenstein
Ana Maria Macchetto
Barbara Mann
Anne Marie Marenburg
Patricia Martin
Marylin Mathis
Ursula McKinney
Mary Ellen McMillen
Joseph McPhillips
Virginia A. McQuoid
Amy Meadows
Alberto Melo
Elaine Miller
Marjorie Mitzner
Joan Morton
Mary Mossop
Joan Mulcahy
Laureen Nicholson
Elizabeth Niederman
Akemi Nishida

Saka Noma
Olga Nosova
Nur Nossuli
Lucy O'Brien
Mary Catharine O'Connell
Mary O'Neill
Mary Lee O'Neill
Mariko Oka
Gail H. Ostergaard
Patty Owens
Anne Padelford
Hedwig Pasolini
Maxie Phillips
Karen Piper
Judith Pomeranz
Nancy Porter
Annette Pozzo
Teresa Preville
Christine Prichard
Ludmila Pruner
Maria Amelia Ramaciotti
Ross Randall
Pickett Randolph
Karen Redfern
Lucia Jean Reynolds
Nancy Richardson
Cynthia Riesenber
Jo Roland
Eileen Romano
Deborah Rucci
Susan Rudy
Sheila Ruffine
Lois Sacks
Suzanne Schiffman
Tazuko Schmitz
Susan Scolia
Nancy Searles
Judy Shulman
Ruth Sickel
Milton Silveira
Iris Silverman
Joan Silverman
Beatriz Slotkoff
Trudi Small
Sally Smyser
Langley Spurlock
James Stein
Celia Steingold
Mary Ann Sures
Hiroko Tada
Michelle Tager
Hiroko Takagi

Etsuko Takeichi
Lillian Taylor
Karen Telis
Ruth Thomas
Laurie Trusty
Susan Van Nice
Greg Van Tatenhove
Suzanne Vegh
Rosario Velasquez
Joy Vige
Stella Walters
Josephine Wang
Momoko Watanabe
Maria Elena Weissman
Michael Weyl
William Whalen
Sue White
Sue Wickwire
Brooke Wilding
Thomas Winans
Maria Wood
Laura Wyman
Fred Yamada
Dora J. Young
Lois Young
Joan Zeizel
Kathryn Zoeller
Gianna Zucchi

Art Information

Claire Ackerman
Elsie Aranda
Mary Anne Arbo
Eleanor Augustine
Rosalie Baker
Edith Ball
Valerie Ballard
Eleanor Bateman
Barbara Behr
Joan Berger
Catherine Beyer
Marian Binder
Barbara Bluestone
Janet Boccia
B.J. Boudreau
Denise Boxberger
Greta Brown
Amy Bruins
Mario Cader-Frech
Marian Carroll
Patricia Casson

Nancy Center
Joan Chapin
Evelyn Childs
Kimball Clark
Simone Clarke
Lynn Cleary
Pat Clopper
Marlene Conner
Janet Cooper
Marcia Corey
Sherry Cross
Elizabeth des Cognets
Therese des Rosiers
Joanne DeSiato
Verda Deutscher
Janet Donaldson
Kimberly Doyle
Donna Edmondson
Estelle Eisendrath
Arnie Erickson
Rose Evans
Susana Fainbraun
Judith Feldman
Maureen Ferguson
Barbara Fisher
Marjorie Fisher
Barbara Freeman
Sue Fretts
Marguerite Fry
Pamela Fry
John Garneski
Agnes Gavin
Joyce Gentile
Jean Gerhardt
Carla Augustina Góis
Annette Goldschmidt
Edward Greenberg
Helena Gunnarsson
Marylee Hair
Harvey Hale
Mary Hanrahan
Tawney Harding
Betty Hatch
Josephine Hearld
Jean Holder
Leonard Holder
Suzannah Hopkins
Drucilla Hopper
Claire Horowitz
Mark Huey
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The Gallery's partnership between the public and private sectors enables it to fulfill its mission of service to the nation. Federal funds provide for the daily operations and maintenance. All acquisitions of works of art in the collections as well as the buildings and many programs have been made possible through private gifts. Throughout its history, the Gallery has enjoyed the strong support of many individuals, corporations, and foundations across the country, including those listed below who made gifts during this fiscal year. ☿ The year 2002 marked the twentieth anniversary of the Trustees' Council, the national advisory body to the Board of Trustees. The Gallery thanks its current and former Council members for their commitment over the last two decades. To date the Trustees' Council has given many works of art to enhance the collections and has raised substantial funds for important Gallery initiatives. ☿ The Gallery received generous gifts to augment the nation's art collection and programming this year. The Gallery extends its profound gratitude to donors nationwide who supported its activities. Their gifts, together with the ongoing commitment of the federal government, ensures that the Gallery remains strong for years to come.

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(as of 30 September 2002)

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Produced by the National Gallery
of Art, Washington

www.nga.gov

ISBN 0-89468-315-2

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Ames-Haskell azaleas surround the
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Havemeyer, Jr., in memory of their father,
Horace Havemeyer

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