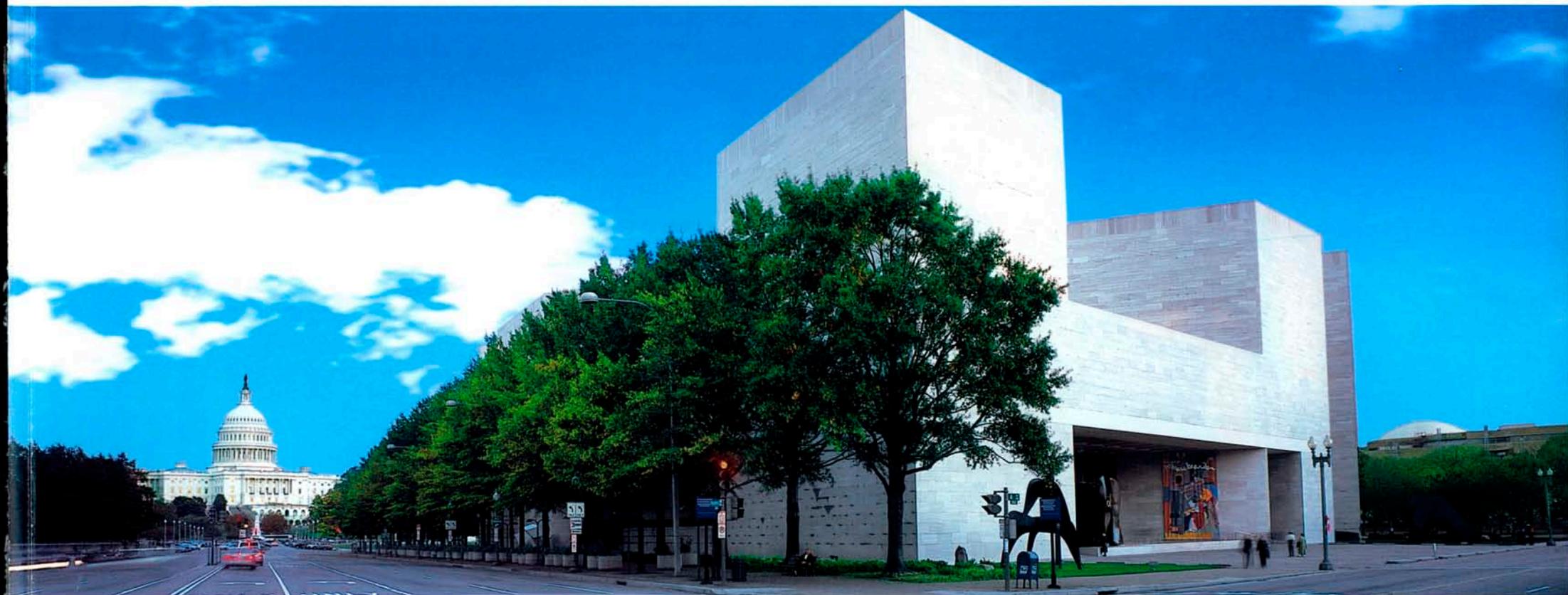


NATIONAL GALLERY OF ART



WASHINGTON, D.C. | 2003 ANNUAL REPORT



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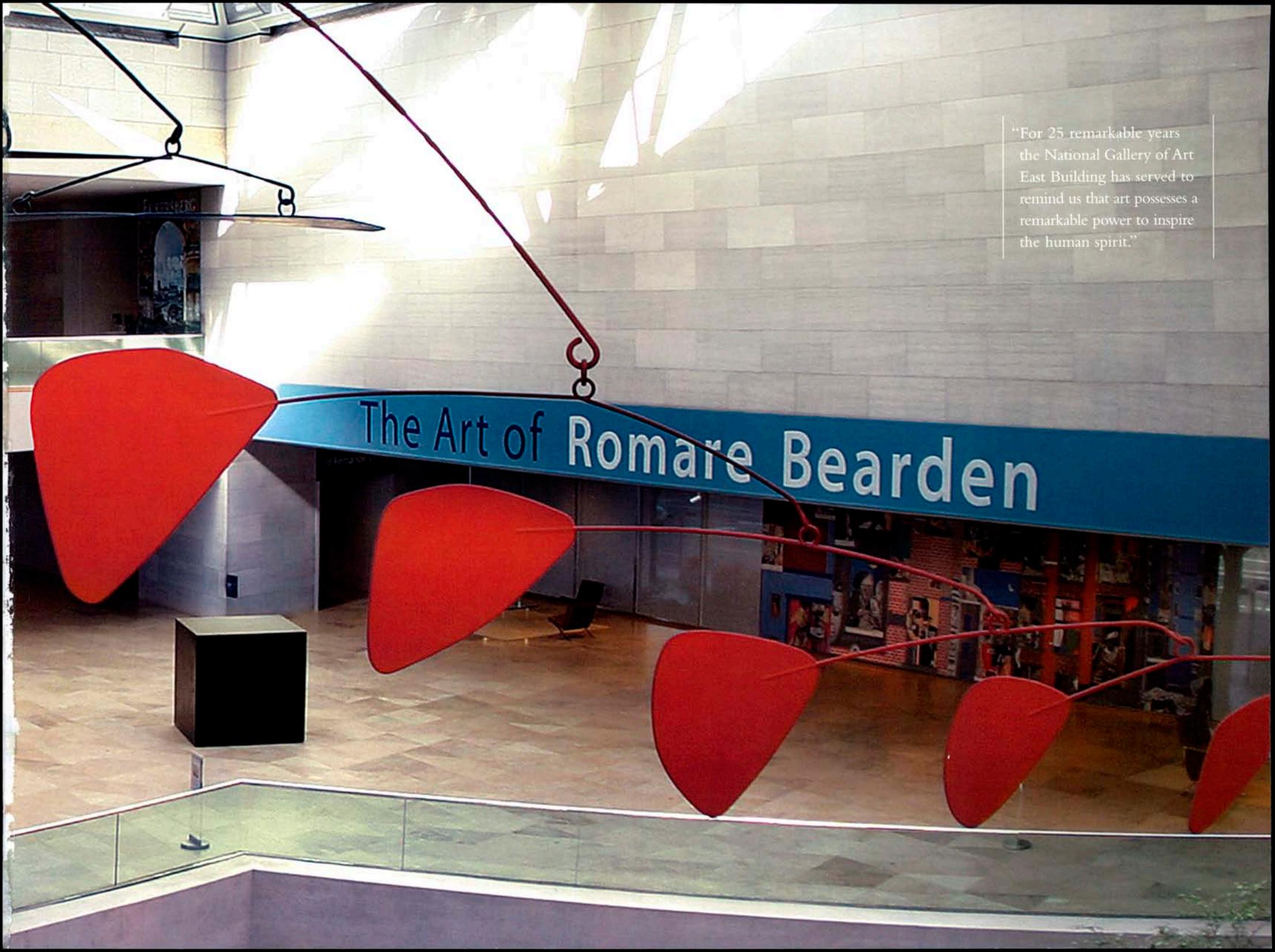
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"For 25 remarkable years the National Gallery of Art East Building has served to remind us that art possesses a remarkable power to inspire the human spirit."



The Art of Romare Bearden





It has been an extraordinary pleasure to serve as trustee of the National Gallery of Art for the past eighteen years, the last ten as president. The Gallery's achievements have been remarkable: the openings of the National Gallery Sculpture Garden, the West Building Sculpture Galleries, and the Dutch Cabinet Galleries; the creation of exciting educational initiatives, such as the Web site and Art Around the Corner; and the significant expansion of the Gallery's national constituency, to name only a few of the many highlights. The growth of the collection has been extraordinary, with nearly thirteen thousand works of art acquired over the last decade. At the same time, the Gallery's special exhibitions program has flourished, giving millions of visitors a deeper appreciation of our world's rich cultural heritage.

What is most impressive is the enduring strength of the public-private partnership that sustains this institution. This year, and indeed throughout the Gallery's history, the President and the Congress have steadfastly supported the maintenance and operations of the nation's art museum. At the same time, in keeping with Andrew W. Mellon's original gift, private giving continues to provide critical funding for art and library acquisitions, exhibitions, conservation, education outreach, fellowships and internships, and other special programs.

To the federal government and to the Gallery's supporters worldwide, I extend deepest appreciation on behalf of the trustees and staff. I congratulate Victoria P. Sant of Washington, D.C., my successor as president, and John C. Fontaine of New York City, who was appointed as general trustee upon my retirement from the Board of Trustees. I know that Vicki and Jack will provide invaluable service to the Gallery in their new leadership roles. Robert F. Erburu of Los Angeles continues as chairman of the Board of Trustees; Julian Ganz, Jr., also of Los Angeles, and David O. Maxwell of Washington, D.C., continue as general trustees. The Chief Justice of the United States, the Secretary of State, the

Secretary of the Treasury, and the Secretary of the Smithsonian Institution serve as ex-officio trustees.

As a national advisory body to the board, the Trustees' Council represents one of the Gallery's greatest resources. On behalf of the trustees and staff, I would like to extend our profound thanks to Trustees' Council chair Lucio A. Noto and vice chair LaSalle D. Leffall Jr. for their leadership of the Council. At the close of the fiscal year, Jack Fontaine was appointed to succeed Lou Noto as Trustees' Council chair. We welcomed the following new members to the Trustees' Council this year: Eric H.

Holder Jr., of Washington, D.C.; Robert L. Kirk, also of Washington, D.C.; and Michelle Smith of Bethesda, Maryland. We were also pleased to welcome the following returning Council members: Heidi L. Berry of Washington, D.C.; Melvin S. Cohen of Bethesda, Maryland; Robert W. Duemling of Washington, D.C.; Barney A. Ebsworth of Hunts Point, Washington; Linda H. Kaufman of Norfolk, Virginia; and Ladislaus von Hoffmann of Washington, D.C. The Board of Trustees is enormously grateful to all of our Trustees' Council members for their commitment to the Gallery.

I MARVEL AT THIS
WONDERFUL ENTERPRISE,
AMERICA'S NATIONAL
GALLERY OF ART, AND
THE REMARKABLE
PARTNERSHIP THAT HAS
MADE IT POSSIBLE.

We would like to recognize those who made leadership gifts for programs in fiscal year 2003. The Gallery received extremely generous bequests from the estate of Paul Mellon to endow education programs and from the estate of Julienne M. Michel designated for special exhibitions. We are indebted to Edwin L. Cox for his major gift to establish an exhibitions endowment fund. The Gallery also received a significant commitment from the Marshall B. Coyne Foundation to create an endowment for international loan exhibitions and a generous unrestricted bequest from the estate of Ina Farber.

My fellow trustees and I are grateful to our Trustees' Council members for their ongoing support of the Gallery's mission. We especially would like to acknowledge Robert M. and Marion G. Rosenthal for their generous unrestricted gift. Our

thanks go also to those who made major gifts for special exhibitions presented in fiscal year 2003: Stephen M. and Anna-Maria Kellen, through the Anna-Maria and Stephen Kellen Foundation, for *Ernst Ludwig Kirchner, 1880-1938*; Robert L. and Mary Jo Kirk for *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*; and Catherine B. and Wayne R. Reynolds, through the Catherine B. Reynolds Foundation, for *Jean-Antoine Houdon (1741-1828): Sculptor of the Enlightenment*. We also express warmest thanks to Heidi L. and Max N. Berry for their commitment to the Millennium Fund for Art Acquisition, to Melvin S. and Ryna G. Cohen for their generous gift in support of photography exhibitions, and to Harvey S. Shipley Miller for his commitment to photography acquisitions.

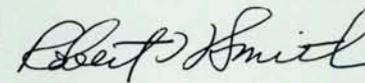
Corporations and foundations played a key role in making possible many important Gallery programs this year. We particularly would like to thank Airbus for its sponsorship of *Édouard Vuillard*, General Dynamics and General Dynamics United Kingdom, Ltd. for their sponsorship of *Thomas Gainsborough, 1727-1788*, and AT&T for its sponsorship of *The Art of Romare Bearden*. We extend warm appreciation as well to The Andrew W. Mellon Foundation for its generous grant to establish post-doctoral curatorial fellowships.

The Collectors Committee and The Circle of the National Gallery of Art are crucial sources of funding for vital Gallery programs. The Collectors Committee is a national group of collectors and art patrons who acquire outstanding modern and contemporary works for the nation's collection with their pooled annual gifts. This year the Committee voted to acquire Tony Smith's *Die*, 1962/1968, an eloquent sculpture and this distinguished artist's first work in steel. We are deeply grateful to the Collectors Committee cochairs Barney A. Ebsworth and Doris Fisher for their enthusiastic leadership and to all Committee members for their ongoing generosity.

The Circle of the National Gallery of Art, numbering more than one thousand members across the country, provides unrestricted annual support for activities ranging from education to conservation to library acquisitions. Our thanks go to Juliet C. Folger, chair of The Circle, and Marina K. French, cochair, for ensuring the ongoing success of this important Gallery program.

My fellow trustees, the Trustees' Council, and the staff of the National Gallery have provided unfailing support over the last eighteen years. Rusty Powell, the Gallery's director, his predecessor J. Carter Brown, and their colleagues deserve highest praise for their enthusiasm and hard work in maintaining the high standards of excellence set by Andrew W. Mellon and his fellow Founding Benefactors.

In reflecting on this year, I marvel at this wonderful enterprise, America's National Gallery of Art, and the remarkable partnership that has made it possible. The federal government's enduring support, together with the individual acts of generosity by numerous Gallery friends, enables millions to enjoy freely the heights of human artistic expression. This institution is endowed with a dedicated board, a tireless staff, and a deep commitment to the American people. I retire as president and trustee of the National Gallery of Art with heartfelt pride in its accomplishments and abiding confidence in its future.



Robert H. Smith



PIETRO MAGNI
The Reading Girl (La Leggitrice),
Patrons' Permanent Fund





Fiscal year 2003 was marked by celebration and growth as the National Gallery of Art pursued its mission to serve the nation by collecting, exhibiting, preserving, and encouraging the understanding of great works of art.

During the year we commemorated the twenty-fifth anniversary of the opening on June 1, 1978, of the East Building. Brilliantly designed by architect I. M. Pei and constructed with funds provided by Paul Mellon, Ailsa Mellon Bruce, and The Andrew W. Mellon Foundation, the East Building has been a popular destination. The twenty-fifth anniversary provided us with the opportunity to highlight the building with special tours, public events, and education programs and to explore its history in an installation of photographs and archival materials, many on view for the first time.

Together with the West Building and the National Gallery of Art Sculpture Garden, the East Building has proven to be a setting worthy of the great works of art in the Gallery's collections. Our holdings were enhanced this year by the addition of nearly eight hundred works of art and rare books acquired through the generosity of individuals and private foundations. Gifts received this year include masterpieces of painting, sculpture, drawings, prints, photographs, and rare books ranging from the fourteenth century to the present. Among the outstanding early works that entered the Gallery's collection this year are the oldest surviving German drawing on paper outside Europe (dating to the early fifteenth century) and a rare polychromed wood sculpture of Saint John of the Cross, attributed to the Spanish Renaissance master Francisco Antonio Gijón. Our Italian baroque holdings have been graced with an altarpiece by Sebastiano Ricci, and our collection of Dutch seventeenth-century painting with a luminous and exquisitely detailed still life by Adriaen Coorte. Eighteenth-century works added to the collection this year include an outstanding portrait drawing by John Singleton Copley, America's leading colonial artist, and a terracotta by Philippe-Laurent Roland. The Gallery's collection of nineteenth-century

THE EAST BUILDING HAS
PROVEN TO BE A SETTING
WORTHY OF THE GREAT
WORKS OF ART IN THE
GALLERY'S COLLECTIONS.

American and European art has been enriched by exquisite marble sculptures by Antonio Canova and paintings by Asher B. Durand and Alexandre Calame. Our twentieth-century holdings were strengthened by the addition of works by Ernst Ludwig Kirchner, Tony Smith, Francesco Clemente, Luc Tuymans, and Bill Viola.

Our special exhibitions gave millions of Gallery visitors this year the opportunity to enjoy hundreds of masterpieces loaned by public and private collections throughout the world. These ranged from a delightful exhibition of trompe l'oeil painting at the beginning of the fiscal year, and continuing with jewel-like still lifes by Adriaen Coorte, Jean-Antoine Houdon's portrait sculptures of leading figures of the American Revolution and the French Enlightenment, Thomas Gainsborough's portraits and

landscapes, a retrospective of Édouard Vuillard, and haunting nocturnes by Frederic Remington, to the most comprehensive exhibition ever brought together of works by the American artist Romare Bearden at year's end.

Preserving the Gallery's outstanding collection for future generations remains one of the Gallery's critical responsibilities and the primary concern of its conservators and scientific researchers. Twentieth-century art

has presented a particularly rich and challenging field for their work given the diversity of materials used in its execution. The study of materials and techniques used in works ranging from outdoor sculpture by Sol LeWitt and Joan Miró, to photographs by Alfred Stieglitz, to drawings by Jackson Pollock has made it possible to preserve these works and to understand the processes underlying their creation.

The protection and maintenance of the Gallery's landmark buildings and grounds at the highest level remains a priority. During the year we continued to make progress on our comprehensive repair, restoration, and renovation program. We are very grateful for the continued federal support that enables us to ensure that the buildings and grounds continue to serve as examples of our high aesthetic standards.

Creative educational programs were developed and presented throughout the year to serve children and adults, laymen and scholars, and visitors from around the world.

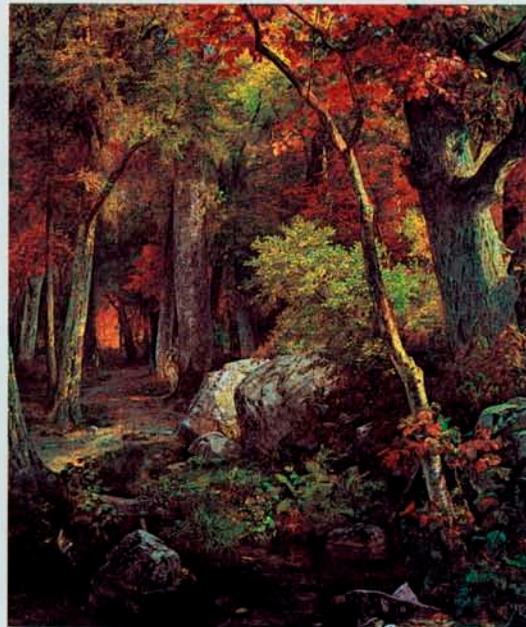
The Gallery meets the challenge of promoting and encouraging the understanding of art to these many audiences through a variety of means: our special exhibitions, publications, the award-winning Web site, a teacher institute, programs for local schools, docent tours, lectures, film series, concerts, and loans of educational materials nationwide. In addition, access to the Gallery's extraordinary research resources was advanced this year by the inauguration of the library's on-line catalogue.

This year marked the retirement of Robert H. Smith as president and trustee of the Gallery after nearly two decades of service. The first chairman of the Gallery's Trustees' Council, founding co-chair of The Circle, chair of the Gallery's fiftieth anniversary gift committee, and chair of the New Century Fund campaign, Mr. Smith presided over a period of astonishing progress in the Gallery's programs. Together with his wife Clarice, he has made a profound and lasting impact here through his philanthropy, support of fellowships and scholarly meetings, and extraordinary gifts and loans of works of art. We are pleased to recognize Victoria P. Sant as the new president of the National Gallery of Art. A trustee since 2000, she served as chairman of the Trustees' Council from 2001 to 2002. She has been a member of The Circle since 1987 and of the Collectors Committee since 2000. We also welcome John C. Fontaine as a new trustee of the National Gallery of Art. Mr. Fontaine has been chairman of the Samuel H. Kress Foundation since 1994 and a member of its board since 1975.

In other news this year, Nancy Robinson Breuer was named deputy Secretary and deputy General Counsel and Lynn Russell was appointed to serve as Head of Education. The Gallery's Center for Advanced Study in the Visual Arts, through a grant from the Edmond J. Safra Foundation, welcomed Manfred Leithe-Jasper as the first Edmond J. Safra Visiting Professor.

The continued success of the National Gallery and its many programs and initiatives is possible only with the ongoing support of the President and the Congress and through federal funds that support operations and maintenance and the protection and care of the works of art. This funding makes it possible for Americans and for visitors from around the world to enjoy the works of art on view at the National Gallery of Art 363 days a year at no charge. We also are grateful to the many donors

and lenders, both public and private, whose generosity continues to ensure the high quality of the Gallery's collections and programs, and to the dedicated staff and volunteers who contribute to its daily work and ensure the vitality of our founder Andrew W. Mellon's vision of excellence.



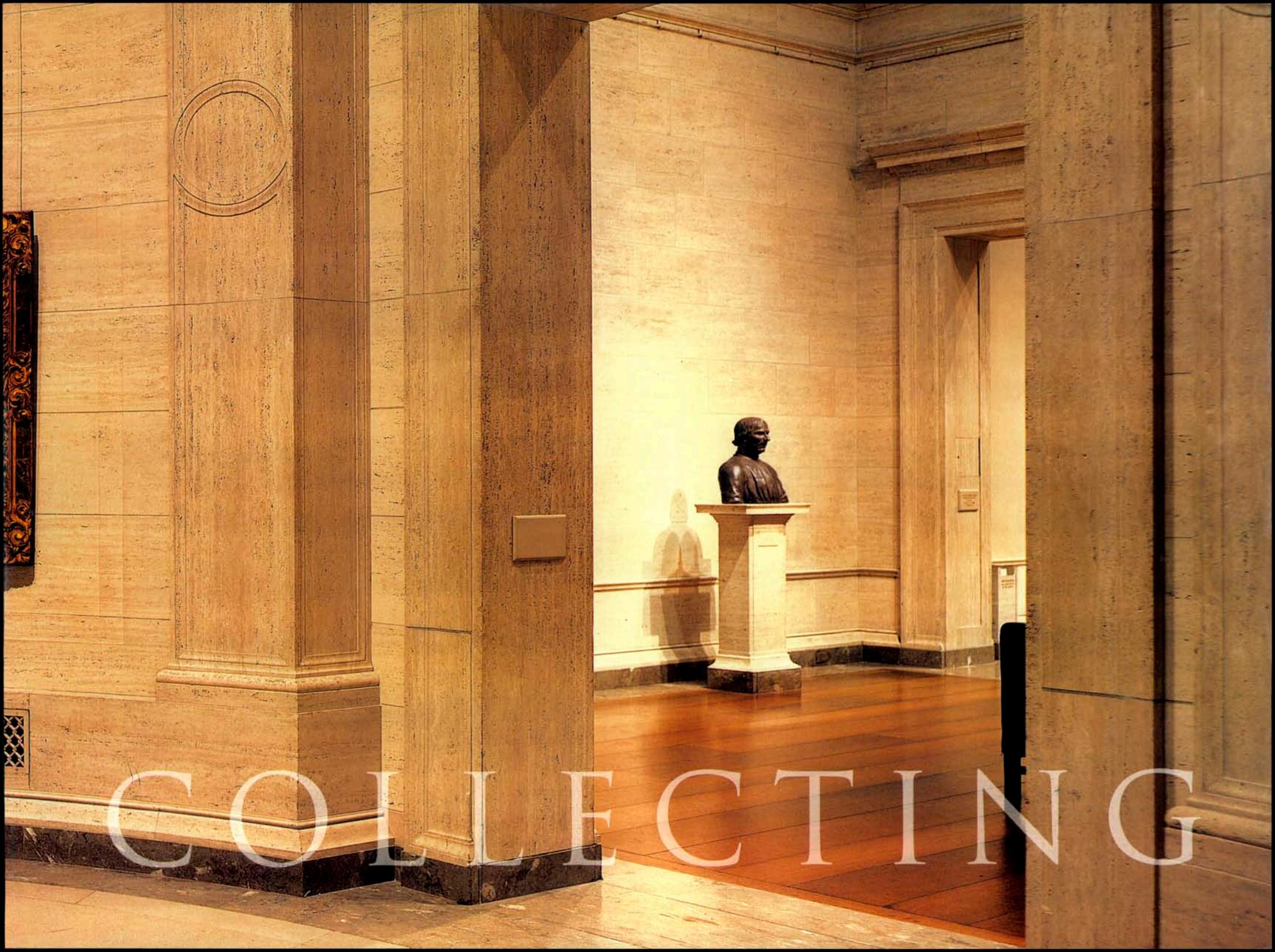
WILLIAM TROST RICHARDS
October, The William Stamps Farish Fund

Earl A. Powell III



San Francisco de Asís





COLLECTING

Through the generosity of private donors, the Gallery has been fortunate to add to its renowned collection of American and European painting, sculpture, and works on paper, spanning the early medieval period through the present. In 2003, nearly eight hundred works of art and rare books were acquired for the nation's collection.

PAINTINGS Sebastiano Ricci's *The Last Communion of Saint Mary of Egypt*, c. 1695, acquired with the Patrons' Permanent Fund, is a major addition to our collection of Italian Baroque paintings. The fifth-century hermit saint, who renounced her life as a prostitute to live as a penitent in the desert, is tended by angels while a monk administers the sacrament of Holy Communion. More somber in mood than Ricci's Venetian paintings, this deeply moving altarpiece was probably painted during a stay in Rome. It is in remarkably fine condition, retaining all of Ricci's rich impasto. The Rizik Family donated the Neapolitan painter Corrado Giaquinto's *Winter*, c. 1740–50, which joins their donation of his *Autumn* in 2002. The cool palette of *Winter* contrasts with the rich autumnal colors of its pendant, bringing added variety to our Italian eighteenth-century collection. The Patrons' Permanent Fund made possible the purchase of another work from seventeenth-century Holland: Christoffel Pierson's *Niche with Falconry Gear*, 1660s, which was much admired in the Gallery's 2003 exhibition *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*. The striking focal point of the painting—the Gallery's first European trompe l'oeil—is a red-plumed falcon hood that rests atop a cage set in an illusionistic niche. The acquisition of Adriaan Coorte's exquisitely executed *Still Life with Asparagus and Red Currants*, 1696—an outstanding example of naturalistic painting from seventeenth-century Holland—was made possible through the generosity of the Lee and Juliet



SEBASTIANO RICCI

The Last Communion of Saint Mary of Egypt, Patrons' Permanent Fund

Folger Fund. This spare and delicately balanced composition, a highlight of the Gallery's 2003 exhibition devoted to Coorte, is the first work by this artist in our collection. The Gallery's group of early nineteenth-century European landscape paintings has been enhanced by the acquisition of Théodore Rousseau's *Panoramic View of the Île de France*, c. 1828–30 acquired with the Chester Dale Fund. This immaculately painted

scene, based on close observation of nature, dates from early in Rousseau's career, before he developed his association with the Barbizon School. The crisply executed *Swiss Landscape*, c. 1830, by Alexandre Calame, the leading Swiss landscape painter of the nineteenth century, purchased with funds provided by Roger and Victoria Sant for the acquisition of nineteenth-century European paintings, seems precociously modern, with the blue Lake Neuchâtel and distant mountains seen across a foreground of abstractly patterned fields.

The Gallery's American collection was enriched by the addition of three very different nineteenth-century paintings. Charles Caleb Ward's *His First Appearance in Public*, 1870, purchased with the Avalon Fund, is a small-scale, sensitively observed scene of children gathered outdoors to listen to a boy's violin performance. One of fewer than forty known works by Ward, it is an important addition to our holdings in American genre painting. Two landscape acquisitions illuminate lesser-known aspects of their celebrated artists' careers. Asher B. Durand's sweeping Hudson River landscapes and his shadowed forest interiors are his most recognized works; his explorations of allegorical and poetic themes have sometimes been overlooked. The addition to the Gallery's collection of Durand's dramatic *The Stranded Ship*, 1844, a gift of Ann and Mark Kington through The Kington Foundation, is one of the earliest examples of a romantic subject that engaged many American painters in subsequent decades and immeasurably increases our understanding of Durand. William Trost Richards, a generation younger than Durand, began his career by following the well-established formulas of the Hudson River School, but for a few years abandoned panoramic compositions in favor of closely focused views of forest interiors. His *October*, 1867, purchased with The William Stamps Farish Fund, is a tour-de-force, filled with precisely rendered rocks, plants, and the resplendent autumn foliage of overarching



CHRISTOFFEL PIERSON
Niche with Falconry Gear, Patrons' Permanent Fund

trees; it is an extraordinary example of a brief yet highly influential moment in the history of American landscape painting.

Our holdings of contemporary European art were strengthened by the acquisition of *Dead Skull*, 2002, a powerful painting by the Belgian artist Luc Tuymans shown at the last *Dokumenta* exhibition at Kassel and received as a gift of the Billy Taub Foundation, Jill and Dennis Roach, Directors. David and Gerry Pincus gave *Midnight Sun V*, 1982, a work from Francesco Clemente's most critically acclaimed period and the first painting by the artist to enter the Gallery's collection. Bill Viola's *Quintet of the Astonished* 2000, a DVD installation and an important addition to our media arts collection, is a partial and promised gift of Mr. and Mrs. Richard Hedreen. Longtime patrons Dorothy and Herbert Vogel presented the Gallery with several works: Sylvia Plimack Mangold's *Collision*, 1977, an acrylic painting from the artist's series treating the subject of illusion, and a group of thirty-seven reel-to-reel videotapes from the early 1970s by Lynda Benglis (including an early collaboration with Robert Morris), which constitute the earliest examples of the artist's video output, adding depth to our media arts collection.

SCULPTURE This year was marked by major acquisitions of seventeenth-, eighteenth-, and nineteenth-century sculpture. Among the most spectacular is the Gallery's first example of Spanish polychrome woodcarving: a life-size standing figure of Saint John of the Cross acquired with the Patrons' Permanent Fund. It is attributed to Francisco Antonio Gijón of Seville, who was commissioned to make such a work to commemorate the beatification of the great Carmelite mystic poet in 1675. Two examples of Northern European Baroque ivory carving recently acquired by the Gallery were complemented by the purchase this year, with the New Century Fund, of an



ALEXANDRE CALAME
Swiss Landscape, Gift of Roger and Victoria Saint



CORRADO GIAQUINTO
Winter, Gift of the Rizik Family



ASHER B. DURAND
The Stranded Ship, Gift of Ann and Mark Kington/The Kingdon Foundation through the Millennium Funds



PHILIPPE-LAURENT ROLAND
Thérèse-Françoise Potain Roland, Wife of the Sculptor,
 Millennium Funds



ERNST LUDWIG KIRCHNER
Head of a Woman, Patrons' Permanent Fund

ivory relief depicting the ecstasy of Mary Magdalen that can be confidently attributed to François von Bossuit (1635–92). It was probably carved by this Netherlandish master during his stay in Italy and reflects his knowledge of marble sculpture by Giovanni Lorenzo Bernini and followers.

The Gallery's strong collection of French eighteenth-century sculpture lacked any portrait of a woman before this year's purchase with Millennium Funds of Philippe-Laurent Roland's bust of his wife, Thérèse-Françoise Potain. The terracotta, probably modeled in about 1782, when they married, has the graceful elegance and refined sentiment that are especially associated with French art of this period. The acquisition with the Patrons' Permanent Fund of Pietro Magni's *Reading Girl*, carved 1861, adds to the collection a major example of Italian *verismo*—the technically astonishing, disconcertingly realistic style of carving associated with Milan in mid-century. This sculpture enjoyed great fame in its day in part owing to its political content: the maiden of humble birth is reading a prophecy of the expulsion of the Austrians from her homeland. Italian Neo-Classicism, the style against which Magni reacted, is represented by two statues bequeathed by Lillian Berkman: the *Dancer with a Finger on Her Chin* and the *Naiad*, modeled by Antonio Canova in about 1809 and 1815, respectively, both purchased from the sculptor's studio by the Marquis of Londonderry soon after Canova's death in 1822. At the other end of the century, the Gallery's large holdings of works by Auguste Rodin have been enhanced by a unique early portrait of the artist's friend and patron J. B. von Berckelaer.

THROUGH THE GENEROSITY
 OF PRIVATE DONORS, NEARLY
 800 WORKS OF ART AND RARE
 BOOKS WERE ACQUIRED FOR
 THE NATION'S COLLECTION
 THIS FISCAL YEAR.

This marble bust of 1874 or 1875 had long been thought lost; it was a gift to the Gallery from the Iris and B. Gerald Cantor Foundation.

The Gallery's holdings in bronze were enhanced this year by several generous gifts. David and Constance Yates have given the Gallery a statuette by Charles Cumberworth titled *The Indian Huntress* (an example of which was exhibited at the Salon of 1841) in honor of the re-installation of the European Sculpture Galleries, and a portrait medal, ca. 1870/1892, by Jules-Clément Chaplain. Asbjorn Lunde gave an 1879 portrait statuette by Vincenzo Gemito of the great French painter

Jean-Louis-Ernest Meissonier. Lisa Unger Baskin, as in previous years, donated a group of medals from several centuries, including examples by Massimiliano Soldani-Benzi and Nicolas-Marie Gatteaux. A small bronze container in the form of a head, probably Etruscan

and certainly antique—a gift of Mrs. Robert Weidenhammer—is of special value as an example of the type of antiquity that inspired some of our small Renaissance bronzes, with which it is now exhibited.

Several significant works of modern and contemporary sculpture were also added to the collection during the year. A landmark of post-World War II American art, Tony Smith's first steel sculpture *Die*, 1962, a six-foot cube fabricated in 1968 to the artist's specifications by an industrial welding company, was acquired on the Gallery's behalf by the Collectors Committee. Ernst Ludwig Kirchner's *Head of a Woman*, 1913, a rare example of this German Expressionist's innovative sculptural work, was purchased with the Patrons' Permanent Funds.

DRAWINGS The Gallery's collection of drawings benefited this year from special gifts and purchases representing an exceptionally broad period of more than 650 years. A moving South German study of *Christ Kneeling in Prayer*, c. 1425, appears to be the earliest surviving German drawing on paper not only at the Gallery but in any collection outside Europe. Purchased through the gift of an anonymous donor, the drawing is executed with exceptional refinement in brown and black inks and white heightening on paper partially prepared with pink wash. This rare find was joined by an outstanding set of figures of ancient, medieval, and biblical kings and heroes—the so-called Nine Worthies—drawn on three sides of two sheets in 1492 by another anonymous German artist, the Primary Master of the Strasbourg Chronicle. The Chronicle itself is in the Woodner Collections on deposit at the National Gallery. The quality of the drawings of the Nine Worthies and the imaginative treatment of each figure made them highly desirable acquisitions; reuniting these sheets, cut from the manuscript long ago, with the other drawings in the Strasbourg Chronicle made their purchase all the more imperative and rewarding. Our collection of early Italian drawings was also enriched with several major additions. The first is a sensitive compositional study for *The Adoration of the Shepherds*, c. 1505, by Raphael's teacher, the Umbrian painter Pietro Perugino. This touching and delicately executed study, noteworthy for its sensitive depiction of the figures' relationships to the infant Jesus, was purchased with support from the same anonymous donor who contributed the South German *Christ Kneeling in Prayer*. Even more spectacular was the partial and promised gift from another anonymous donor, of an exquisite double-sided sheet by another of the great masters of the High Renaissance, Fra Bartolommeo. His *Virgin and Child Surrounded by Saints and Crowned by Angels*,



❧ FRA BARTOLOMMEO ❧

The Virgin and Child Surrounded by Saints and Crowned by Angels,
Anonymous Partial and Promised Gift

1500–1504, is an exceptionally moving work—expertly rendered with the fragile pen strokes and precise touches of white heightening that are a hallmark of this Florentine master's style—and adds a true masterwork to the Gallery's representation of this artist. Adding to the French holdings is an acquisition made with the Ailsa Mellon Bruce Fund: lively sketches on one side of a sheet of *gobbi* (hunchbacks) by Jacques Callot, one of the premier draftsmen of the seventeenth century. A

double-sided drawing by Charles de La Fosse comprising three charming studies of women, made in about 1700, is an excellent example of his work in the *trois crayons* technique (combining red, black, and white chalks) that his protégé, Antoine Watteau, soon thereafter made famous as his own. The drawing was purchased with Millennium Funds/New Century Fund.

Foremost among the additions of major early American drawings was an outstanding 1765 portrait of John Temple by the great colonial American artist, John Singleton Copley, acquired with the Patrons' Permanent Fund. This beautiful pastel is among Copley's finest. Thanks to the Amon G. Carter Foundation, two splendid black and white chalk portraits by the eighteenth-century portraitist Thomas Bluguet de Valdenuit entered the collection. These striking profile portraits, both dating to 1797, reflect Valdenuit's French training and presage the rich legacy of American portraiture. Among nineteenth-century American drawings acquired is a light-filled watercolor by Maurice Prendergast, *Caffè Florian, Venice*, c. 1898–99—a bequest from Ernest Hillman, Jr., in memory of his friend, John Davis Skilton Jr.—and a captivating symbolist female bust, *Destiny*, c. 1895, by Francis Brooks Chadwick, purchased with the Ailsa Mellon Bruce Fund.

Building on last year's advances in the Gallery's collection of Swiss drawings, several important works were added this year, including two exceptional sheets by Caspar Wolf, one of the finest Swiss landscape artists of the eighteenth century. The first, his watercolor of the falls above Wasserberg—a gift from an anonymous donor—offers the poetic view of alpine subjects for which Wolf was most famous. The second is a large and handsome gouache featuring a rustic watermill seen through the tumbledown ruins of a barn. The Swiss subject, combined with the Piranesian treatment of the architecture, made this an appropriate purchase for the Rudolf and Lore Heinemann Fund. Very differ-

ent in type was the most recent gift from Diane Allen Nixon, a sheet of energetic hand studies by Anton Graff in preparation for one of his portrait paintings. Félix Vallotton's study of a male corpse, drawn in preparation for his painting of the dead Christ, came as the gift of Joan and David Maxwell, who also made possible the acquisition of the Austrian landscapist Rudolf von Alt's stunning watercolor of the Piazza San Marco, which bears impressive witness to this artist's mastery of light and refined sense of color.

The Gallery's collection was enhanced with nineteenth-century French landscapes. A large and particularly handsome pen drawing of a fallen tree by Jean-Antoine Constantin came as the gift of Alexander M. and Judith W. Laughlin. A delicate graphite drawing by Jean-Baptiste-Camille Corot, purchased as the gift of Evelyn Stefansson Nef, shows a young woman reposing in a tranquil landscape, and evokes the pastoral spirit of Venetian Renaissance paintings. Helen Porter and James T. Dyke made possible the acquisition of an evocative oil sketch on paper by Théodore Rousseau, *Sunset from the Forest of Fontainebleau*, 1848, a study for Rousseau's first masterwork, a commission from the French government.

Our modernist holdings were enriched by the addition of three fine drawings by André Derain: a charcoal drawing of a *Woman's Head* from Ruth Cole Kainen, a 1913 still life from Michel and Viviane Kellermann in memory of Leland Bell and Louisa Matthiasdottir, and a pencil portrait of Marie Harriman from Robert and Virginia Stoppenbach in memory of Francis and Louise Keyes. A major example of a lesser-known aspect of the German Expressionist Otto Dix's work, *Saxon Landscape*, 1938, is an impressive panorama drawn in graphite and looping brown and white pen lines on pink paper in the manner of a Renaissance master; it was purchased with support from an anonymous donor.



❖ SOUTH GERMAN 15TH CENTURY ❖
Christ Kneeling in Prayer, Anonymous Gift

Notable contemporary works were also added to the collection. Augmenting previous gifts, Phyllis Diebenkorn donated two fine drawings by her late husband, Richard Diebenkorn: *Seated Woman*, 1966, and *View from a Studio Window*, 1967. Two marvelous watercolors by Agnes Denes with metallic silver and photographic film overlays—*Map Projections: The Egg*, 1978, and *Map Projections: The Doughnut*, 1979—reveal Denes' ingenuity and draftsmanship. These were gifts from Charles J. Tanenbaum with support from the Ailsa Mellon Bruce Fund. Two works by Hannelore Baron, a master of the collage medium, expand on the artist's

deeply personal iconographic themes; one came as a gift from Ruth Cole Kainen, while the other was purchased with the Ailsa Mellon Bruce Fund. Werner H. and Sarah-Ann Kramarsky continue to enrich the Gallery's holding of contemporary American drawings with a gift of a delicate sumi ink drawing by Morgan O'Hara, 1995, from her Form and Content series.

PRINTS AND ILLUSTRATED BOOKS Highlights of our acquisitions in fiscal year 2003 were eighteenth-century works, in particular an extremely rare complete set of the third issue of Giovanni Battista Piranesi's fourteen *Invenzioni Capricci di Carceri*. This issue of Piranesi's most famous series of etchings, printed between 1758 and 1760, reveals variations in hand-applied ink wiping as the artist experiments with changes to the copperplates. Its acquisition through the Patrons' Permanent Fund makes the Gallery the only location in the world in which all four of the first issues of the *Carceri* can be seen together. The New Century Fund made possible the acquisition of a dramatic account of scientific inquiry during the Enlightenment, the *Philosopher Shewing an Experiment on the Air Pump*, 1769, a penumbral mezzotint by Valentine Green, after the painting by Joseph Wright of Derby. A major portfolio of seventy-one Italian views by Johann Christian Reinhart, Albert Christoph Dies, and Jacob Wilhelm Mechau, purchased with the New Century Fund, added strength to our corpus of German eighteenth-century etchings. Another important addition to our collection of German romantic prints was Karl Friedrich Schinkel's wistful and absorbing lithograph *Gothic Church in an Oak Grove*, c. 1810, purchased with the Pepita Milmore Memorial Fund.

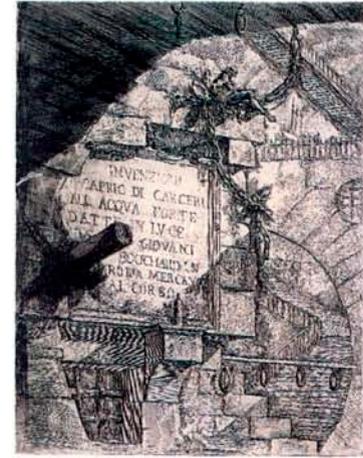
Illustrated books acquired this year included a seventeenth-century manual on fire prevention with dramatic etchings of conflagrations by the Dutch



JOHN SINGLETON COPLEY
John Temple, Patrons' Permanent Fund

master Jan van der Heyden, purchased with the Ailsa Mellon Bruce Fund. A beautiful copy of John Baptist Jackson's treatise on the invention and printing of chiaroscuro woodcuts came as a gift from Ruth Cole Kainen's collection. Among a number of other books, Charles Percier and P.E.L. Fontaine's *Choix des plus Célèbres Maisons de Plaisance de Rome*, 1809, a handsomely bound volume with seventy-seven engravings of villas around Rome, was a welcome addition made possible by the William B. O'Neal Fund.

The Gallery benefited from a remarkable number of gifts of old master prints this year. Among more than forty old master and modern works, Ruth Cole Kainen gave an exquisite proof of Hendrik Goltzius' *Massacre of the Innocents*; two excellent etchings by Claude Lorrain; three fine lithographs by Théodore Gericault; Ernst Ludwig Kirchner's beautiful 1917 woodcut, *Mountain House*; the Gallery's first work by the Grosvenor School artist Claude Flight; three early Graham Sutherland etchings; and a brilliant 1963 color aquatint by Joan Miró. Bert Freidus made it possible for the Gallery to acquire Stefano della Bella's haunting masterpiece, *Death on a Battlefield*, 1648. Ivan and Winifred Phillips donated funds for Frédéric Casenave's delicate color etching *L'Optique* (after Boilly) as well as color prints by Louis-Marin Bonnet and Gilles-Antoine Demarteau. Gregory Mescha and Thompson Ellwanger gave a wonderful set of etchings on blue paper heightened in white by Francesco Londonio. Frank Anderson Trapp continued to enrich the Gallery's holdings with twenty-eight French nineteenth- and twentieth-century prints by renowned artists such as Pierre Bonnard, Maurice Denis, and Édouard Vuillard. The Epstein Family Collection carried on its exceptional history of donations by giving two early prints by Edvard Munch – the delicate color aquatint *Female Nude* and the rare etching *The Suicide*, both from 1896.



GIOVANNI BATTISTA PIRANESI
Invenzioni Caprici di Carceri, Patrons' Permanent Fund



RUDOLF VON ALT
The Piazza San Marco, Gift of Joan and David Maxwell



THEODORE ROUSSEAU
Sunset From the Forest of Fontainebleau,
Gift of Hellen Porter and James T. Dyke

Contemporary print acquisitions this year were highlighted by Brice Marden's portfolio, *Ten Days*, 1971/1972; this series of eight superb etchings with aquatint, purchased with the Nancy Lee and Perry Bass Fund, exemplifies Marden's early minimalist explorations. Three color lithographs by Agnes Denes came as gifts from Charles J. Tanenbaum with support from the Ailsa Mellon Bruce Fund; *The Reflection*, a mesmerizing lithograph from 1981, was a gift from the artist. Gerald Cerny expanded our collection of prints by twentieth-century Czech artists with a gift of five compelling etchings by Jaroslav Králík and a volume of color prints by Hana Storchová. Thanks to the generosity of Lou and Di Stovall, the Gallery acquired its first work by David Driskell, *Dancing Angel*, a color screenprint from 2002, and Sam Gilliam's 2003 color screenprint, *ARS*.

PHOTOGRAPHS The Gallery's collection of photographs was graced with several significant additions this year, including a major donation from the Georgia O'Keeffe Foundation of more than forty-five photographs by Alfred Stieglitz. Among the most noteworthy is a palladium print of *Georgia O'Keeffe—Hand and Breasts*, 1919. This entire collection, which includes several photographs that are not in the Gallery's Key Set, greatly enhances our understanding and working methods of this eminent American photographer.

The collection also received an important donation from Mrs. Ann Solomon of twenty-one photographs by Harry Callahan. This group of exceptional examples of the artist's work from the 1940s and 1950s includes ten of Callahan's celebrated portraits of his wife and daughter as well as several early experimental studies. This donation was augmented by a gift from Mr. and Mrs. David C. Ruttenberg, courtesy of the Ruttenberg Arts Foundation, of five dye-transfer prints by Callahan made between the 1940s and the 1980s.



❖ ALEKSANDR MIKHAILOVICH RODCHENKO ❖
Vladimir Mayakovsky, Pepita Milmore Memorial Fund
and Anonymous Gift



❖ HARRY CALLAHAN ❖
Eleanor, Chicago, Gift of Mrs. Ann Solomon



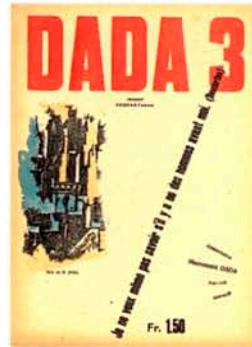
❖ FRANCIS FRITH ❖
The Ramasseum of El-Kurneh, Thebes, First View, Millennium Funds

The Pepita Milmore Memorial Fund and an anonymous gift enabled the Gallery to acquire its first photograph by the Russian avant-garde artist Alexander Rodchenko, his portrait of the poet Vladimir Mayakovsky. Made in 1924, it is one of Rodchenko's earliest and finest photographs, bristling with fierce intensity. Two works by Charles Nègre, including *Market Scene at the Port de l'Hotel de Ville, Paris*, c. 1851, widely acclaimed as a groundbreaking unposed tableau of daily life, were acquired with the Patrons' Permanent Fund, the Eugene L. and Marie-Louise Garbaty Fund, the Pepita Milmore Memorial Fund, and the New Century Fund. Charles Isaacs and Carol Nigro also donated a negative by Nègre in memory of Dr. Diamon Gangji. Other notable additions include two albumen prints by Charles Marville, made possible by Joyce and Robert Menschel and an anonymous gift; photographs by Bill Brandt and André Kertész, acquired with funding from Diana Walker; and the first work by Germaine Krull to enter the collection, *Shadow of the Eiffel Tower*, 1928, a gift of the R.K. Mellon Family Foundation.

LIBRARY Significant additions to the rare book collection of the Gallery's library were made possible by the generosity of several donors. Our materials on the Dada movement were supplemented by gifts of Thomas Klarner. Completing his donation last year of the journal *Dada* no. 7 is a very fine set of the remaining seven issues (nos. 1-6 and 8; Zurich, 1917-21). *De nos oiseaux: Poèmes* by Tristan Tzara (Paris, 1929) is one of an edition of twenty with illustrations by Jean Arp. Edgar Brenner contributed two titles to our holdings in Americana, including a rare first edition of *Domestic Manners of the Americans* by Frances Trollope (London, 1832). Patricia England once again enriched our collection of contemporary artists' books with several gifts throughout the year.

The J. Paul Getty Fund in honor of Franklin D. Murphy supported the purchase of seventeen titles, of which four are particularly noteworthy for their rarity. *Vitae duodecim Vicecomitum Mediolani principium* by Paolo Giovo (Paris, 1549) is a first edition of an important biography of the Visconti dukes of Milan that features ten large woodcut portraits of the duchy's rulers. Benedetto Varchi's *Due lezioni* (Florence, 1549) is one of the earliest known printed texts in the field of art theory. The lessons take the form of a discussion on a sonnet by Michelangelo and debate the primacy of painting or sculpture as forms of artistic expression. *Amore prigioniero in Delo* by Giacinto Lodi (Bologna, 1628) is a unique pictorial record of a festival tournament held in March 1628 in Bologna, commemorating the event with fifteen exceptional double-page engravings by Giovanna Battista Coriolano. The unique edition in folio of *Disegni del nuovo teatro de quattro cavalieri* (Pavia?, 1773?) documents the design and realization of a theater by Antonio Galli Bibiena, one of the most influential and accomplished theatrical designers of the baroque era.

Resources for the study of classical sculpture were enhanced by two works purchased with funds provided by the J. Carter Brown Memorial Fund. *Arcus L. Septimii Severi aug. anaglypha* by Joseph Marie Suarès (Rome, 1676), the first accurate published depiction of the Arch of Septimus Severus following its restoration by Cardinal Francesco Barberini, features six large engraved plates recording the arch and its sculptural decoration; it is the only known printing of the original plates and text as Suarès and Barberini intended. The large folio *Delle antiche statue greche e romane* (Venice, 1740–43), a pictorial record of antique sculpture owned by the Venetian Republic, features descriptions and fifty engravings after drawings by Anton Maria Zanetti, a collector and antiquary, whose notes on the sculptures blend a connoisseur's appreciation with a detailed



✠ TRISTAN TZARA ✠
Dada Number 3
Gift of Thomas Klarner



✠ JOHN GUILLIM ✠
A Display of Heraldrie
David K. E. Bruce Fund



✠ GIACINTO LODI ✠
Amore Prigioniero in Delo
J. Paul Getty Fund in honor of Franklin D. Murphy

inventory of a renowned civic collection. Subscribers to this publication included many of the leading art patrons of the age.

Four titles among several acquired with the support of the David K. E. Bruce Fund warrant special mention. *Rosario della gloriosa V[er]gine Maria* (Venice, 1521) is a rare first edition of a popular private devotional known primarily through later versions with 183 full-page wood engravings in ornamental borders. *A Display of Heraldrie* (2nd edition, London, 1632) represents John Guillim's lifelong study of the subject, with beautifully hand-colored woodcut head-pieces and initials throughout the text that supplement the detailed illustrations of coats-of-arms. *Esiquie d'Arrigo quarto cristianissimo re di Francia, e di Nauarra* by Giuliano Giraldi (Florence, 1610) commemorates the funeral observances for Henri IV at San Lorenzo in Florence. A unique edition, this work includes twenty-six etchings by Aloys Rosaccio after paintings of scenes from the monarch's life displayed in the church during the funeral services. The paintings are considered sources for the Rubens cycle commissioned by Henri IV's widow, Marie de' Medici, for the Luxembourg Palace. *Monumenta paderbornensia* by Ferdinand von Fürstenberg (Amsterdam, 1672) is the first fully illustrated edition, printed by Daniel Elsevier, of the principal landmarks, antiquities, and historical scenes of the diocese of Paderborn in Westphalia. The copiously illustrated volume includes fourteen etchings signed by Romeyn de Hooghe.



THE
MUSEUM
OF
ART
AND
CULTURE



EXHIBITING

Each year, the Gallery brings together works lent by individuals and institutions throughout the world, as well as works from its own collection, in special exhibitions that highlight the breadth of artistic achievement in all its forms. The Gallery presented fourteen exhibitions in fiscal year 2003.

FISCAL YEAR 2003 began with the last two weeks of *The Quest for Immortality: Treasures of Ancient Egypt*, an exhibition of 140 works from Egyptian museums and archaeological sites, many of which had never been seen outside of Egypt; some had never previously been on public display. The largest display of antiquities ever loaned for exhibition by the government of Egypt, *The Quest for Immortality* attracted more than 430,000 visitors to its inaugural venue in Washington; it will tour the United States through 2007. A film produced by the Gallery in 2002 to accompany the exhibition won a national Telly Award in the category of arts programming.

Two exhibitions of works from private collections opened just prior to the beginning of the fiscal year and remained on exhibit through the winter: *Renaissance Bronzes from The Robert H. Smith Collection* presented fifty extraordinary Italian Renaissance works, most of them dating from the sixteenth and seventeenth centuries, from one of the most important collections of bronze sculpture in private hands. *An Artist's Artists: Jacob Kainen's Collection from Rembrandt to David Smith* featured selections from a group of more than four hundred prints and drawings bequeathed to the Gallery by Jacob Kainen, revealing the discerning eye and broad aesthetic interest of this painter, draftsman, printmaker, curator, and collector. Three monographic exhibitions, devoted to the works of Anne Vallayer-Coster, Willem de Kooning, and Alfred Steiglitz, attracted audiences in the fall, as did *An American Vision: Henry Francis du Pont's Winterthur Museum*.

The Gallery's international loan exhibition of trompe l'oeil opened in October. *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*, the most comprehensive study of the genre ever organized, traced the



✦ Drawing on America's Past: Folk Art, Modernism, ✦
and the Index of American Design

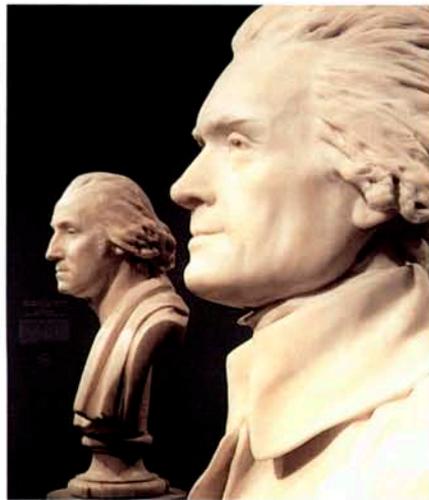
art of "fooling the eye"—depictions so lifelike that they appear to be real—from its origins in classical antiquity to its impact on twentieth-century artists. Among the 113 works of painting and sculpture were works by European and American masters of the genre. Gallery visitors had the opportunity to discover that trompe l'oeil transcends technical virtuosity to raise fundamental questions on the nature of art, representation, illusionism, and perception. The opportunities afforded by the theme to examine the play between art and illusion were taken to full advantage throughout the exhibition's prologue and six thematic sections. The opening room contained a copy of a Roman floor mosaic, guarded by a security officer—one of Duane Hanson's eerily lifelike sculptures. Wendell Castle's *Ghost Clock*, 1985, was displayed in a generously curved niche that enabled visitors to marvel at all sides of its intricate surface. A 1674 painting attributed to the Dutch artist Jan van der Vaart, depicting a violin hanging from a knob and incorporating a real door, was set into an architectural niche, with hardwood flooring and a heavy

door surround to further the illusion. Charles Willson Peale's 1795 portrait of two of his sons ascending a staircase was installed in whimsical juxtaposition next to I.M. Pei's East Building spiral stair. Several pictures were removed from their frames and set flush within the wall to allow for a heightened illusion: Franciscus Gijsbrecht's *Glass Cupboard Door*, 1670s, was carefully installed into the wall to suggest a window left slightly ajar. Specially fabricated "catalogues" made of wood were securely fixed to the benches, deceiving many visitors to the exhibition.

The Gallery celebrated the sixtieth anniversary of its 1943 acquisition of the Index of American Design with *Drawing on America's Past: Folk Art, Modernism, and the Index of American Design*. A vast pictorial archive of American folk, popular, and decorative art from the time of European settlement to the early twentieth century, the Index was produced by a government-supported New Deal art project between 1935 and 1942. The more than eighteen-thousand watercolor renderings in the Index portray such archetypal Americana as weather vanes, quilts, figureheads, toys, and cigar-store Indians. The exhibition included eighty of the finest of these renderings, along with a selection of nearly forty of the original objects they represent, reunited for the first time since the 1930s.



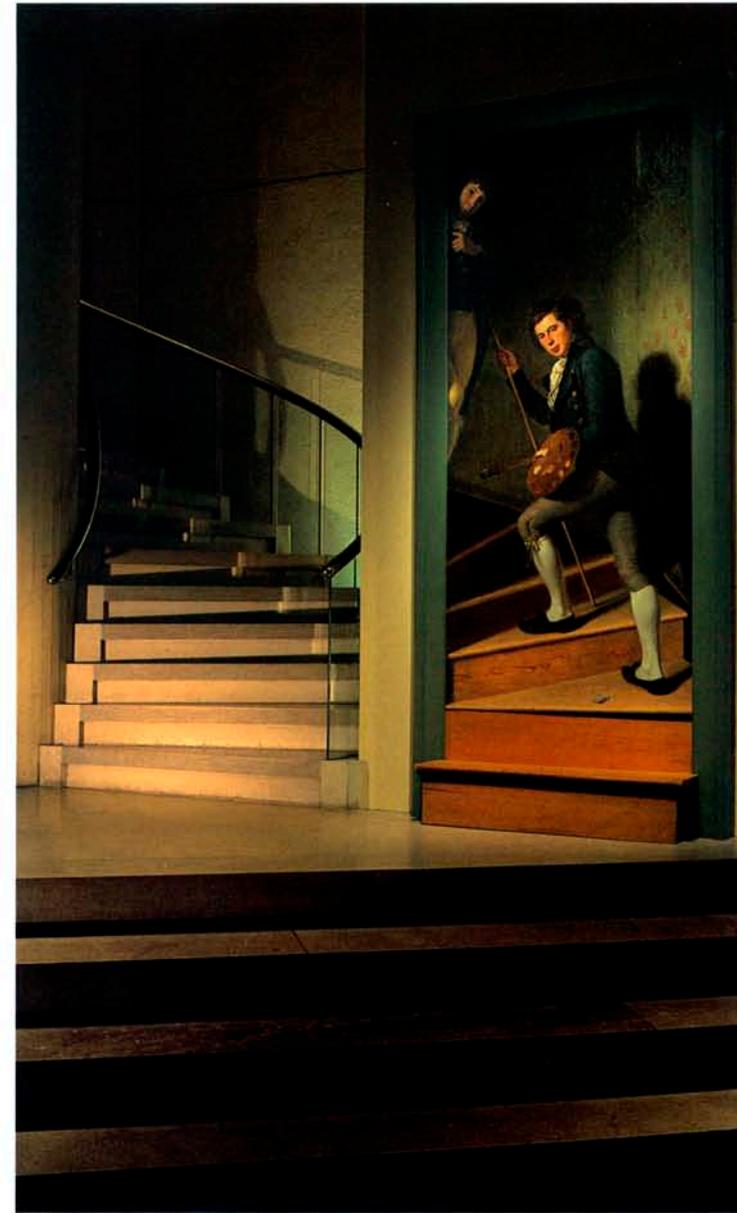
Thomas Gainsborough, 1727-1788



Jean-Antoine Houdon (1741-1828):
Sculptor of the Enlightenment

The New Year brought *Édouard Vuillard*—the largest exhibition ever devoted to the work of this quintessentially Parisian artist whose career spanned the fin-de-siècle through the 1930s. Beginning with his earliest academic studies, the Gallery's exhibition brought together the innovative and experimental Nabis paintings of the 1890s for which Vuillard is best known, his provocative, complex interiors, and work associated with the avant-garde theater. Among the 223 works in *Édouard Vuillard* were a series of large panels constituting *The Public Gardens*, 1894, considered the grandest and most complex of Vuillard's decorative projects, which had appeared publicly in its entirety only once prior to being dispersed. Eight of the nine panels were reunited as part of this exhibition, which also broke new ground with a selection of Vuillard's photographs, providing a glimpse into the artist's intimate circle and illuminating the ways photography informed his painting. A thirty-minute film produced by the Gallery investigated the artist's entire career, including his early designs for avant-garde theater, evocative paintings of domestic interiors, and his grand mural decorations, with footage of the Parisian gardens that inspired them.

Thomas Gainsborough, 1727-1788, the first comprehensive retrospective ever seen in the United States of works by one of the great masters of eighteenth-century portraiture and landscape painting, illustrated the range, richness, and originality of this British artist. Gainsborough's technically dazzling paintings embody the sophistication and elegance of his age. One of the greatest portrait painters in the heyday of the British Grand Manner, Gainsborough was also a landscape painter of major importance, as well as a painter of rural life. The exhibition, the first of its kind in America, presented more than sixty of Gainsborough's greatest paintings and thirty of his works on paper, covering the full range and exceptional richness of Gainsborough's artistic achievement. The works were laid out to take advantage of the West Building's axial views and the large-scale rooms specifically designed by John Russell Pope for the Gallery's collection of British paintings.



Deceptions and Illusions: Five Centuries
of Trompe l'Oeil Painting



Coming to the Call was among the paintings on view in the exhibition *Frederic Remington: The Color of Night*.



The Gallery's recent acquisition, Adriaen Coorte's *Still Life with Asparagus and Red Currants*, was among the featured works in the exhibition of this Dutch artist's oeuvre.

Ernst Ludwig Kirchner, 1880-1938, the first major international loan exhibition in more than thirty years of paintings, prints, drawings, and sculpture by one of the early twentieth century's most important artists, opened at the Gallery in March. Although admired by American collectors since the Armory Show of 1913, Kirchner has not been as visible to the public as other twentieth-century German artists. One hundred and forty of Kirchner's brilliantly colored, intense scenes of modern life were installed against spare, white backgrounds that brought the artist's riotous colors to the fore.

In the spring, *Frederic Remington: The Color of Night* opened and took our visitors by surprise with its quiet beauty. For eight years, from 1901 until his death in 1909, Remington, long celebrated as one of the most gifted interpreters of the American West, explored the technical and aesthetic difficulties of painting evening and darkness. The Gallery's exhibition was the first devoted entirely to the artist's nocturnes, assembling twenty-nine paintings filled, unexpectedly, with color and light: moonlight, firelight, and candlelight. Several of these works had not been seen publicly in nearly a hundred years. To capture the dramatic tonalities and somber mood of the nocturnes, new frames were fabricated for many of the works, copying an original heavy black frame designed by Remington; the newly framed works were hung on walls saturated with color.

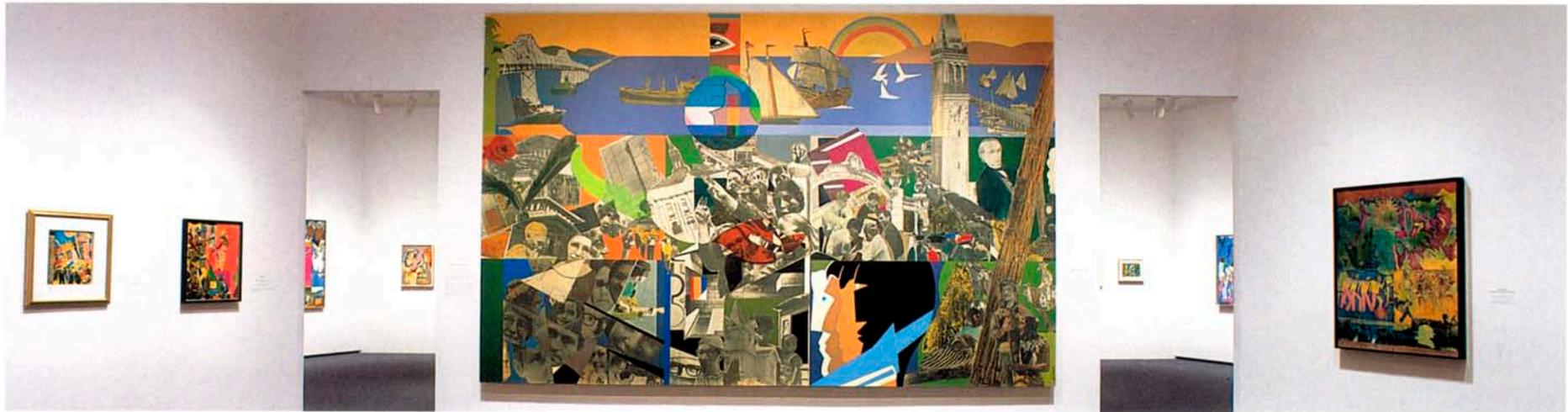
The exhibition space adjacent to the recently opened Sculpture Galleries was the venue in the summer for *Jean-Antoine Houdon (1741-1828): Sculptor of the Enlightenment*, the first major monographic exhibition devoted to the sculptor. Houdon is universally recognized as the greatest European portrait sculptor of the second half of the eighteenth century. Among sixty of Houdon's finest sculptures were vivid portrayals of the great intellectual, military, and political figures of the Enlightenment, as well as historical and mythological

subjects and portraits of children. The exhibition ranged from Houdon's early works and studies to late works, such as his beautiful portraits of Napoleon and Josephine. Realizing Houdon's aspirations to create a gallery of great men in the tradition of ancient Rome and the Italian Renaissance, the exhibition presented Houdon's portrait sculptures of famous scientists, philosophers, and artists in their Enlightenment context; one of the most powerful juxtapositions was the placement of portraits of Louis XVI and members of his court against a trio of famous Americans: Jefferson, Washington, and Franklin.

After nearly three hundred years of obscurity, Adriaen Coorte's luminous still lifes are now recognized as masterpieces. *Small Wonders: Dutch Still Lifes by Adriaen Coorte*, on view during the summer of 2003, was the first exhibition in the United States of works by this remarkable yet little-known master. Organized by the Gallery to mark the acquisition of its first painting by Coorte, *Still Life with Asparagus and Red Currants*, 1696, the exhibition presented nineteen of the artist's exquisitely detailed still lifes.

The fiscal year closed with the *The Art of Romare Bearden*—the most comprehensive retrospective ever assembled of the large and diverse body of work by one of America's preeminent twentieth-century artists. It included approximately 130 works—paintings, drawings, and watercolors—that document the complexity of the artist's evolution. Presented thematically in a roughly chronological sequence, the works represent the places where Bearden lived and worked: the rural south; northern cities, principally Pittsburgh and New York's Harlem; and the Caribbean island of St. Martin. They also reflect his wide range of interests and explore overlapping themes of religion, ritual practice, everyday life, jazz clubs, brothels, history, mythology, and literature. A thirty-minute film produced by the Gallery, narrated by Morgan Freeman with readings

THE GALLERY'S SPECIAL EXHIBITIONS HIGHLIGHT THE BREADTH OF ARTISTIC ACHIEVEMENT IN ALL ITS FORMS.



❖ The Art of Romare Bearden ❖

by Danny Glover, explored Bearden's blend of cultural influences from Harlem, Europe, and Africa, and featured commentary by musician Wynton Marsalis, writer Albert Murray, and artist Emma Amos, all of whom knew Bearden personally.

Special exhibitions form a key component of the Gallery's educational mission, in support of which the Gallery produces interpretive materials, including wall texts, illustrated brochures, recorded tours, and documentary films. The Gallery's films for exhibitions are produced in two versions, both subtitled for the hearing-impaired: a short version for screening in a theater adjacent to the exhibition, and a thirty-minute version for distribution. The films are shown at other venues of the exhibition and are distributed to schools, libraries, community centers, and public television networks on a free-loan basis through the Gallery's extension service program. *Édouard Vuillard* aired multiple times on WETA and on Maryland Public Television. The Bearden film aired on Maryland Public Television, on WETA, and Channel 28, Berkeley

Community Media, as well as Berkeley Channel 33, and was selected for screening at the twenty-second annual Montreal Festival of Films on Art. Both films received Telly awards for cultural programming. Closed-captioned versions were produced in VHS format for the Vuillard film and in DVD and VHS formats for the film on Bearden. Videocassette copies of the films were donated to each branch of the District of Columbia's public library system.

The recorded tours for *Édouard Vuillard* and *The Art of Romare Bearden* incorporated musical selections in a non-linear, random-access format. Narrated by the Gallery's director and incorporating excerpts from interviews with noted scholars and artists, these tours offered visitors a variety of viewpoints on the works of art featured in the exhibitions. The tour for *The Art of Romare Bearden* included an interview with Wynton Marsalis as well as excerpts of the Branford Marsalis Quartet performing jazz masterpieces that inspired Bearden.

In addition to organizing and presenting fourteen temporary exhibitions and numerous permanent installations in its two buildings, the Gallery also provided essential oversight as seven exhibitions traveled to other venues. Among the 767 works of art lent to 188 sites from the Gallery's collection in fiscal year 2003 are two significant Titian paintings, *The Feast of the Gods*

and *Ranuccio Farnese*, to the major Titian exhibition held at the National Gallery, London, and the Museo Nacional del Prado, Madrid. Also traveling to Madrid were two Johannes Vermeer paintings, *Girl with the Red Hat* and *Woman Holding a Balance*, along with *The Bedroom* by Pieter de Hooch, for the exhibition *Vermeer y el Interior Holandes*. Four of the Gallery's Turner paintings, including *Keelmen Heaving in Coals by Moonlight*, were on display in *Turner: The Last Seascapes* at the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts. The Gallery organized an exhibition of twenty-one Mark Rothko paintings and watercolors from the collection for presentation by the U. S. Department of State at the State Museum of Art, Riga, Latvia, the country of Rothko's birth 100 years ago; the exhibition also traveled to the State Hermitage Museum, St. Petersburg. A major group of 198 of the Gallery's Stieglitz photographs appeared in *Alfred Stieglitz: Known and Unknown*, a Gallery exhibition that traveled to the Museum of Fine Arts, Houston.





EDUCATING

The Gallery fulfills its mission to foster the understanding of great works of art through many programs such as symposia, lectures, tours, teacher workshops, publications, films and concerts for a broad range of audiences.

EDUCATION To establish and advance life-long connections between art and people, the Gallery serves many constituencies with programs for adults, families and children, school groups, and scholars. The resources on which we draw include the expertise of the staff, visiting scholars, and volunteers; our collection and special exhibitions; and the library, special collections, and archives for scholarly research.

In recent years, technology has provided exciting opportunities, making the Gallery's services available to a worldwide audience. During the year, education initiatives drew audiences of more than 20 million.

The Gallery's collection constitutes the basis for our education programs. In 2003, a month-long celebration investigated impressionist painting techniques, focusing on specific pictures and including talks by Gallery curators, conservators, guest scholars, and artists. The East Building, a masterpiece of twentieth-century architecture that houses much of our modern and contemporary art, celebrated its twenty-fifth anniversary in 2003. We marked the occasion with an exhibition organized by Gallery Archives of drawings, photographs, and a model of the East Building. The installation was accompanied by a series of related lectures, films, and interpretive tours.

A Sunday lecture series during the summer examined the careers of five African American artists in the collection as a prelude to *The Art of Romare Bearden* exhibition. As part of the series, Washington printmaker Lou Stovall offered the public the opportunity to engage a living artist in discussion about his career. More than 50,000 adults participated in Gallery tours and lectures this year.



THE GALLERY AS CLASSROOM
On school tours, students actively participate in learning.



Advanced graduate students present tours
of *The Art of Romare Bearden*

Academic programs at the Gallery attracted more than 14,000 participants in 2003; these included thirty-two Sunday lectures, a special group of talks about sculpture, and a works-in-progress series highlighting research by Gallery staff and visiting scholars. In conjunction with the Thomas Gainsborough exhibition, thirty scholars gathered to discuss the artist's work during a two-day program that culminated in a public lecture and panel discussion. In addition, lecture programs for *Édouard Vuillard* and *Frederic Remington: The Color of Night* drew enthusiastic audiences. On-site experience for the next generation of curators, scholars, conservators, educators, and museum administrators is offered at the Gallery through internship programs. This year twenty-one summer interns represented six countries, twelve states, and the District of Columbia, working on projects in twenty different Gallery departments. The Gallery hosted a Lampadia Foundation fellow from the Pinacoteca Museum in Sao Paulo, Brazil, and a Carpenter Foundation fellow from China. The academic-year interns came from six different states and one foreign country. They contributed to research on upcoming exhibitions and delivered public talks.

Gallery programs served 56,000 children and families. School-age children are offered programs designed to encourage close observation and analysis of works of art; this year, interactive sketching and creative writing components were added to several tours. The Gallery's award-winning *Art Around the Corner* program serves District of Columbia public school fourth-, fifth-, and sixth-graders and their teachers at four partner schools. At the culminating Showcase Day event students spoke about a favorite work of art and selected an art or creative-writing project to display at a student exhibition. The Teacher Institute, which brings educators from around the country to the Gallery each summer, focused on storytelling and the visual arts. The first part of the program explored the role of narrative in learning

and the ways teachers could use art objects with storytelling activities in the classroom. The last three days of the program were devoted to an intensive hands-on tutorial in which participants told their own stories about art by creating short, electronic movies. The Gallery's Web site introduced *NGA Classroom*, a new portal for students and teachers with 140 lessons and interactive features. *NGA Kids*—the Gallery's dedicated area for young Web users—includes a collection of games created this year: *Collage Machine* gives children tools for making virtual collages, and *Pixel Face* invites them to create virtual portraits.

Special exhibitions provide another avenue to engage the Gallery's audiences. A group of lectures in conjunction with *Édouard Vuillard*, the Gallery's international loan exhibition, was followed by a panel discussion with curators and guest scholars. For *Thomas Gainsborough*, a behind-the-scenes day with curators, conservators, scholars, and graduate students culminated in a lecture program and discussion. The opening of *The Art of Romare Bearden* was celebrated with remembrances of the artist by friends and colleagues and a well-attended community street festival that included a jazz orchestra performing on the East Building's portico and children's art activity tents on Fourth Street.

Special exhibitions also offer an opportunity for the Gallery's teacher, school, and family programs to engage children. Other events accompanying the Bearden exhibition included a family weekend, children's films, schools tours and docent training, storytelling, and a community mural project. Children's guides to the Vuillard and Bearden exhibitions delighted young visitors. For the Romare Bearden exhibition, two

thousand teaching packets were produced, comprising an eighty-page book, six reproductions, twenty slides, five transparencies, and a jazz CD specifically keyed to classroom projects. These packets, made available to each museum on the Bearden exhibition's national tour, join a selection of more than one hundred subjects in the Gallery's inventory of distance-learning materials distributed free of charge to an estimated audience of 19 million this year. Closed-captioning was completed in 2003 for fifty-two of the videos offered through our extension service program.

FILMS AND CONCERTS The Gallery continued its year-round schedule of weekend film series, organized by film scholars, relating to exhibitions

and the history of film as an art form. In the fall of 2002, a special program focused on the groundbreaking experimental work of the Ukrainian formalist Alexander Dovzhenko and included a new 35mm print of his film *Earth*, 1930, one

of the masterworks of the early Soviet cinema. A retrospective devoted to American avant-garde director Stan Brakhage (1933–2003) comprised ten programs of his short, influential works—from *Centuries of June* (made with artist Joseph Cornell, 1955–65) to *Passage Through: A Ritual* (1990). A winter series of restored silent classics by master French filmmaker Marcel l'Herbier (1888–1979) was presented in association with the exhibition *Édouard Vuillard*, as were five films by Sacha Guitry from the 1930s. The new restoration of Jean Renoir's *Nana*, 1926, accompanied by a chamber orchestra from Paris under the direction of Jean-François Zigel, also complemented the Vuillard exhibition. *Cinema as Trompe l'Oeil*, an eclectic weekend of films

THE GALLERY SERVES MANY CONSTITUENCIES, WITH PROGRAMS FOR ADULTS, FAMILIES, SCHOOL GROUPS AND SCHOLARS.



LEARNING TOGETHER
Families create collage projects as part of the Romare Bearden Community Festival.



ART AROUND THE CORNER
A student makes a quilt square as part of the "Art and the African-American Quest for Freedom" lesson.



❖ J. Russell Sale, a specialist in Italian Renaissance art and Gallery lecturer, engages a group during a tour of the collection.

that included such delightful illusionistic works as *Sky Blue Water Light Sign*, 1974, and *The Automatic Moving Company*, 1912, was organized in association with the exhibition *Deceptions and Illusions*. A series of classic American documentaries produced through the cooperation of federal agencies between 1937 and 1941 was shown in association with *Drawing on America's Past: Folk Art, Modernism, and the Index of American Design*. During the spring of 2003, retrospectives devoted to Russian filmmaker Andrei Tarkovsky, American director Dorothy Arzner, and Italian cinema of the 1950s and 1960s focused on archival preservation efforts around the world. During the summer, curators and conservators from the Library of Congress introduced a series of American classics of the early sound era from the Library's Warner Bros. collection. As in other years, working closely with foreign embassies in Washington, several film series featured works seldom viewed in the United States: Ernst Lubitsch's early

German comedies, new documentaries from Canada, and rare treasures from the former Soviet Asian republics.

Highlights of the Gallery's sixty-first season of weekly Sunday evening concerts, which ran from October 6, 2002 through June 29, 2003, included performances by the United States Naval Academy Glee Club, baritone Jubilant Sykes and guitarist Christopher Parkening, and pianists Gary Graffman, Garrick Ohlson, and Louis Lortie. The concerts in 2002 constituted the Sixtieth American Music Festival and were presented in honor of the exhibition *Drawing on America's Past*. In honor of *Frederic Remington: The Color of Night*, nocturnes by Chopin and other composers were presented. Eighteenth- and early nineteenth-century French music marked the exhibition *Jean Antoine Houdon (1741-1828): Sculptor of the Enlightenment*.

RESOURCES FOR SCHOLARLY RESEARCH
In fiscal year 2003, the Library acquired 9,349 volumes, welcomed 3,790 visitors, conducted 912 orientations, answered 21,863 reference inquiries, and shared 3,565 volumes with other institutions through interlibrary loan. In May 2003 *Mercury*, the Library's new online catalogue, made its eagerly anti-

pated debut; this state-of-the-art system combines ease of use with the most sophisticated search capabilities currently available. The photographic archives acquired more than 12,000 photographs and 17 rare photographic albums this year. Of particular interest are photographs of the work of Donatello and his contemporaries, European drawings, and Russian architecture. The photographic archives is very grateful for gifts from several donors, including William Brumfield, Shirley Glubok-Tamarin, and John O'Brien. The slide library acquired more than 4,000 slides this year, bringing the collection total to nearly 202,000. Of this number nearly half are now represented by records in *Mercury*. Approximately 20,000 slides circulated to the staff and public. Many individuals, including Gallery staff, remembered the slide library with donations. Dr. Christiane L. Joost-Gaugier once again provided funds to purchase slides for the collection. Significant gifts of slides were made by the Museum of Fine Arts, Houston, the Art Institute of Chicago, and the Smithsonian's American Art Museum and National Portrait Gallery. The White House Historical Association, in association with the curator of the White House, continues to place on deposit selected slide holdings of fine and decorative arts.

To ensure the richness of the future historical record, Gallery Archives developed and implemented protocols to preserve and make available digital photographs, as well as new systems to organize and preserve electronic copies of building drawings. The John Rewald Papers project was finalized, and a comprehensive illustrated database of historical photographs among the papers was created. Oral histories, an important addition to the Gallery's archival holdings, were conducted with, among others, Dan Kiley, landscape architect for the East Building, longtime Gallery horticulturist Don Hand, and attorney Thomas Beddall concerning his long association with Paul Mellon.

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS The Center, now in its twenty-third year, sponsors the study of the visual arts in each of its four program areas of fellowships, research, publications, and scholarly meetings.

The resident community of scholars at the Center in fiscal year 2003 included individuals working on topics ranging from the art collection of Hermann Goering to the Imperial Museum of Japan to Renaissance portraits, and the pigments of Venetian painters. The Center drew scholars from Australia, Austria, Bangladesh, Canada, the Czech Republic, Germany, India, Israel, Italy, the Netherlands, the People's Republic of China, the Republic of Korea, Singapore, Slovenia, and the United Kingdom (see pages 78-79). Continuing research projects under the direction of the deans are dedicated to the development of the National Gallery's photographic archives of Italian architectural drawings made before 1800, the completion of "Keywords in American Landscape Design," and a guide to documentary sources for the art history and archaeology of the Andes. A new documentary study of the Accademia di San Luca in Rome from about 1590 to 1630 is underway, as is the translation of a series of important early modern texts on the history of art. The Center convened two symposia during the 2002-2003 academic year. "Collecting Sculpture in Early Modern Europe," which was supported by funds from the Frese Foundation, coincided with the exhibition of Robert H. Smith's collection of Renaissance bronzes in the new Sculpture Galleries, and is being prepared for publication. The thirty-third annual session of the Middle Atlantic Symposium in the History of Art was cosponsored with the University of Maryland.

Other meetings at the Center in fiscal year 2003 included two gatherings on the subject of Dada. The papers resulting from these discussions will be presented

in the first volume of a new seminar series, to appear in anticipation of the Dada exhibition at the Gallery. A practicum for emerging curators and scholars on Renaissance bronze statuettes was directed by Manfred Leithe-Jasper, the first Edmond J. Safra Visiting Professor, with the support of members of the Center and the Gallery's curatorial staff. Kirk Varnedoe delivered the fifty-second A.W. Mellon Lectures in the Fine Arts, titled "Pictures of Nothing: Abstract Art since Pollock." Guest lecturers Natalie Boymel Kampen and Yiqiang Cao addressed the topics of "Touching the Emperor: The Representation of the Ruler's Body in Roman Imperial Art" and "Nian Xiyao (?-1739) and His Study of Scientific Perspective," respectively. Two informal meetings were held on "Redefining Italian Governmental Policy and Legislation on the Management and Conservation of Cultural Heritage," and "'Pittura gobba?' Conjectures on Caravaggio's *Deposition of Christ*."

Two volumes in the symposium series *Studies in the History of Art* were published in fiscal year 2003: *The Treatise on Perspective, Published and Unpublished* and a second edition of *The Mall in Washington, 1791-1991*. For a complete description of the Center's activities, see *Center 23: Record of Activities and Research Programs, June 2002-May 2003*.



✿ The East Building Administrative and Study Center ✿ offers scholars, educators, and staff researchers unparalleled library resources as well as office space.





PRESERVING

In fiscal year 2003, the Gallery's painting, object, paper, and textile conservators and scientific researchers undertook treatments and examinations, and studied and devised new technologies that further the Gallery's mission of preserving the works with which it is entrusted.

The painting conservation department completed sixteen major treatments during fiscal year 2003. Four recent acquisitions in the Gallery's collection of old master Dutch, Flemish and Italian paintings were treated—Adriaen Coorte's *Still Life with Asparagus and Red Currants*, Cornelis Janson van Ceulen's *Portrait of Anna Maria van Schurmann*, Nicholas Maes's *Portrait of a Lady*, and Corrado Giaquinto's *Winter*—as were three longstanding cornerstones of these collections: Pieter de Hooch's *A Dutch Courtyard*, Sir Peter Paul Rubens' *Head of One of the Three Kings*, and Girolamo da Carpi's *The Apparition of the Virgin*. Conservators treated three early twentieth-century French paintings: Paul Gauguin's *The Invocation*, Henri Matisse's *Palm Leaf, Tangiers*, and Georges Seurat's *Seascape at Port-en-Bessin*. Three American paintings were treated in preparation for exhibitions: Gilbert Stuart's *Mrs. Richard Yates* and *Richard Yates* and Andrew Wyeth's *Snow Flurries*. In collaboration with the scientific research department, two series of twentieth-century paintings were studied and treated with major or minor interventions in preparation for new installations: Barnett Newman's *Stations of the Cross* and Mark Rothko's *Seagram Mural* sketches; the latter treatment will continue into early fiscal year 2004. Joan Mitchell's *Land*, Arshile Gorky's *Organization*, and Mark Rothko's two *Fantasies at Dawn* also underwent major treatment. In addition, 35 minor treatments, 29 in-depth examinations, and 312 minor examinations were completed. Extensive conservation notes were contributed to the systematic catalogue



Senior painting conservator Ann Hoenigswald treats François Boucher's *Venus Consoling Love*.

Italian Paintings of the Fifteenth Century; work continued on notes for *French Paintings of the Fifteenth through Eighteenth Centuries*, and *French Impressionist Paintings*. In addition to the general care of the collection and of paintings on loan, painting conservators play key roles in all Gallery exhibitions, participate in numerous Gallery research projects, take part in colloquies, and provide technical information for entries on works on the Gallery's Web site, as well as assisting other museums.

Following the opening of the Sculpture Galleries in September 2002, object conservators turned their attention to the comprehensive treatment of the Gallery's outdoor sculpture collection. Several large-scale works received major treatment, including Sol LeWitt's *Four-Sided Pyramid*, Joan Miró's *Personnage Gothique*, *Oiseau-Éclair*, and Mark DiSuvero's *Aurora*. The scope of the annual treatment of Henry Moore's *Knife Edge Mirror Two Piece* was expanded this year: removing deteriorating and discolored wax revealed the work's rich patina, and modifying the application of lacquer to the polished sections created a more subtle and pleasing color balance. Conservators performed technical examinations of new acquisitions, including the seventeenth-century Spanish polychrome *Saint John of the Cross*, Vincenzo Gemito's *Portrait of Jean-Louis-Ernest Meissonier*, Charles Cumberworth's *The Indian Huntress*, and Tony Smith's *Die*. Technical studies were conducted on the Robert H. Smith collection of Renaissance bronzes. Working with the Atlanta-based corporation Purafil, object conservators began collaborative research on air pollution within exhibition cases; the first phase of the project is focusing on cases containing Edgar Degas' wax sculpture; the results of this research are expected to benefit the entire sculpture collection. Ongoing departmental research projects include the technical examination, with the scientific research department, of the artist's original wax sculpture for a forthcoming systematic catalogue, an analytical study to establish the chronology of a series of tondo reliefs by Andrea della Robbia, and the compositional analyses of a Matteo Civitate terracotta sculptural group. Following a year-long study of the aging properties of prepared paint for use on outdoor sculpture, the object conservators focused on a promising compound for use on outdoor sculpture at the Gallery and formulated by the U.S. Army Research Laboratory. Nine major treatments of sculptures, 70



✂ Inpainting of *The Lavie Children* ✂
by Johann Zoffany.



✂ Objects conservator Daphne Barbour examines ✂
the recent acquisition *Saint John of the Cross*.

minor treatments, and 69 technical examinations were completed by the object conservation department, and condition evaluation was performed on 432 works in the Gallery's collection. Treatments begun on 10 sculptures during fiscal year 2003 will continue into the coming fiscal year.

Paper conservators participated in preparations for two major exhibitions. Several prints in the Gallery's collection were treated for their exhibition in *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France*. Among these were mezzotints—Janinet's *La Comparison*, and Debucourt's *Les Deux Baisers*—and *Eros and Psyche*, an etching with aquatint by Jean Claude Richard de Saint-Non (after Bouchard). The latter, a very rare print and one of the earliest examples of aquatint, had been cut in two pieces and inaccurately joined. After reducing the staining and discoloration, the two pieces were realigned and repaired with paper pulp from the verso; small gaps on the recto were filled and leveled with cellulose powder toned to match the surrounding original paper. The paper conservators also provided technical support for the exhibition's catalogue by radiographing more than sixty watermarks. A flaking gouache painting, *Christ in Glory*, was consolidated for *The Art of Romare Bearden*.

Treatments undertaken of works in the collection during the year include an etching by Andre Dunoyer de Segonzac, *Fernande with Arms Crossed, Large Plate*; mat-burn around the etching's window and corrugation pattern stains from acidic backing board were mitigated by bathing and bleaching. Treatment of Jackson Pollock's *Untitled* drawing in black enamel paint involved the consolidation of ink and the reduction of stains and creases; during the course of this treatment, conservators had the opportunity to study Pollock's use of painting materials in his drawings. In a collaboration with the scientific research department, paper conservators conducted ongoing research into



✂ Objects conservation technician ✂
Caitlin Jenkins performs a cleaning test on the
recently acquired Tony Smith sculpture, *Die*.



✂ Objects conservators Katy May and Abigail Mack ✂
complete the annual maintenance treatment
of George Rickey's *Cluster of Four Cubes*.



Senior paper conservators Shelley Fletcher and Judith Walsh discuss treatment of the large fifteenth-century woodcut, *Crucifixion*.



Assistant frame conservator Richard Ford conserves an eighteenth-century Rococo frame while frame conservator Steve Wilcox gilds a reproduction Italian Gothic altarpiece frame.

pigments used in early European woodcuts for the forthcoming exhibition *Origins of European Printmaking: Fifteenth-Century Relief Prints and Their Public*. Mellon Fellow research into John Marin's watercolors revealed new information about the artist's palette and techniques.

The paper conservation department carried out 28 major treatments, 117 minor treatments, and 1,052 examinations of condition; 777 objects were matted and framed. Conservation efforts with respect to photographs concentrated on implementing cold storage for a wide range of the Gallery's important historic photographic film materials, including archival black-and-white and color still film and x-ray films. The department's Samuel H. Kress photograph conservator continued conservation of holdings in the Gallery's photographic archives, treating 568

photographs, 368 Munich Collecting Point plates, and three photograph albums.

The Gallery's scientific research staff worked extensively with conservators during the year. In collaboration with object conservators, the department's scientists studied more than two hundred samples of Degas' wax sculptures, revealing the complexity of their composition and their changes over time. In collaboration with painting conservators, scientists studied media and coatings used in Barnett Newman's *Stations of the Cross* series and in paintings by Joan Mitchell.

Exhibitions at the Gallery provide several opportunities for collaborative research. Examinations of bronzes in the Robert H. Smith Collection through x-ray fluorescence spectrometry, a technique that does not require sampling, enabled scientists to determine the alloy composition of the works and to compare them with bronzes from the Gallery's collection. Gas chromatography was used to study the media of several paintings by Édouard Vuillard; the information gathered from these analyses was presented at the Gallery's April



Senior photographic conservator Connie McCabe examines the custom vapor-proof packaging that assures the ideal humidity level for historic photographic film while in frozen storage.

2003 Vuillard symposium. In preparation for an exhibition scheduled for 2005, scientists began a comparative study of painting technique in Rembrandt's late religious portraits in Washington, London, and Amsterdam. Work began on the study of painting materials in Early Netherlandish diptychs, in support of an upcoming Gallery exhibition, using samples prepared as cross sections to allow comparison of the panels.

The scientists at the Gallery are also involved in several long-term research projects. The department began a survey to evaluate the feasibility of using a recently acquired microdiffractometer for characterizing

pigments in works on paper without sampling; preliminary results carried out on watercolor mockups indicate that the technique holds promise. Using Fourier-transform infrared microspectrometry, which makes it possible to analyze photographic coatings

without taking samples or leaving disfiguring marks, the department determined conclusively for the first time that Alfred Stieglitz used beeswax to coat his photographs. The results of these analyses will be published in an upcoming book on photograph conservation. In collaboration with conservation departments at other institutions, and funded by a grant from Golden Artist Colors, Inc., the Gallery's scientists initiated a three-year research project to investigate the response of modern acrylic paintings to common cleaning and conservation treatments; this work will be useful in determining cleaning protocols for these paintings.

New kinds of exhibition materials are often proposed for use in Gallery exhibitions. Given the risk that these materials might contain damaging volatile and semi-volatile compounds that can cause corrosion and

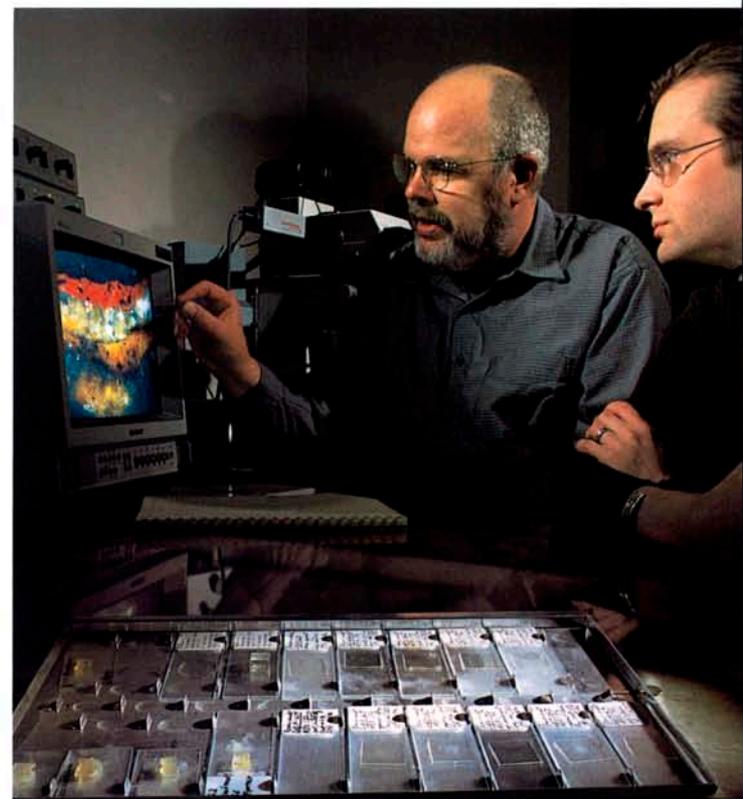
discoloration of works of art, all new materials are tested by the Gallery's scientists before being used. The current test protocol takes approximately thirty days to complete, and the results are sometimes inconclusive; Gallery researchers are investigating a technique that will allow rapid and quantitative analysis of trace amounts of these compounds. In collaboration with American and French research institutes, the department began a project to investigate the effect of variations in surface topography, including those resulting from aging or human intervention, on the appearance of works of art. Current research is focusing

on model samples; future work will include measurements on actual works of art.

The Art Materials Collection and Study Center at the Gallery was established nine years ago to provide a repository for commercially

produced art materials and supporting documentation. The focus of the collection is on materials made in the last several decades. A short-term goal has been to establish an accurate electronic database inventory of more than twelve thousand items currently in the collection. A long-term project involves extracting a small amount of oil and acrylic paints from tubes in the collection to create thin-film samples on inert supports that will dry and age naturally. These samples will provide valuable data for understanding the effects of time on the physical and chemical properties of paint.

CONSERVATORS FURTHER THE GALLERY'S MISSION OF PRESERVING THE WORKS OF ART WITH WHICH IT IS ENTRUSTED.



Michael Palmer, conservation scientist, and Gregory Smith, Samuel Golden Research Fellow, use a video link to the light microscope for a discussion of a paint cross-section from Rembrandt's *The Apostle Paul*.





Fiscal year 2003 ended with a real sense of accomplishment. The Gallery greatly benefited from the year's financial markets recovery, restoring a significant portion of the resources necessary to continue its quality programs and initiatives. As a result, our ability to focus on the continued enhancement of our core programs of collecting, exhibiting, preserving, and educating has been greatly improved.

With the financial resources restored and the increasing demand to deliver key programs to a broader range of audiences, the Gallery continues to explore the use of technology innovation to achieve these objectives. A noteworthy example of this innovation during the fiscal year was the replacement of the Gallery's library system which went on-line in May 2003. Replacing older technology systems to enhance the delivery of our key programs in the coming years is one of our major goals for improved public access to the Gallery's collections, special exhibitions, and research and educational materials.

The Gallery also continues to invest in its commitment to the repair and restoration of its two landmark buildings, the Sculpture Garden, and the grounds. Maintaining the facilities while presenting to the public great works of art is key to our educational mission.

The Gallery Shops have long provided an unparalleled resource in Washington for the Gallery's distinguished publications as well as other publishers' art historical and architectural works and related educational materials. To concentrate this resource for our visitors, this year the Gallery combined the bookstores into the redesigned and enlarged Concourse Bookstore.

In fiscal year 2003 the Gallery enjoyed attendance of 3.9 million visitors.

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. Our mission in fulfilling our national role of making works of art available to the public, properly caring for the collection, buildings and grounds, and

providing art education programs to the public and scholars would not be possible without this support. The Gallery's federal support was provided for with the 1937 Joint Resolution of Congress that accepted Andrew W. Mellon's unprecedented gift to the nation of his art collection, the funds to construct the West Building, and an endowment fund. The Joint Resolution pledged the faith of the United States to provide funds for the operations and maintenance of the Gallery, so that the Gallery would be open to the public free of charge 363 days a year.

I would also like to thank Robert H. Smith for his support as president and trustee of the National Gallery of Art. His leadership and commitment have remained

constant, including his support this fiscal year for the Center for Advanced Study in the Visual Arts fellowship and scholarly meetings programs and to the Gallery's Bronze Research Project, which was a major contribution to this important scholarly endeavor.

REPLACING OLDER TECHNOLOGY SYSTEMS IN THE COMING YEARS TO ENHANCE THE DELIVERY OF OUR KEY PROGRAMS IS ONE OF OUR MAJOR GOALS.

DISCUSSION OF OPERATING RESULTS
For fiscal year 2003, the Gallery reported an operating deficit of \$3.7 million, the same operating deficit as in the prior year. While the Gallery's

overall revenues increased over 14.8 percent in 2003, this increase was largely offset by 6.5 percent increase in operating costs and expenses. The investment return on our portfolio, while slightly lower than the benchmarks against which it is measured, was positive for the first time in more than two years; this increase was largely responsible for the overall increase of the Gallery's net assets for fiscal year 2003.

Fiscal year 2003 appropriated federal funds supported necessary expenditures including 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. Work continued on the comprehensive Master Facilities Plan, which addresses needed improvements to our galleries, public spaces and infrastructure and provides for the restoration of the East and West Buildings over a

twelve- to fourteen-year period. Federal renovation funds support this major capital project, which during fiscal year 2003 included continuing 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 ongoing repair and restoration of both the East and West Buildings.

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 that are seen by millions of visitors each year. The Gallery's exhibition program began in fiscal year 2003 with the opening of the exhibition *Deceptions and Illusions: Five Centuries of Trompe L'Oeil Painting* and included other major exhibitions such as *Édouard Vuillard, Thomas Gainsborough 1727-1788, Ernst Ludwig Kirchner 1880-1938, Jean-Antoine Houdon (1741-1828): Sculptor of the Enlightenment*, and *The Art of Romare Bearden*. The federal government, through its 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 2003, four exhibitions received this Federal indemnity, making it possible for the Gallery to present exhibitions of a size and caliber that simply would not be possible without this crucial program.

OPERATING RESULTS Fiscal year 2003 operating revenue totaled \$113.8 million, an increase of \$8.8 million, or 8.4 percent over the previous year. Most of this increase was a result of increased federal support for salaries and benefits, repairs and maintenance, and information technology improvements as well as several large bequests received in fiscal year 2003. The Gallery's investment portfolio greatly benefited from the upturn in the financial markets and gained 18.2 percent overall in fiscal year 2003. A portion of the total investment return is designated annually to support the ongoing operations while the remaining gain, \$60.7 million in fiscal year 2003, was used to offset realized and unrealized losses that were recorded in prior years. Non-operating support, including gifts and grants designated for special purposes, art acquisitions and capital projects, and endowment funds also

increased in 2003 by \$9.5 million when compared to the prior year, due to several large endowment gifts received in fiscal year 2003.

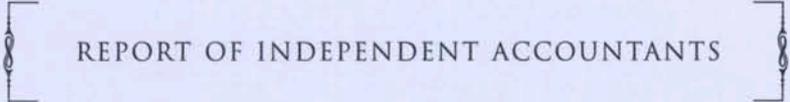
Operating expenses of \$112.6 million for fiscal year 2003 were 6.5 percent higher than the previous year, mainly due to increases in salary and benefits costs, repairs and maintenance, and information technology improvements. Federal appropriated funds totaling \$93.4 million were obligated and utilized for the operation, maintenance, security and renovation of the Gallery.

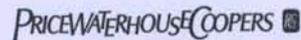
STATEMENT OF FINANCIAL POSITION The Gallery's financial position grew stronger in fiscal year 2003 with net assets increasing \$80.3 million or 13.2%. This was largely due to the strong performance of the investment portfolio in fiscal year 2003 when compared the portfolio's performance in fiscal year 2002. The investment portfolio, which includes funds for operations, special purpose funds and endowment funds, increased \$64.9 million in fiscal year 2003 to \$505.9 million by September 30, 2003.

The auditor's report and the statements of financial position, activities and cash flows for the Gallery for the fiscal years ended September 30, 2003 and 2002 are presented on the following pages.



James E. Duff
Treasurer


 REPORT OF INDEPENDENT ACCOUNTANTS

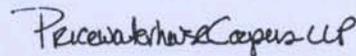


TO THE BOARD OF TRUSTEES OF THE NATIONAL GALLERY OF ART

In our opinion, the accompanying statements of financial position and the related statements of activities and cash flows, present fairly, in all material respects, the financial position of the National Gallery of Art (the Gallery) at September 30, 2003, 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 2002 financial statements, and in our report dated December 6, 2002 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

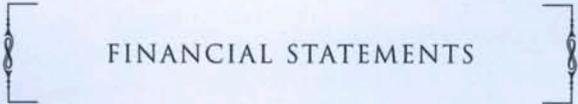
statement presentation. We believe that our audit provides a reasonable basis for our opinion expressed above.

In accordance with Government Auditing Standards, we have also issued a report dated November 14, 2003, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.



Washington, D.C.

November 14, 2003


 FINANCIAL STATEMENTS

 STATEMENT OF FINANCIAL POSITION
 September 30, 2003 and 2002

ASSETS	2003	2002
Cash and cash equivalents	\$ 30,794,302	\$ 26,297,060
Accounts receivable, net	2,128,135	1,736,697
Pledges receivable, net	15,927,859	13,182,036
Investments	505,961,449	441,051,419
Trusts held by others	6,916,071	6,043,422
Publications inventory, net	1,609,870	2,235,321
Deferred charges	795,563	1,063,031
Fixed assets, net	144,974,909	135,129,234
Art collections	-	-
Total assets	\$ 709,108,158	\$ 626,738,220
LIABILITIES AND NET ASSETS		
LIABILITIES:		
Accounts payable and accrued expenses	\$ 20,134,854	\$ 17,966,308
Capital lease obligation	2,528,464	2,625,538
Total liabilities	22,663,318	20,591,846
NET ASSETS:		
Unrestricted		
Designated for collections and art purchases	17,307,257	11,162,320
Designated for special exhibitions	5,396,136	5,161,495
Designated for capital projects	29,568,370	26,264,814
Designated for education and public programs	17,981,004	15,844,252
Designated for other operating purposes	22,264,553	13,061,849
Designated for publications, including systematic catalogues	21,458,969	19,933,708
Designated for fixed assets	142,446,445	132,503,696
Total unrestricted	256,422,734	223,932,134
Temporarily restricted	133,588,217	113,048,026
Permanently restricted	296,433,889	269,166,214
Total net assets	686,444,840	606,146,374
Total liabilities and net assets	\$ 709,108,158	\$ 626,738,220

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

NATIONAL GALLERY OF ART 2003

STATEMENTS OF ACTIVITIES

For the year ended September 30, 2003 and 2002 with summarized financial information for the year ended September 30, 2002

OPERATING	Unrestricted	Temporarily Restricted	Permanently Restricted	2003 Total	2002 Total
SUPPORT AND REVENUE:					
U.S. Government appropriation	\$ 73,219,930	\$ 3,006,331	\$ -	\$ 76,226,261	\$ 69,709,811
Gifts and grants	6,116,836	8,712,725	-	14,829,561	12,228,835
Gallery shop sales, net	9,160,342	-	-	9,160,342	9,549,241
Investment return designated for operations	2,218,884	9,829,000	-	12,047,884	11,858,933
Royalties and other income	1,557,558	-	-	1,557,558	1,642,963
	92,273,550	21,548,056	-	113,821,606	104,989,783
Net assets released from restrictions to fund operating expenses	16,607,643	(16,607,643)	-	-	-
Total support and revenue	108,881,193	4,940,413	-	113,821,606	104,989,783
OPERATING EXPENSES:					
Program services:					
Collections	30,875,221	-	-	30,875,221	29,014,840
Special exhibitions	16,274,239	-	-	16,274,239	15,183,008
Education, gallery shops and public programs	35,795,334	-	-	35,795,334	33,399,307
Editorial and photography	3,364,924	-	-	3,364,924	3,620,648
Total program services	86,309,718	-	-	86,309,718	81,217,803
Supporting services:					
General and administrative	22,880,963	-	-	22,880,963	21,044,367
Development	3,370,633	-	-	3,370,633	3,400,361
Total supporting services	26,251,596	-	-	26,251,596	24,444,728
Total expenses	112,561,314	-	-	112,561,314	105,662,531
(Decrease) increase in net assets from operating activities	(3,680,121)	4,940,413	-	1,260,292	(672,748)
NON-OPERATING					
U.S. Government appropriation	-	16,124,505	-	16,124,505	14,792,000
Non-operating gifts and grants	-	3,219,861	9,357,180	12,577,041	4,369,494
Provision for bad debts	(150,000)	(208,333)	-	(358,333)	(7,697)
Changes in value of trusts held by others	(24,305)	20,149	780,085	775,929	(993,122)
Investment return in excess of amount designated for operations	21,046,440	23,254,713	16,380,410	60,681,563	(35,683,848)
Other	-	-	-	-	(366,151)
Net assets released from restrictions to fund non-operating expenses	26,061,117	(26,061,117)	-	-	-
Change in net assets from non-operating activities before acquisitions of works of art	46,933,252	16,349,778	26,517,675	89,800,705	(17,889,324)
Acquisitions of works of art	(10,762,531)	-	-	(10,762,531)	(18,732,525)
Increase (decrease) in net assets	32,490,600	21,290,191	26,517,675	80,298,466	(37,294,597)
Net assets at beginning of year, before reclassification	223,932,134	113,048,026	269,166,214	606,146,374	643,440,971
Reclassification of prior year net asset balances	-	(750,000)	750,000	-	-
Net assets at beginning of year, after reclassification	223,932,134	112,298,026	269,916,214	606,146,374	643,440,971
Net assets at end of year	\$256,422,734	\$133,588,217	\$296,433,889	\$686,444,840	\$606,146,374

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

STATEMENTS OF CASH FLOWS

For the years ended September 30, 2003 and 2002

	2003	2002
CASH FLOWS FROM OPERATING ACTIVITIES:		
Increase (decrease) in net assets	\$ 80,298,466	\$ (37,294,597)
ADJUSTMENTS TO RECONCILE INCREASE (DECREASE) IN NET ASSETS TO NET CASH (USED IN) PROVIDED BY OPERATING ACTIVITIES:		
Depreciation and amortization	6,611,651	6,318,085
Amortization of discount on pledges receivable	(285,572)	(428,644)
Provision for bad debts	358,333	7,697
Contributions and net investment income for permanently restricted investments	(10,076,530)	7,737,492
US Government appropriations for renovation projects	(16,124,505)	(14,792,000)
Gifts and grants for art acquisitions and capital projects	(3,219,861)	(3,919,257)
Changes in value of trusts held by others	(775,929)	993,122
Acquisitions of works of art	10,762,531	18,732,525
Realized (gains) losses on sale of investments	(4,984,459)	35,813,242
Unrealized gains on investments	(58,824,638)	(2,283,790)
(Increase) decrease in value of trusts held by others	(872,649)	918,505
(Increase) decrease in accounts receivable, net	(391,438)	1,674,482
(Increase) decrease in pledges receivable, net	(3,225,877)	3,594,417
Decrease (increase) in publications inventory, net	625,451	(45,984)
Decrease in deferred charges	267,468	193,316
Decrease in accounts payable and accrued expenses	(2,377,384)	(2,856,188)
Net cash (used in) provided by operating activities	<u>(2,234,942)</u>	<u>14,362,423</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of investments	(249,486,643)	(247,749,649)
Proceeds from sale of investments	248,385,710	259,162,963
Acquisitions of works of art	(8,047,070)	(15,717,968)
Purchase of fixed assets	(14,626,857)	(14,946,835)
Net cash used in investing activities	<u>(23,774,860)</u>	<u>(19,251,489)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:		
Contributions and net investment income for permanently restricted investments	10,076,530	(7,737,492)
US Government appropriations for renovation projects	16,124,505	14,792,000
Gifts and grants for art acquisitions and capital projects	3,627,154	4,411,729
Changes in value of trusts held by others	775,929	(993,122)
Principal payment on capital lease obligation	(97,074)	(336,843)
Net cash provided by financing activities	<u>30,507,044</u>	<u>10,136,272</u>
Net increase in cash and cash equivalents	4,497,242	5,247,206
Cash and cash equivalents, at beginning of year	26,297,060	21,049,854
Cash and cash equivalents, at end of year	<u>\$ 30,794,302</u>	<u>\$ 26,297,060</u>
SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:		
Donated investment securities	\$ 633,143	\$ 758,089
Purchase of equipment under capital lease obligation	\$ -	\$ 2,962,380
Fixed asset additions included in accounts payable	\$ 1,830,469	\$ 1,362,678
Interest paid on capital lease	\$ 240,237	\$ -

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

NOTES

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, 2002 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 or time restrictions lapse 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 generally carried at fair value based upon quoted market price when available at the end of the fiscal year. Certain investments in limited partnerships are valued by the general partner. A portion of the limited partnerships are invested in non-marketable securities for which there are no readily obtainable market values, and the valuation of these investments may be based on historical cost, appraisals, obtainable prices for similar assets, or other estimates. Because of the uncertainty of valuation for the Gallery's investments in limited partnerships, values for those investments may differ from values that would have been used had a ready market for the investments existed. 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 (SFFAS 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).

SFFAS 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 fundraising efforts.

ESTIMATES

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

RECLASSIFICATIONS

Certain prior year balances have been reclassified to conform to current year presentation or as a result of changes in donor intent.

2. CASH AND CASH EQUIVALENTS

As of September 30, 2003 and 2002, cash and cash equivalents include federal cash of \$25,240,154 and \$22,340,425, 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, 2003 and 2002, accounts receivable consisted of the following:

	2003	2002
Accrued investment income	\$ 602,212	\$ 710,643
Special exhibition and other program receivables	897,796	495,467
Other	680,183	582,643
Subtotal	2,180,191	1,788,753
Less allowances	(52,056)	(52,056)
Total	<u>\$ 2,128,135</u>	<u>\$ 1,736,697</u>

4. PLEDGES RECEIVABLE

As of September 30, 2003 and 2002, pledges receivable consisted of the following:

	2003	2002
Due in one year or less	\$ 4,702,440	\$ 6,820,082
Due between one year and five years	11,520,800	6,929,806
Due in more than five years	710,000	145,000
Subtotal	16,933,240	13,894,888
Less discounts of \$705,381 and \$562,852 and allowances of \$300,000 and \$150,000, respectively	(1,005,381)	(712,852)
Total	<u>\$ 15,927,859</u>	<u>\$ 13,182,036</u>

5. INVESTMENTS

As of September 30, 2003 and 2002, investments consisted of the following:

	2003		2002	
	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, cash and money market funds	16,493,720	16,493,720	15,480,904	15,480,904
Common and preferred stocks	115,856,474	129,112,962	118,841,480	105,695,193
Mutual funds (equity & fixed income)	310,162,877	326,711,601	324,166,978	308,666,977
Alternative investments	26,849,372	26,956,683	4,769,005	4,503,178
Other	1,686,483	1,686,483	1,705,167	1,705,167
Total	<u>\$ 476,048,926</u>	<u>\$ 505,961,449</u>	<u>\$ 469,963,534</u>	<u>\$ 441,051,419</u>

In 1942, the Gallery, under authority of an Act of Congress, made a \$5,000,000 permanent loan to the U.S. Treasury. This loan bears interest at 1/4% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 4.0% to 4.75% during fiscal year 2003). Interest income on this loan was \$218,559 and \$253,472 for the years ended September 30, 2003 and 2002, respectively.

Investments in common and preferred stocks and mutual funds consist of the Gallery's ownership interest in externally managed investment funds, which invest in market-traded equity and fixed income securities. Alternative investments, totaling \$26,956,683 and \$4,503,178 at September 30, 2003 and 2002, respectively, represent the Gallery's ownership interest in externally managed funds organized as limited partnerships which have been valued by the general partners and which are generally subject to certain withdrawal restrictions.

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:

INVESTMENT RETURN DESIGNATED FOR OPERATIONS	Unrestricted	Temporarily Restricted	Permanently Restricted	2003 Total	2002 Total
Interest on short-term investments	\$ 486,884	\$ -	\$ -	\$ 486,884	\$ 299,933
Investment return designated by spending policy for operations	1,732,000	9,829,000	-	11,561,000	11,559,000
Total investment return designated for operations	\$ 2,218,884	\$ 9,829,000	\$ -	\$ 12,047,884	\$ 11,858,933
INVESTMENT RETURN IN EXCESS OF AMOUNT DESIGNATED FOR OPERATIONS					
Dividends and interest (net of expenses of \$1,021,461 and \$1,012,895, respectively)	\$ 2,750,631	\$ 5,682,835	\$ -	\$ 8,433,466	\$ 9,404,604
Net investment appreciation (depreciation)	20,027,809	27,400,878	16,380,410	63,809,097	(33,529,452)
Total return on long-term investments	22,778,440	33,083,713	16,380,410	72,242,563	(24,124,848)
Investment return designated by spending policy for operations	(1,732,000)	(9,829,000)	-	(11,561,000)	(11,559,000)
Investment return in excess of amount designated for operations	\$ 21,046,440	\$ 23,254,713	\$ 16,380,410	\$ 60,681,563	\$ (35,683,848)

6. PUBLICATIONS INVENTORY, NET

As of September 30, 2003 and 2002, net publications inventory consisted of the following:

	2003	2002
Retail	\$ 843,821	\$ 1,173,516
Work-in-process	875,968	921,886
Consignment	569,129	807,570
	2,288,918	2,902,972
Less allowance for obsolescence	(679,048)	(667,651)
Total	\$ 1,609,870	\$ 2,235,321

7. FIXED ASSETS, NET

As of September 30, 2003 and 2002, net fixed assets consisted of the following:

	2003	2002
Buildings and improvements	\$204,123,679	\$202,320,007
Equipment	31,303,075	29,220,416
Construction-in-progress	25,716,978	13,181,035
Equipment under capital lease	2,962,380	2,962,380
	264,106,112	247,683,838
Less accumulated depreciation and amortization	(119,131,203)	(112,554,604)
Total	\$144,974,909	\$135,129,234

Depreciation and amortization expense was \$6,611,651 and \$6,318,085 for fiscal years 2003 and 2002, respectively.

8. UNEXPENDED APPROPRIATIONS

The Gallery's unexpended federal appropriations as of September 30, 2003 and 2002 are as follows:

	One-year Funds	No-year Renovation Funds	No-year Special Exhibition Funds	No-Year Emergency Response Funds	Total 2003 Federal Appropriated Funds	Total 2002 Federal Appropriated Funds
Balance beginning 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 beginning unexpended appropriations	702,569	4,454,480	234,306	1,184,349	6,575,704	4,664,740
Unavailable authority returned to U.S. Treasury	(132,446)	-	-	-	(132,446)	(160,567)
U.S. Government funds provided for prior years	(18,017)	-	-	-	(18,017)	244,928
Current appropriation received	73,710,745	16,124,505	3,006,331	-	92,841,581	85,282,445
Obligations incurred:						
Art care	(25,536,199)	-	-	-	(25,536,199)	(22,765,543)
Operations and maintenance	(15,293,940)	-	-	-	(15,293,940)	(14,627,124)
Security	(15,013,465)	-	-	(1,012,897)	(16,026,362)	(14,788,964)
General and administrative	(16,438,965)	-	-	-	(16,438,965)	(13,849,337)
Special exhibitions	-	-	(3,174,414)	-	(3,174,414)	(3,208,347)
Renovation and equipment	(1,425,847)	(15,497,657)	-	-	(16,923,504)	(14,216,527)
Total obligations incurred	(73,708,416)	(15,497,657)	(3,174,414)	(1,012,897)	(93,393,384)	(83,455,842)
Net change	(148,134)	626,848	(168,083)	(1,012,897)	(702,266)	1,910,964
Balance end of period:						
Available	-	5,081,328	66,223	171,452	5,319,003	5,873,135
Unavailable	554,435	-	-	-	554,435	702,569
Total ending unexpended appropriations	\$ 554,435	\$ 5,081,328	\$ 66,223	\$ 171,452	\$ 5,873,438	\$ 6,575,704

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:

	2003		2002	
	Operating	Non-operating	Operating	Non-operating
Acquisition of art	\$ -	\$10,562,647	\$ -	\$18,513,667
Collections	1,653,055	-	2,266,032	-
Special exhibitions	6,465,947	-	8,229,905	-
Education and public programs	4,854,110	-	3,894,034	-
Editorial and photography	144,910	-	567,325	-
Capital projects	-	15,498,470	-	11,003,595
Operations	3,489,621	-	3,444,235	-
Total	\$16,607,643	\$26,061,117	\$18,401,531	\$29,517,262

10. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2003 and 2002, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	2003		2002	
	Temporarily Restricted	Permanently Restricted	Temporarily Restricted	Permanently Restricted
Acquisition of art	\$ 59,602,016	\$ 88,644,249	\$ 49,758,304	\$ 88,112,181
Collections	2,167,102	26,028,435	1,105,177	23,835,661
Special exhibitions	7,465,287	17,152,109	5,111,921	13,172,550
Education and public programs	26,440,846	54,524,988	23,456,938	43,660,220
Editorial and photography	114,000	-	138,910	-
Capital projects	16,314,418	-	15,528,383	-
Operations	21,484,548	110,084,108	17,948,393	100,385,602
Total	\$ 133,588,217	\$ 296,433,889	\$ 113,048,026	\$ 269,166,214

11. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was \$4,639,590 and \$4,605,073 for the years ended September 30, 2003 and 2002, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$1,541,296 and \$1,788,453, 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, 2003 and 2002, were \$1,340,995 and \$1,245,795, 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 2003 and 2002, the Gallery contributed \$3,243,081 and \$2,926,160, 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 \$4,672,839 and \$4,578,262 during fiscal years 2003 and 2002 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
2004	\$ 337,793	\$ 3,007,180
2005	338,289	3,281,318
2006	338,801	3,347,295
2007	339,327	3,414,790
2008	339,870	3,527,726
Thereafter	2,740,551	12,241,801
Total minimum lease payments	4,434,631	\$ 28,820,110
Less amount representing interest	(1,906,167)	
Present value of minimum capital lease payments	\$ 2,528,464	

Rental expense was approximately \$2,634,406 and \$1,488,300 for the years ended September 30, 2003 and 2002, respectively.

ACQUISITIONS

PAINTINGS

- Calame, Alexandre, Swiss, 1810-1864
> *Swiss Landscape*, c. 1830, oil on paper on canvas, 2003.41.1, Gift of Roger and Victoria Sant
- Clemente, Francesco, Italian, born 1952
> *Midnight Sun V*, 1982, oil on canvas, 2002.147.1, Gift of David and Gerry Pincus
- Coorte, Adriaen, Dutch, active c. 1683-1707
> *Still Life with Asparagus and Red Cumants*, 1696, oil on canvas, 2002.122.1, The Lee and Juliet Folger Fund
- Durand, Asher B., American, 1796-1886
> *The Stranded Ship*, 1844, oil on canvas, 2003.71.1, Gift of Ann and Mark Kington/The Kington Foundation through the Millennium Funds
- Giaquinto, Corrado, Italian, 1703-1766
> *Winter*, c. 1740/1750, oil on canvas, 2002.155.1, Gift of the Rizik Family
- Inness, George, American, 1825-1894
> *Harvest Scene in the Delaware Valley*, 1867, oil on canvas, 2002.154.1, Gift (Partial and Promised) of Ina and Jack Kay
- Lambdin, George Cochran, American, 1830-1896
> *Vase of Flowers*, 1875, oil on canvas, 2003.38.1, Gift (Partial and Promised) of William and Abigail Gerdts
- Mangold, Sylvia Plimack, American, born 1938
> *Collision*, 1977, acrylic on canvas, 2003.20.1, The Dorothy and Herbert Vogel Collection, Gift of Dorothy Vogel and Herbert Vogel, Trustees
- Pierson, Christoffel, Dutch, 1631-1714
> *Niche with Falconry Gear*, probably 1660s, oil on canvas, 2003.39.1, Patrons' Permanent Fund

- Ricci, Sebastiano, Italian, 1659-1734
> *The Last Communion of Saint Mary of Egypt*, c. 1695, oil on canvas, 2003.85.1, Patrons' Permanent Fund
- Richards, William Trost, American, 1833-1905
> *October*, 1863, oil on canvas, 2003.29.1, The William Stamps Farish Fund
- Rousseau, Théodore, French, 1812-1867
> *Panoramic View of the Ile-de-France*, c. 1830, oil on canvas, 2003.40.1, Chester Dale Fund
- Tuymans, Luc, Belgian, born 1958
> *Dead Skull*, 2002, oil on canvas, 2002.142.1, The Buddy Taub Foundation, Jill and Dennis Roach, Directors
- Ward, Charles Caleb, Canadian, 1831-1896
> *His First Appearance in Public*, 1870, oil on wood panel, 2003.42.1, Avalon Fund

SCULPTURE

- Auguste, Henri, French, born 1759
> *Henri de La Tour d'Auvergne*, (obverse);
> *Inscription* (reverse), 1800, bronze, 2002.146.1.a-b, Gift of Lisa Unger Baskin
- Bossuit, François van, Flemish, 1635-1692
> *The Ecstasy of Mary Magdalene*, c.1680, ivory, 2003.1.1, New Century Fund
- Burger, Sebastian, Swiss, 1791-1848
> *Mechtild von Seedorf and Anna Seiler* (obverse);
> *Insel Hospital, Bern* (reverse), 1818, tin alloy, 2002.146.2.a-b, Gift of Lisa Unger Baskin
- Canova, Antonio, Italian, 1757-1822
> *Dancer with Finger on her Chin*, model 1809/1814, carved 1819/1823, marble;
> *Naiad*, model 1815/1817, carved 1820/1823, marble, 2003.62.1.2, Gift of Lillian Berkman

- Chaplain, Jules-Clément, French, 1839-1909
> *Henriquel Dupont*, c. 1870/1892, bronze, 2003.131.1, Gift of David and Constance Yates

- Chéron, Charles-Jean-François, French, 1635-1698
> *Falvio Orsini* (obverse);
> *A Rosebush Growing out of a Rocky Terrain* (reverse), c. 1655/1675, bronze, 2002.146.3.a-b
> *Pietro da Cortona* (obverse); *Fame* (reverse), 1669, bronze, 2002.146.4.a-b, Gift of Lisa Unger Baskin

- Chéron, Charles-Jean-François, Attributed to, French, 1635-1698
> *Filippo Lauri* (obverse);
> *The Artist at his Easel Painting an Antique Sculpture* (reverse), c. 1670, bronze, 2002.146.14.a-b, Gift of Lisa Unger Baskin

- Cumberworth, Charles, French, 1811-1852
> *The Indian Huntress (La chasseresse indienne)*, model by 1841, cast 1840s, bronze, 2003.69.1, Gift of David and Constance Yates in honor of the re-installation of the European Sculpture Galleries

- Duvivier, Jean, French, 1687-1761
> *Peter the Great* (obverse);
> *Fame Blowing her Trumpet* (reverse), 1717, bronze, 2002.146.5.a-b, Gift of Lisa Unger Baskin

- Probably Etruscan
> *Container in the Form of an African's Head*, 4th/2nd century BC, bronze, 2003.132.2, Gift of Nell W. Weidenhammer

- Gatteaux, Nicolas-Marie, French, 1751-1832
> *Horatio Gates* (obverse);
> *General Burgoyne Surrenders his Sword to General Gates at Saratoga* (reverse), 1787, bronze, 2002.146.6.a-b, Gift of Lisa Unger Baskin

- Gemito, Vincenzo, Italian, 1852-1929
> *Jean-Louis-Ernest Meissonier*, 1879, bronze, 2003.106.1, Gift of Asbjorn R. Lunde in honor of Douglas Lewis

- German 16th Century
> *Johann van Leyden* (obverse);
> *Coat of Arms* (reverse), c. 1535, bronze, 2002.146.7.a-b
> *William V* (obverse);
> *Coat of Arms* (reverse), 1568, gilded silver, 2002.146.8.a-b, Gift of Lisa Unger Baskin

- Gijón, Francisco Antonio, Attributed to, Spanish, 1653-c. 1721
> *Saint John of the Cross (San Juan de la Cruz)*, c. 1675, polychromed and gilded wood with sgraffito decoration, 2003.124.1, Patrons' Permanent Fund

- Kirchner, Ernst Ludwig, German, 1880-1938
> *Head of a Woman*, 1913, carved and painted oak, 2002.143.1, Patrons' Permanent Fund

- Magni, Pietro, Italian, 1817-1877
> *The Reading Girl (La Leggitrice)*, model 1856, carved 1861, marble, 2003.84.1, Patrons' Permanent Fund

- Manzù, Giacomo, Italian, 1908-1991
> *John XXIII (Angelo Giuseppe Roncalli)* (obverse);
> *The Opening of Vatican II* (reverse), 1962, silver, 2002.146.9.a-b, Gift of Lisa Unger Baskin

- Melone, Giovanni Vincenzo, Italian, active 1571-1579
> *Cardinal Alessandro Farnese* (obverse);
> *The Opening for Worship of the Chiesa del Gesu, Rome* (reverse), 1575, bronze, 2002.146.10.a-b, Gift of Lisa Unger Baskin

- Montauti, Antonio, Italian, c. 1685-after 1740
> *Frederick IV* (obverse);
> *Personification of the River Arno* (reverse), 1708, bronze, 2002.146.11.a-b, Gift of Lisa Unger Baskin

- Pingo, Lewis, British, 1743-1830
> *Eduard VI (medal for the school of Christ's Hospital, founded 1553)* (obverse);
> *Open Book of Exodus* (reverse), designed c. 1780/1790, awarded 1846, silver, 2002.146.12.a-b, Gift of Lisa Unger Baskin

- Rodin, Auguste, French, 1840-1917
> *J.B. van Berckelaer*, 1874-1875, marble, 2002.139.1, Gift of the Iris & B. Gerald Cantor Foundation

- Roettiers, Jan, Flemish, 1631-1703
> *Charles II* (obverse);
> *Catherine of Braganza* (reverse), 1662, silver, 2002.146.13.a-b, Gift of Lisa Unger Baskin

- Roland, Philippe-Laurent, French, 1746-1816
> *Thérèse-Françoise Potain Roland, Wife of the Sculptor*, c. 1782/1783, terracotta, 2003.43.1, Millennium Funds

- Selvi, Antonio Francesco, Italian, 1679-1753
> *Lorenzino de' Medici* (obverse);
> *Cap of Liberty between Daggers* (reverse), c. 1740, bronze, 2002.146.15.a-b, Gift of Lisa Unger Baskin

- Smith, Tony, American, 1912-1980
> *Die*, model 1962, fabricated 1968, steel with oiled finish, 2003.77.1, Gift of the Collectors Committee

- Soldani, Massimiliano, Italian, 1656-1740
> *Francesco Redi* (obverse);
> *Bachanal* (reverse), 1684, bronze, 2002.146.16.a-b, Gift of Lisa Unger Baskin

- Tanner, John Sigismund, German, active 1728-1775
> *Minerva (Jernegan's Lottery Medal)* (obverse);
> *Queen Caroline Watering a Young Palm Tree Grove* (reverse), 1736, silver, 2002.146.17.a-b, Gift of Lisa Unger Baskin

- Vivier, Mathias-Nicholas-Marie, French, 1788-c. 1859
> *Robert-Joseph Pothier* (obverse);
> *Justice and Faith* (reverse), 1823, bronze, 2002.146.18.a-b, Gift of Lisa Unger Baskin

- Waechter, Georg Christian, German, 1729-1789
> *Voltaire* (obverse);
> *Altar of Fame* (reverse), 1770, bronze, 2002.146.19.a-b, Gift of Lisa Unger Baskin

DECORATIVE ARTS

Probably Dutch 19th Century
> *Stilleto*, c. 1850, silver and steel, 2003.132.1, Gift of Nell W. Weidenhammer

MEDIA ARTS

Benglis, Lynda, American, born 1941
Thirty-seven reel-to-reel videotapes, early 1970s, 2003.116.1-37, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees

Viola, Bill, American, born 1951
> *The Quintet of the Astonished*, 2000, DVD installation with projectors and supporting equipment, 2003.64.1, Gift (Partial and Promised) of Mr. and Mrs. Richard C. Hedreen

DRAWINGS

Alt, Rudolf von, Austrian, 1812-1905
> *The Piazza San Marco*, 1874, watercolor over black chalk, 2003.34.1, Gift of Joan and David Maxwell

Baron, Hannelore, American, 1926-1987
> *Untitled*, 1986, watercolor, printing ink, pen and ink, graphite, and collage, 2002.157.2, Gift of Ruth Cole Kainen;
> *Untitled*, 1986, watercolor, printing ink, pen and ink, and collage, 2003.60.1, Ailsa Mellon Bruce Fund

Bartolommeo, Fra, Italian, 1472-1517
> *The Virgin and Child Surrounded by Saints and Crowned by Angels* (recto); *Kneeling Angel* (verso), pen and brown ink heightened with white on paper washed pink, 2003.119.1.a-b, Anonymous Partial and Promised Gift

Bemmel, Wilhelm von, German, 1630-1708
> *Classical Landscape with a Waterfall*, c. 1660, gray wash with pen and brown and black ink, 2003.53.1, Ailsa Mellon Bruce Fund

Berchem, Nicolaes Pietersz, Dutch, 1620-1683
> *Four Sheep and a Cow*, c. 1652, red chalk with counterproof, 2002.141.1, Ailsa Mellon Bruce Fund

Bettati, Giovanni, Italian, 1700-1777
> *A Rocco Clock with Siens, Putti, Masks, and a Bird of Paradise Pointer*, pen and brown ink with brown and gray wash over graphite and black chalk, 2003.104.1, Katharine Shepard Fund

Borges Salas, Francisco, Spanish, 1904-1984
> *A Shrouded Figure Seated before a Fantastic Skyscraper*, 1928, black chalk and stumped graphite heightened with white chalk on gray paper, 2003.93.1, Ailsa Mellon Bruce Fund

Callot, Jacques, French, 1592-1635
> *Gobbi and Other Bizarre Figures* (recto), 1616-1617, pen and brown ink; *A Leg and a Pig's Head* (verso), red chalk with pen and brown ink, 2003.6.1.a-b, Ailsa Mellon Bruce Fund

Chadwick, Francis Brooks, American, 1850-1943
> *Destiny*, c. 1895, oiled charcoal, 2002.131.1, Ailsa Mellon Bruce Fund

Constantin, Jean-Antoine, French, 1756-1844
> *An Ancient Tree Fallen beside a Stream*, c. 1814, pen and black and gray ink over black chalk, 2003.96.1, Gift of Alexander M. and Judith W. Laughlin

Copley, John Singleton, American, 1738-1815
> *John Temple*, 1765, pastel on paper mounted on canvas, 2003.133.1, Patrons' Permanent Fund

Corot, Jean-Baptiste-Camille, French, 1796-1875
> *A Nude Reclining in a Landscape*, 1825/1828, graphite, 2003.36.1, Gift of Evelyn Stefansson Nef

Delacroix, Eugène, French, 1798-1863
> *Male Nude Posing for Figures in the "Frise de la Guerre"*, c. 1835, graphite, 2003.49.1, Ailsa Mellon Bruce Fund

Denes, Agnes, American, born 1938
> *Map Projections: The Doughnut*, 1979;
> *Map Projections: The Egg*, 1978, watercolors with metallic silver and photographic film overlays, 2003.65.1.3, Gift of Charles J. Tanenbaum and Ailsa Mellon Bruce Fund

Derain, André, French, 1880-1954
> *Woman's Head*, charcoal, 2002.157.12, Gift of Ruth Cole Kainen;

> *Cloth Bunched on the Edge of a Circular Table* (recto); *A Nude Striding Away* (verso), 1913, pencil, 2003.107.1.a-b, Gift of Michel and Viviane Kellermann in memory of Leland Bell and Louisa Matthiasdottir;
> *Study for the Portrait of Marie Harriman*, 1935, pencil, 2003.108.1, Gift of Robert and Virginia Stoppenbach in memory of Francis and Louise Keyes

Diebenkorn, Richard, American, 1922-1993
> *Seated Woman*, 1966, charcoal;
> *View from a Studio Window*, 1967, gouache and pencil, 2002.158.1-2, Gift of Phyllis Diebenkorn

Dix, Otto, German, 1891-1969
> *Sächsische Landschaft*, 1938, pen with brown and black ink and lead white over graphite on prepared pink paper, 2003.47.1, Anonymous Gift

French 13th Century
> *Peter with the Keys*, c. 1230, pen and ink with gouache on vellum, 2002.157.1, Gift of Ruth Cole Kainen

French 19th Century
> *Allegorical Figure*, red chalk, 2003.118.19, Gift of Frank Anderson Trapp

Füger, Friedrich Heinrich, German, 1751-1818
> *Embracing Lovers in Classical Dress* (after Raphael), 1785/1790, pen and black ink with gray wash, black chalk, and white heightening on blue paper, 2003.46.1, William B. O'Neal Fund

Gonzaga, Pietro, Italian, 1751-1831
> *Fantasy of a Great Hall with Basketweave Columns*;
> *Fantasy of an Ancient Capitol with Trophies and Grand Staircases*, c. 1800, pen and brown ink with brown wash, 2002.138.1-2, William B. O'Neal Fund

Graff, Anton, Swiss, 1736-1813
> *Hands Holding a Sword and a Tricorn*, c. 1790, charcoal touched with white chalk on brown paper, 2003.57.1, Gift of Diane Allen Nixon

Hirémy-Hirschl, Adolf, Hungarian, 1860-1933
> *The Triumph of Apollo*, c. 1893, black chalk and black, white, and gray gouache on tan paper, 2003.82.1, Ailsa Mellon Bruce Fund

Huber, Johann Caspar, Swiss, 1752-1827
> *A Leafy Oak by a Woodland Path*, 1780s, graphite, black and white chalk, and gray wash on buff paper, 2003.53.2, Ailsa Mellon Bruce Fund

Klein, Johann Adam, German, 1792-1875
> *A Shady Arbor in the Valley of Gragnano*, 1820, graphite, 2003.53.3, Ailsa Mellon Bruce Fund

Königer, Veit, German, 1729-1792
> *Rococo Altar with a Reliquary Tomb*, 1760s, pen and black ink with gray wash, 2003.46.2, William B. O'Neal Fund

La Fosse, Charles de, French, 1636-1716

> *Two Young Women Seated on the Ground* (recto); *Young Woman Kneeling and Reaching Forward* (verso), c. 1700, red and black chalk heightened with white chalk on light brown paper, 2003.87.1.a-b, Millennium Funds/New Century Fund

O'Hara, Morgan, American, born 1941
> *Form and Content: The Shape of Discourse #13*, 1995, sumi ink, 2003.109.1, Gift of Werner H. and Sarah-Ann Kramarsky

Orlovskii, Aleksandr Osipovich, Russian, 1777-1832
> *The Polish Rider*, pen with brown ink and gray wash over red chalk on blue paper, 2003.103.1, Ailsa Mellon Bruce Fund

Perugino, Italian, c. 1450-1523
> *The Adoration of the Shepherds*, c. 1505, pen and brown ink over black chalk, 2003.14.1, Anonymous Gift

Prendergast, Maurice Brazil, American, 1858-1924

> *Caffè Florian, Venice*, 1898/1899, watercolor and graphite, 2003.123.1, Gift of Ernest Hillman, Jr., in memory of his friend, John Davis Skilton, Jr.

Primary Master of the Strasbourg Chronicle, German, active 1490s
> *Hector of Troy, Alexander the Great, and Julius Caesar*;
> *King Arthur, Charlemagne, and Godfrey of Boulogne* (recto); *Joshua, King David, and Judas Maccabeus* (verso), 1492, pen and black ink over traces of black chalk, ruled in leadpoint, 2003.102.1.2.a-b, Patrons' Permanent Fund

Raffet, Auguste, French, 1804-1860
> *An Elderly Jew and a Muslim Tartar in the Crimea*, 1837, watercolor over black crayon, 2003.81.1, Ailsa Mellon Bruce Fund

Reiffenstein, Karl Theodor, German, 1820-1893
> *A Cope of Trees*, 1863, pen and black and brown ink, 2003.31.1, Ailsa Mellon Bruce Fund

Roman 18th Century
> *An Elderly Man in Classical Drapery*, black and white chalk with stumping on oatmeal paper, squared for transfer, 2003.45.1, William B. O'Neal Fund

Roshardt, Walter, Swiss, 1897-1966
> *Woman Sitting in a Coffin with Flowers in Her Hair*, black chalk, 2003.21.1, Gift of Mr. and Mrs. Kurt Meissner

Rousseau, Théodore, French, 1812-1867
> *Sunset from the Forest of Fontainebleau*, 1848, oil on paper laid down on canvas, 2003.70.1, Gift of Helen Porter and James T. Dyke

Salathé, Friedrich, Swiss, 1793-1858
> *An Ancient Tree with Figures in a Landscape*, c. 1835, graphite, 2003.21.2, Gift of Mr. and Mrs. Kurt Meissner

Schellenberg, Johann Rudolph, Swiss, 1740-1806

> *A Field Mouse, from Above*;
> *A Field Mouse, from Below*, watercolor over graphite and pen and black ink, 2003.48.2-3, Gift of Andrew Robison

Schübler, Johann Jacob, German, 1689-1741

> *Harlequin and Scaramouche Create a "Fountain"*, 1729, pen and black ink and gray wash, incised for transfer, 2003.83.1, Ailsa Mellon Bruce Fund

Schwind, Moritz von, Austrian, 1804-1871

> *Architectural Details for a Wall Decoration with Empress Maria Theresia Embracing the Young Wolfgang Amadeus Mozart*, c. 1864, pen and brown ink, 2003.95.1, Ailsa Mellon Bruce Fund

South German 15th Century

> *Christ Kneeling in Prayer*, c. 1425, pen and dark brown ink with dark gray wash and white heightening on paper partially prepared with pink, 2003.67.1, Anonymous Gift

Storer, Johann Christoph, German, c. 1591-1671

> *Apollo and the Muses on Mount Parnassus*, c. 1650, pen and brown ink and brown wash, heightened with white, over black chalk, 2003.45.2, William B. O'Neal Fund

Thiénon, Claude, French, 1772-1846

> *Cliffs with a Waterfall at Tivoli*, black chalk, 2003.45.3, William B. O'Neal Fund

Valdenuit, Thomas Bluget de, working in America, born in France, 1763-1846

> *Gulian Ludlow*; > *Maria Ludlow*, 1797, black and white chalk on tan paper prepared with pink gouache, 2003.75.1-2, Gift of the Amon G. Carter Foundation

Vallotton, Félix, Swiss, 1865-1925

> *The Corpse*, 1893, black chalk on buff paper, 2003.32.1, Gift of Joan and David Maxwell

Wolf, Caspar, Swiss, 1735-1798

> *Cascade dessus Wasserberg*, c. 1774, watercolor and black ink, 2003.55.1, Anonymous Gift;

> *Architectural Fantasy of Antique Ruins with a Watermill*, 1760s, gouache, 2003.61.1, Rudolf and Lore Heinemann Fund

PRINTS AND ILLUSTRATED BOOKS

Aman-Jean, Edmond, French, 1860-1936

> *Young Woman with Long Hair*, 1898, color lithograph, 2003.118.1, Gift of Frank Anderson Trapp

Andrea, Nicolaus, German, active c. 1573-1606

> *Stanislaus Sabinus von Stracza*, 1590, engraving, 2003.25.1, Ailsa Mellon Bruce Fund

Bernard, Émile, French, 1868-1941

> *Couple Standing in Water*, 1915, color etching;

> *Man Pouring from Jug*, 1930, woodcut, 2003.118.3-4, Gift of Frank Anderson Trapp

Bernard, Johann, Austrian 1784-after 1821

> *Querulus praetentat pollice cordas (The Lute Player)* (after Orazio Gentileschi), 1802, mezzotint, 2003.78.1, Ailsa Mellon Bruce Fund

Besnard, Albert, French, 1849-1934

> *Ma Famille*, 1890; > *Nude Girl Combing Her Hair*, 1887, etchings, 2003.118.5-6, Gift of Frank Anderson Trapp

Bolswert, Boëtius Adams, Flemish, 1580-1633

> *Le Coup de lance* (after Sir Peter Paul Rubens), 1631, etching and engraving, 2003.19.1, Ailsa Mellon Bruce Fund

Bolswert, Schelte Adams, Flemish, 1586-1659

> *A Landscape with a Village*; > *Rocky Landscape* (after Sir Peter Paul Rubens), c. 1638, etching and engraving, 2003.30.1-2, Ailsa Mellon Bruce Fund

Bone, Muirhead, Sir, Scottish, 1876-1953

> *Spanish Good Friday (Ronda)*, 1925, etching and drypoint, 2002.157.3, Gift of Ruth Cole Kainen

Bonnard, Pierre, French, 1867-1947

> *Seated Woman with Her Chin in Her Hand*, 1930, etching, 2003.118.7, Gift of Frank Anderson Trapp

Bonnet, Louis-Marie, French, 1736-1793

> *Bust of a Young Woman Looking Down* (after François Boucher), 1773 or later, chalk manner printed in 2 colors, 2003.12.1, Gift of Ivan E. and Winifred Phillips, in memory of Neil Phillips

Bresdin, Rodolphe, French, 1822-1885

> *Entrée du village*, 1866, etching, 2002.157.4, Gift of Ruth Cole Kainen

Callot, Jacques, French, 1592-1635

> *Christ's Entry into Jerusalem*, 1635, etching, 2002.157.5, Gift of Ruth Cole Kainen;

> *Lux claustris and Vita Beatae Mariae Virginis Matris Dei Emblematis*, 2 volumes bound together, with 54 etched illustrations (Paris, 1646), 2003.80.1.a-b, William B. O'Neal Fund

Carracci, Agostino, Italian, 1557-1602

> *Mercury and the Three Graces* (after Jacopo Tintoretto), 1589, engraving, 2002.135.1, Ailsa Mellon Bruce Fund

Carrière, Eugène, French, 1849-1906

> *Hommage à Tolstoï*, 1901, lithograph, 2002.157.6, Gift of Ruth Cole Kainen; > *Maternity*, 1896, lithograph, 2003.118.8, Gift of Frank Anderson Trapp

Castiglione, Giovanni Benedetto, Italian, 1609 or before-1664

> *Man with a Scroll*, c. 1650, etching, 2002.125.7, Gift of Ruth Cole Kainen; > *Noah and the Animals Entering the Ark*, etching, 2003.26.1, Gift of Bert Freidus

Cazenave, Frédéric, French, active 1793-1843

> *L'Optique* (after Louis-Léopold Boilly), c. 1793, wash manner, inked à la poupée in 3 colors with hand coloring, 2002.125.1, Gift of Ivan E. and Winifred Phillips in honor of Margaret Morgan Grasselli and Andrew Robison

Chahine, Edgar, French, 1874-1947

> *Church Interior*, c. 1920, etching, 2003.118.9, Gift of Frank Anderson Trapp

Chedel, Quentin-Pierre, French, 1705-1763, and Charles Pinot Duclos (author), French, 1704-1772

> *Acajou et Zirphile* (Paris, 1744), bound volume with 12 etched illustrations after François Boucher and Nicolas Cochin the Younger, 2003.105.1, Katharine Shepard Fund and an Anonymous Donor

Chéret, Jules, French, 1836-1932

> *Waltz of the Blondes and Waltz of the Brunettes*, 1880s, color lithograph, 2003.118.10, Gift of Frank Anderson Trapp

Chiffart, François-Nicolas, French, 1825-1901

> *Improvisations sur cuivre*, 1865, complete set of 15 etchings with drypoint, 2002.136.1-15, Ailsa Mellon Bruce Fund;

> *Grape Harvest; Male Academy*, 1865, two etchings from *Improvisations sur cuivre*;

> *The Nightmare*, 1876, etching, 2003.118.11-13, Gift of Frank Anderson Trapp

Claes, Allaert, Netherlandish, active 1520/1555

> *Death with a Couple*, 1562, engraving, 2002.157.8, Gift of Ruth Cole Kainen

Claude Lorrain, French, 1600-1682

> *Dance under the Trees*, c. 1637; > *Departure for the Fields*, 1638/1641, etchings, 2002.157.9-10, Gift of Ruth Cole Kainen

Cochin I, Charles-Nicolas, French, 1688-1754

> *Le Jeu de colin-maillard* (after Nicolas Lancret), c. 1738, etching [proof], 2003.13.1, Katharine Shepard Fund

Daumier, Honoré, French, 1808-1879, and Edouard Bouvenne, French, 19th century

> *Inconvenient de quitter*, 1846;

> *Mr. de Robert Macaire Restaurateur*, 1836, hand-colored lithographs [proofs], 2003.28.1-2, Ailsa Mellon Bruce Fund

David, Giovanni, Italian, 1743-1790

> *The Adoration of the Magi* (after Scarsellino), etching touched with red chalk, pen and brown ink, and graphite [working proof], 2002.132.1, Ailsa Mellon Bruce Fund

Davis, Stuart, American, 1894-1964

> *Two Figures and El*, 1931, lithograph, 2002.157.11, Gift of Ruth Cole Kainen

Della Bella, Stefano, Italian, 1610-1664

> *Death on a Battlefield*, 1648, etching, 2003.88.1, Gift of Bert Freidus

Demarteau the Elder, Gilles, French, 1722-1776

> *Four Cherubs at Target Practice*; > *Three Cherubs Playing on a Dolphinlike Wave* (both after François Boucher), chalk manner, 2002.156.1-2, Elwanger/Mescha Collection

Demarteau, Gilles-Antoine, French, 1750-1802

> *Head of a Woman Looking Down* (after François-André Vincent), c. 1788, chalk manner and tool work, printed in 3 colors, 2003.27.1, Gift of Ivan E. and Winifred Phillips in honor of Philip Conisbee

Denes, Agnes, American, born 1938

> *Map Projections: The Egg*; > *Map Projections: The Hot Dog*; > *Map Projections: The Snail I*, 1976, color lithographs, 2003.65.2, 4-5, Gift of Charles J. Tanenbaum and Ailsa Mellon Bruce Fund; > *The Reflection*, 1981, lithograph dusted with metallic pigment, 2003.89.1, Gift of the Artist

Denis, Maurice, French, 1870-1943

> *At the Foot of the Cross*, 1939, color lithograph, 2003.118.14, Gift of Frank Anderson Trapp

Desboutin, Marcellin-Gilbert, French, 1823-1902

> *Self-Portrait*, 1897, etching and drypoint, 2002.157.13, Gift of Ruth Cole Kainen; > *Alphonse Karr*, c. 1875, etching and drypoint;

> *Henri Rochefort*, 1880, drypoint, 2003.118.15-16, Gift of Frank Anderson Trapp

Desmazières, Erik, French, born 1948

> *Les Roues*, 1974, etching, 2002.157.14, Gift of Ruth Cole Kainen

Dies, Albert Christoph, Austrian, 1755-1822, Jacob Wilhelm Mechau, German, 1745-1808, Johann Christian Reinhart, German, 1761-1847

> *Collection ou Suite de vues pittoresques de l'Italie*, portfolio of 71 etchings with text pages, complete except for one etching by Dies, 2003.86.7, 12-13, 23-24, 43-44, 46-51, 54-55, 58-61, 63-67, New Century Fund

- Driskell, David, American, born 1931
> *Dancing Angel*, 2002, color screenprint, 2003.111.1, Gift of Lou and Di Stovall
- Dürer, Albrecht, School of
> *Saint Christopher*, woodcut, 2003.48.1, Anonymous Gift
- Dutch 17th Century
> *De dende Zee-slagh*, 1673, etching and letterpress, 2003.5.1, Ailsa Mellon Bruce Fund
- Flight, Claude, British, 1881-1955
> *Street Singers*, 1925, color linocut, 2002.157.15, Gift of Ruth Cole Kainen
- Forain, Jean-Louis, French, 1852-1931
> *Maison close*, 1880, etching, 2003.118.17, Gift of Frank Anderson Trapp
- Fortuny y Carbó, Mariano, Spanish, 1838-1874
> *Standing Male Figure*, etching, 2003.118.18, Gift of Frank Anderson Trapp
- François, Jean-Charles, French, 1717-1769
> *Louis Quinze, Roy de France*, 1767, chalk-manner, stipple, and soft-ground etching printed in red, 2003.50.1, Gift of A. Thompson Ellwanger III and Gregory E. Mescha in honor of Margaret Morgan Grasselli
- Geddes, Andrew, 1789-1844
> *Peckham Rye*, 1826, drypoint with aquatint, 2002.157.16, Gift of Ruth Cole Kainen
- Gericault, Théodore, French, 1791-1824
> *Cheval mort*, 1823;
> *Horses Going to a Fair*, 1821;
> *The Piper*, lithographs, 2002.157.17-19, Gift of Ruth Cole Kainen
- Gessner, Salomon, Swiss, 1730-1788, and Hieronymus von der Finck, Swiss, d. 1780
> *Schriften* (Zurich, 1770-1772), 5 volumes bound as 3 with 33 etched illustrations and 25 woodcut illustrations, 2003.90.1-3, William B. O'Neal Fund
- Gilliam, Sam, American, born 1933
> *ARS*, 2003, color screenprint, 2003.112.1, Gift of Lou and Di Stovall
- Goltzius, Hendrik, Dutch, 1558-1617
> *The Massacre of the Innocents*, c. 1584, engraving, 2002.157.41, Gift of Ruth Cole Kainen
- Green, Valentine, British, 1739-1813
> *A Philosopher Shewing an Experiment on the Air Pump* (after Joseph Wright), 1769, mezzotint, 2003.76.1, New Century Fund
- Gregori, Carlo, Italian, 1719-1759
Niccolò Mogalli, Italian, b. 1723, and Giuseppe Buondelmonti (author), Italian, d. 1766
> *Esequie della Serenissima Elisabetta Carlotta D'Orleans and Orazione funebre... Elisabetta Carlotta Duchessa Vedova di Lorena* (Florence, 1745), 2 volumes bound as 1 with 2 folding etched illustrations after Giuseppe Chamant, 2003.91.1, William B. O'Neal Fund
- Grosz, George, German, 1893-1959
> *The Spider*, 1914, drypoint with monotype wiping in two colors [proof];
> *The Spider*, 1914, drypoint [proof], 2002.140.1-2, Ailsa Mellon Bruce Fund
- Guyot, Laurent, French, 1756-1806 or 1808
> *Twelve Roundels with Landscapes* (after Jean Henry Alexandre Pernet), c. 1788, etching and wash manner printed in 4 colors, 2003.72.1, Gift of Mr. and Mrs. Paul S. Morgan in honor of Margaret Morgan Grasselli
- Hartley, Marsden, American, 1877-1943
> *Waxenstein*, 1933, lithograph, 2002.157.20, Gift of Ruth Cole Kainen
- Hartung, Hans, German, 1904-1989, and Pierre Daix (author), French, b. 1922
> *Hans Hartung* (Paris, 1991), bound volume with 3 etchings, 2002.157.21, Gift of Ruth Cole Kainen
- Herkomer, Hubert von, German, 1849-1914
> *Max Klinger*, 1890s, herkomertype, 2003.19.2, Ailsa Mellon Bruce Fund
- Heyden, Jan van der, Dutch, 1637-1712
> *Beschryving der nieuwlijks uitgevonden en geoctroeerde slang-brand-spuiten...* (Amsterdam, 1735), bound volume with 25 etched illustrations, 2002.134.1, Ailsa Mellon Bruce Fund
- Hooghe, Romeyn de, Dutch, 1645-1708
> *Afbeelding en waerachtigh Verhaal...*, 1672, etching and letterpress;
> *No Monarchy, No Popery*, c. 1690, etching, 2003.5.2-3, Ailsa Mellon Bruce Fund
- Hooghe, Romeyn de, Dutch, 1645-1708, and Servatius Gallaeus (author), Dutch, 1627-1709
> *Dissertationes de Sibyllis, earumque oraculis* (Amsterdam, 1688), bound volume with 19 etched illustrations, 2003.58.1, William B. O'Neal Fund
- Huet, Paul, French, 1803-1869
> *Orage à la fin du jour* [proof];
> *Orage à la fin du jour*, 1868, etchings with drypoint, 2002.137.1-2, Thomas F. Hancock Memorial Fund
- Jackson, John Baptist, English, 1701-c. 1780
> *An Essay on the Invention of Engraving and Printing in Chiaro Oscuro* (London, 1754), bound volume with 7 chiaroscuro woodcut illustrations, 2002.157.22, Gift of Ruth Cole Kainen
- Jozsa, Karoly, Hungarian, 1872-1929
> *Adolf von Menzel*, woodcut on japan paper, 2003.94.1, Ailsa Mellon Bruce Fund
- Kirchner, Ernst Ludwig, German, 1880-1938
> *Mountain House*, 1917, woodcut, 2002.157.23, Gift of Ruth Cole Kainen
- Králík, Jaroslav, Czech, 1924-1999
> *New Year's Prints*, 1994-1998, 5 etchings with drypoint and aquatint, 2003.23.1-5, Gift of Gerald Cerny
- Kupka, Frantisek, Czechoslovakian, 1871-1957
> *Les Fous*, 1899, color lithograph on imitation vellum [proof], 2003.97.1, Ailsa Mellon Bruce Fund
- La Hyre, Laurent de, French, 1606-1656
> *Narcissus at the Spring*, 1620s;
> *Cephalus and Procris*, 1626;
> *Diana Recumbent*, 1620s;
> *Four Bacchic Children*, 1620s;
> *Three Bacchic Children*, 1620s;
> *Saint Paul*, 1620s;
> *Pool in a Formal Garden*, 1640;
> *Diana Recumbent*, 1620s;
- > *A Rocky Pond*, 1640;
> *A Rocky Pond*, 1640;
> *Mountainous Landscape*, 1640, etchings, 2002.157.24-27, 42-48, Gift of Ruth Cole Kainen;
> *The Conversion of Saint Paul*, c. 1637, etching, 2003.8.1, Ailsa Mellon Bruce Fund
- Le Sidaner, Henri Eugène, French, 1862-1939
> *La Ronde*, 1897, lithograph on blue paper, 2003.118.20, Gift of Frank Anderson Trapp
- Lhermitte, Léon Augustin, French, 1844-1925
> *An Episcopal Visitation*, 1881, etching, 2003.110.1, Gift of Andrew Robison
- Londonio, Francesco, Italian, 1723-1783
> *Child Shepherdess with Flock*;
> *Peasant Boy Asleep near Two Sheep* (recto); *Goat and Two Kids* (verso);
> *Seated Peasant Woman with Sleeping Child*;
> *Three Goats*;
> *Two Reclining Sheep and One Standing Sheep* (recto); *Seated Peasant Boy Holding a Sheep* (verso), 1758-1759, etchings heightened with white gouache on blue paper, from the series *Etchings Dedicated to Cardinal Pozzobonelli*, 2002.156.3, 4.a-b, 5-6, 7.a-b, Ellwanger/Mescha Collection
- Maillol, Aristide, French, 1861-1944
> *Female Nude*, c. 1938, woodcut, 2003.118.21, Gift of Frank Anderson Trapp
- Magalhaes, Aloisio, Brazilian, 1927-1982, and Eugene Feldman, American, 1921-1975
> *Doorway to Brasilia* (Philadelphia, 1959), bound volume with 18 color photo-offset lithographs, and text by John Dos Passos, Lúcio Costa, and Oscar Niemeyer, 2003.24.1, Gift of Ruth E. Fine
- Marden, Brice, American, born 1938
> *Ten Days (I-VIII)*, 1971 (published 1972), complete set of 8 etchings with aquatint, 2003.92.1-8, The Nancy Lee and Perry Bass Fund
- Marini, Marino, Italian, 1901-1980
> *Rider*, c. 1970, color lithograph, 2002.157.28, Gift of Ruth Cole Kainen
- Matta, Roberto, Chilean, 1911-2002
> *Figures*, 1969, color intaglio, 2002.157.29, Gift of Ruth Cole Kainen
- Maufray, Maxime, French, 1861-1918
> *Return of the Boats*, 1903, etching, 2002.157.30, Gift of Ruth Cole Kainen
- Mellan, Claude, French, 1598-1688
> *Allegory of Intellect, Memory, and Will* (after Simon Vouet), 1625, engraving, 2003.8.2, Ailsa Mellon Bruce Fund
- Mezzani, Antonio, Italian, active early 19th century, Antonio Viviani, Italian, 1797-1854, various other artists, and Melchior Missirini (author), Italian, 1773-1849
> *Del tempio... da Antonio Canova* (Venice, 1833), bound volume with 16 etched illustrations, 2003.59.1, William B. O'Neal Fund
- Miró, Joan, Spanish, 1893-1983
> *Fond marin I*, 1963, color aquatint, 2002.157.31, Gift of Ruth Cole Kainen
- Moncornet, Balhasar, French, c. 1600-1668
> *Le Magnifique Carousel... pour le mariage du grand duc Cosimo II* (after Remigio Cantagallina), complete set of 19 etchings, 2002.135.2-20, Ailsa Mellon Bruce Fund
- Moore, Henry, British, 1898-1986
> *Reclining Figure II*, c. 1971, etching and aquatint, 2002.157.32, Gift of Ruth Cole Kainen
- Munch, Edvard, Norwegian, 1863-1944
> *Female Nude*, 1896, color aquatint and drypoint;
> *The Suicide*, 1896, etching and drypoint, 2003.22.1-2, The Epstein Family Collection
- Pascin, Jules, French, 1885-1930
> *Le Lever*, 1925, lithograph, 2002.157.33, Gift of Ruth Cole Kainen
- Pencz, Georg, German, c. 1500-1550
> *Attilius Regulus*, 1535, engraving, 2003.25.2, Ailsa Mellon Bruce Fund

- Percier, Charles, French, 1764-1838, and Pierre-François Fontaine, French, 1762-1853
 > *Choix des plus célèbres maisons de plaisance de Roma* (Paris, 1809), bound volume with 77 etched and engraved illustrations by various artists after Percier and Fontaine, 2003.79.1, William B. O'Neal Fund
- Piranesi, Giovanni Battista, Italian, 1720-1778
 > *Invenzioni Capric di Carceri*, c. 1758, complete and uniform set of 14 etchings, with engraving, sulphur tint, and drypoint (first edition, third issue), 2003.44.1-14, Patrons' Permanent Fund
- Ribera, Jusepe de, Spanish, 1591-1652
 > *Small Grottesque Head*, 1622, etching, 2003.26.2, Ailsa Mellon Bruce Fund
- Rivière, Henri, French, 1864-1951
 > *Du Quai de Grenelle*, 1902, color lithograph, 2003.118.22, Gift of Frank Anderson Trapp
- Robinson, Henry Harewood, British, active 1884-1896
 > *Forest Glade with Faggot Gatherers*, c. 1890, color monotype, 2002.133.1, Ailsa Mellon Bruce Fund
- Rops, Félicien, Belgian, 1833-1898
 > *Le Vice suprême: Frontispiece*, 1884, etching, 2003.118.23, Gift of Frank Anderson Trapp
- Rouault, Georges, French, 1871-1958
 > *Tropical Landscape*, roulette and etching 2002.157.34, Gift of Ruth Cole Kainen
- Roux-Champion, Victor Joseph, French, 1871-1953
 > *Ker Xavier Roussel*, 1927, etching and aquatint, 2003.118.24, Gift of Frank Anderson Trapp
- Sallaert, Anthonis, Flemish, c. 1590-1658
 > *The Sudarium*, woodcut, 2003.15.1, Ailsa Mellon Bruce Fund
- Schinkel, Karl Friedrich, German, 1781-1841
 > *A Gothic Church in an Oak Grove*, c. 1810, lithograph on China paper, 2003.33.1, Pepita Milmore Memorial Fund

- Schmidt, Georg Friedrich, German, 1712-1775
 > *The Artist's Wife Sewing*, 1753, etching with engraving, 2003.73.1, Ailsa Mellon Bruce Fund
- Schönfeld, Johann Heinrich, German, 1609-c. 1682
 > *Democritus Meditating*, 1654, etching, 2003.15.2, Ailsa Mellon Bruce Fund
- Sompel, Pieter van, Flemish, c. 1600-1643, and Attributed to Pieter Claesz Soutman, Flemish, c. 1580-1657
 > *Marie de Medici* (after Sir Anthony van Dyck), etching and engraving, 2003.16.1, Ailsa Mellon Bruce Fund
- Steinlen, Théophile Alexandre, Swiss, 1859-1923
 > *Planche de croquis (No. 8)*, 1902, drypoint, 2003.118.25, Gift of Frank Anderson Trapp
- Stör, Lorenz, German, c.1530-after 1621
 > *Fantasy of Perspectival Forms Set among Ruins*, 1567, woodcut, 2002.130.1, Gift of Lee G. Rubenstein in memory of Mrs. Daryl Reich Rubenstein
- Storchová, Hana, Czech, born 1936
 > *Haiku: Básanicky na tri radky*, 2000, bound volume with 9 color etchings, 2003.23.6, Gift of Gerald Cerny
- Strang, William, Scottish, 1859-1921
 > *Death Defeated*, 1894, etching, 2003.118.26, Gift of Frank Anderson Trapp
- Suavius, Lambert, Flemish, c.1510-1567
 > *Saint Philip*;
 > *Saint John the Evangelist*;
 > *Saint Paul*, c. 1545, engravings, 2002.124.1, 2003.2.1, 2003.3.1, Ailsa Mellon Bruce Fund
- Sutherland, Graham, British, 1903-1980
 > *St. Mary's Hatch*, 1926;
 > *Warming Camp*, 1924, etchings;
 > *Clegyr-Boia I (Landscape in Wales)*, etching and aquatint, 2002.157.35-37, Gift of Ruth Cole Kainen
- Suyderhoff, Jonas, Dutch, c. 1613-1686, and Attributed to Pieter Claesz Soutman, Flemish, c. 1580-1657
 > *John, Count of Nassau* (after Sir Anthony van Dyck), etching, 2003.16.2, Ailsa Mellon Bruce Fund

- Tal-Coat, Pierre, French, 1905-1985
 > *Seated Man*, c. 1950, drypoint [proof], 2003.118.27, Gift of Frank Anderson Trapp
- Tamayo, Rufino, Mexican, 1899-1991
 > *Tres sandias en rojo*, 1970, color lithograph, 2002.157.38, Gift of Ruth Cole Kainen
- Tissot, James Jacques Joseph, French, 1836-1902
 > *Grand Garde (Souvenir du siège de Paris)*, 1878, etching and drypoint, 2003.9.1, Ailsa Mellon Bruce Fund
- Valesio, Giovanni Luigi, Italian, 1583-1633, and Alfonso Isachi (author), Italian, 1561-1643
 > *Relazione di Alfonso Isachi intorno l'origine, solennità, translatione, et miracoli della Madonna di Reggio* (Reggio, 1619), bound volume with 11 engraved illustrations, 2003.66.1, William B. O'Neal Fund
- Vallotton, Félix, Swiss, 1865-1925
 > *À Edgar Poe*, 1894, woodcut, 2003.118.28, Gift of Frank Anderson Trapp
- Valtat, Louis, French, 1869-1952
 > *Nude Drying Herself*, c. 1910, woodcut, 2002.157.39, Gift of Ruth Cole Kainen;
- > *Seated Woman*, etching, 2003.118.2, Gift of Frank Anderson Trapp
- Vilhelmová, Lenka, Czech, born 1957
 > *Dasein: And Future Is the Only Judge*, 2001, complete set of 5 etchings, 2003.63.1-5, Gift of Lenka Vilhelmová
- Vinkeles, Reinier, Dutch, 1741-1816
 > *The Drawing Academy in Amsterdam*, 1768, etching and engraving, 2003.97.2, Ailsa Mellon Bruce Fund
- Vlaminck, Maurice de, French, 1876-1958
 > *Head of a Woman*, color woodcut, 2002.157.40, Gift of Ruth Cole Kainen
- Vuillard, Edouard, French, 1868-1940
 > *Van Rysselberghe*, c. 1898, etching, 2003.118.29, Gift of Frank Anderson Trapp
- Woensam, Anton, German, active c. 1500-1541
 > *Saints Phillip and Bartholomew by a Spring*, 1529, woodcut, 2003.8.3, Ailsa Mellon Bruce Fund

PHOTOGRAPHS

- Bing, Ilse, American, born Germany, 1899-1998
 > *Self-Portrait*, 1953, gelatin silver print, 2003.68.1, Gift of Judith and Richard Smooke in honor of Sarah Greenough
- Brandt, Bill, British, born Germany, 1904-1983
 > *London (Nude in Chair)*, 1947, gelatin silver print, 2003.98.1, Gift of Diana Walker
- Burtynsky, Edward, Canadian, born 1955
 > *Shipbreaking #10, Chittagong, Bangladesh, 2000*, chromogenic print, 2001, 2003.56.1, Fund for Living Photographers
- Callahan, Harry, American, 1912-1999
 > *Leaf on Snow*, 1942;
 > *Twig in Snow*, c. 1942;
 > *Sunlight on Water*, 1943;
 > *Multiple Exposure Trees*, c. 1943;
 > *New York*, 1945;
 > *Telephone Wires*, 1945;
 > *Wall, Chicago*, 1947;
 > *Eleanor, Chicago*, 1948;
 > *Eleanor, Indiana*, 1948;
 > *Eleanor, Lake Michigan*, 1948;
 > *Weeds in Snow*, 1948;
 > *Lincoln Park*, 1948;
 > *Eleanor, Chicago*, c. 1948;
 > *Eleanor, Chicago*, c. 1949;
 > *Barbara*, 1952;
 > *Eleanor, Chicago*, c. 1952;
 > *Eleanor, Chicago*, c. 1952;
 > *Eleanor, Chicago*, c. 1954;
 > *Collage*, c. 1956;
 > *Eleanor, Aix-en-Provence*, 1958;
 > *Weeds in Snow, Rhode Island*, 1965, gelatin silver prints, 2002.148.1-21, Gift of Mrs. Ann Solomon;
- > *Chicago*, 1949;
 > *Eleanor, Chicago*, 1951;
 > *Chicago*, c. 1952;
 > *Barbara, Florence*, 1957, c. 1980;
 > *Providence*, 1977, 2002.152.1-5, dye transfer prints, Gift of Mr. and Mrs. David C. Ruttenberg courtesy of the Ruttenberg Arts Foundation
- Cohen, John, American, born 1932
 > *Tenth Street, New York City*, 1959, gelatin silver print, 2003.18.1, Fund for Living Photographers

- Faurer, Louis, American, 1916-2001
 > *New York, New York*, c. 1947;
 > *New York City*, c. 1948;
 > *Bus No. 7, New York, N.Y.*, 1950, gelatin silver prints, 1980, 2002.152.6-8, Gift of Mr. and Mrs. David C. Ruttenberg courtesy of the Ruttenberg Arts Foundation
- Fichter, Robert, American, born 1939
 > *Hand of Man*, 1983;
 > *Journal of Civilization*, c. 1982, cibachrome prints, 2002.149.1-2, Gift of Marc Freidus
- French 19th Century
 > *Duc de Chartres*, c. 1856, salted paper print from collodion negative, 2003.99.1, Gift of Diana Walker
- Frith, Francis, British, 1822-1898
 > *The Ramasseum of El-Kurneh, Thebes, First View*, 1858, albumen print from collodion negative, 2003.35.1, Millennium Funds
- Gibson, Ralph, American, born 1939
 > *Untitled*, 1972, gelatin silver print, 2002.153.1, Gift of Raymond W. Merritt
- Gilpin, Laura, American, 1891-1979
 > *Ghost Rock, Colorado Springs*, 1919, platinum print, 2002.128.1, Gift of Marvin Breckinridge Patterson
- Hagemeyer, Johan, American, 1884-1962
 > *Pedestrians*, 1921, gelatin silver print mounted on brown wove paper on paperboard, 2003.11.1, Gift of Marvin Breckinridge Patterson and Gift of Amy Rose Silverman
- Hill, David Octavius, Scottish, 1802-1870, and Robert Adamson, Scottish, 1821-1848
 > *A Newhaven Fishwoman*, 1844, salted paper print from paper negative, 2003.37.1, Millennium Funds
- Humbert de Molard, Baron Louis-Adolphe, French, 1800-1874
 > *La remise à outils, Château d'Argentelle*, late 1840s, salted paper print from paper negative, 2002.145.1, Anonymous Gift
- Kertész, André, American, born Hungary, 1894-1985
 > *Communication Building (World's Fair)*, 1939, gelatin silver print, 2003.101.1, Gift of Diana Walker

Krull, Germaine, Polish born, Dutch, 1897-1985
 > *Shadow of the Eiffel Tower*, 1928, gelatin silver print, 2003.10.1, Gift of the R. K. Mellon Family Foundation

Levitt, Helen, American, born 1918
 > *New York*, c. 1938, gelatin silver print, 2003.52.1, Gift of the R. K. Mellon Family Foundation

Marville, Charles, French, 1816-c. 1879
 > *Rue de la Bûcherie*, 1865/1869, albumen print from collodion negative, 2002.144.1, Anonymous Gift;
 > *Rue Saint-Jacques*, 1865/1869, albumen print from collodion negative, 2003.17.1, Anonymous Gift and Gift of Joyce and Robert Menschel

Misrach, Richard, American, born 1949
 > *Jupiter over Sarcoplatus Flats 10.23.96 6:42-10:46 P.M.*, 1996, chromogenic print, 1998, 2002.150.1, Gift of James and Lucy Danziger;
 > *Untitled* (Desert Scrub), 1996, chromogenic print, 2002, 2003.54.1, Gift of the Collectors Committee and the Fund for Living Photographers

Model, Lisette, American, 1906-1983
 > *Blind Man, Paris*, 1933/1938;
 > *Famous Gambler, Monte Carlo*, 1934;
 > *Fashion Show, Hotel Pierre, New York City*, 1940/1946;
 > *French Gambler, Promenade des Anglais, Riviera*, 1934;
 > *Little Man, Lower East Side, New York City*, 1939/1942;
 > *Newspaper Salesman, Paris*, 1933/1938;
 > *Singer at the Cafe Metropole, New York City*, c. 1946;
 > *Window Reflections, Fifth Avenue, New York City*, 1939/1945;
 > *Woman at Coney Island, New York*, 1939/1941;
 > *Woman in Flowered Dress, Promenade des Anglais, Riviera*, 1934; *Woman with Shawl, New York City*, 1942;
 > *Woman with Veil, San Francisco*, 1944, gelatin silver prints, 2002.152.9-20, Gift of Mr. and Mrs. David C. Ruttenberg courtesy of the Ruttenberg Arts Foundation

Nègre, Charles, French, 1820-1880
 > *Scène de marché au port de l'Hôtel de Ville, Paris* (Market Scene at the Port of the Hotel de Ville), Paris, before February 1852, salted paper print from paper negative, 2003.74.1, Patrons' Permanent Fund;
 > *Saint John the Evangelist, Chartres Cathedral*, c. 1854, salted paper print from paper negative, 2003.74.2, Eugene L. and Marie-Louise Garbaty Fund, Pepita Milmore Memorial Fund and New Century Fund;
 > *Chateau de Vallambrosa, Cannes*, c. 1852, waxed-paper negative, 2003.113.1, Gift of Charles Isaacs and Carol Nigro in memory of Dr. Diamon Gangji

Nixon, Nicholas, American, born 1947
 > *The Brown Sisters*, 2002, gelatin silver print, 2003.4.1, Fund for Living Photographers

Norman, Dorothy, American, 1905-1997
 > *Lighthouse, Nobska Point*, 1937;
 > *Apple Blossoms, Woodstock*, 1936;
 > *Church, Waquoit*, 1935;
 > *Woods Hole*, 1932;
 > *Tree, Woods Hole*, 1932; gelatin silver prints, 2002.153.2-6, Gift of Raymond W. Merritt

Penn, Irving, American, born 1917
 > *Arrangement of 15 Pieces, New York*, 1980, platinum print, 2003.100.1;
 > *Cuzco Photographer with Woman Wearing Shoes, Peru*, 1948, platinum print, 2003.100.3;
 > *Vionnet Long Robe (1932-1935), New York*, 1974, platinum print, 2003.100.10;
 > *Young Enga Couple, New Guinea*, 1970, platinum print, 2003.100.11;
 > *Crete, 1964*, 1964, album with gelatin silver prints, 2003.100.2;
 > *Portraits: Austria, Sweden, 1963-4*, 1963-1964; album with gelatin silver prints;
 > *Portraits: Cameroon, 1969, Morocco, 1971, New Guinea, 1970, Cuzco, 1948* album with gelatin silver prints;
 > *Portraits: Nepal, Dahomey, San Francisco, 1967*, 1967 album with gelatin silver prints;

> *Portraits: Peter Sellers, Monica Vitti, Michelangelo Antonioni, etc., 1962*, 1962, album with gelatin silver prints;
 > *Portraits: Portugal, Scotland, Italy, France, New York, Spain, 1961-1965*, 1961-1965, album with gelatin silver prints;
 > *Portraits: Somerset Maugham, Robert Graves, Henry Moore, 1962*, 1962, album with gelatin silver prints, 2003.100.4-9, Gift of Irving Penn

Richter, Gerhard, German, born 1932
 > *Uran*, 1989, gelatin silver print, 2003.511, Fund for Living Photographers

Rodchenko, Aleksandr Mikhailovich, Russian, 1891-1956
 > *Vladimir Mayakovsky*, 1924, gelatin silver print, in or before 1938, 2002.123.1, Pepita Milmore Memorial Fund and Anonymous Gift

Sekaer, Peter, American, born Denmark, 1901-1950
 > *Bowling Green, Virginia*, 1935, gelatin silver print, 2003.7.1, Gift of Joyce and Robert Menschel

Siskind, Aaron, American, 1903-1991
 > *Chicago*, c. 1950, gelatin silver print, 2002.151.1, Gift of George and Alexandra Stephanopoulos

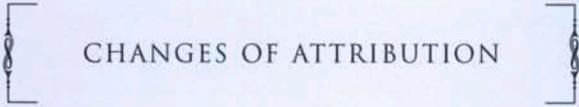
Stieglitz, Alfred, American, 1864-1946
 > *Georgia O'Keeffe*, 1920/1922; palladium print;
 > *Georgia O'Keeffe*, 1918, palladium print, 2003.114.1-2;
 > *The City of Ambition*, 1910, photogravure on cream paper;
 > *Equivalent*, 1925, gelatin silver print;
 > *Equivalent*, 1925, gelatin silver print;
 > *From My Window at the Shelton, North*, 1931, gelatin silver print;
 > *Georgia O'Keeffe*, 1918, palladium print;
 > *Georgia O'Keeffe*, 1929, gelatin silver print;
 > *Georgia O'Keeffe*, 1929, gelatin silver print;
 > *Georgia O'Keeffe*, 1936, gelatin silver print;
 > *Georgia O'Keeffe*, 1936, gelatin silver print;

> *Georgia O'Keeffe*, 1918, gelatin silver print;
 > *Georgia O'Keeffe*, 1918, gelatin silver print;
 > *Georgia O'Keeffe*, 1933, gelatin silver print;
 > *Georgia O'Keeffe*, 1918, gelatin silver print mounted on paperboard;
 > *Georgia O'Keeffe*, probably 1918, palladium print;
 > *Georgia O'Keeffe*, 1918/1919, palladium print;
 > *Georgia O'Keeffe*, 1929, gelatin silver print mounted on paperboard;
 > *Georgia O'Keeffe—After Return from New Mexico*, 1929, gelatin silver print;
 > *Georgia O'Keeffe—After Return from New Mexico*, 1929, gelatin silver print;
 > *Georgia O'Keeffe—Hand and Breasts*, 1919, palladium print;
 > *Georgia O'Keeffe—Hand and Grape Leaf*, 1921, palladium print;
 > *Georgia O'Keeffe at 291*, 1917, platinum print;
 > *Georgia O'Keeffe*, 1929, gelatin silver print;
 > *Georgia O'Keeffe*, 1929, gelatin silver print;
 > *Georgia O'Keeffe*, 1929, gelatin silver print;
 > *Georgia O'Keeffe*, 1930, gelatin silver print;
 > *The Glow of Night—New York*, 1897, photogravure on yellow chine collé on cream wove paper mounted on paperboard;
 > *The Hand of Man*, 1902, photogravure on cream paper;
 > *In the New York Central Railroad Yards*, 1903, photogravure on cream paper;
 > *The Incoming Boat*, 1894, photogravure in brown on cream wove paper mounted on paperboard, 1897;
 > *The Letter Box*, 1894, photogravure in sepia on cream wove paper mounted on paperboard;
 > *Miss S.R.*, 1904, photogravure from *Camera Work*;
 > *Miss S.R.*, 1904, photogravure from *Camera Work*;
 > *November Days*, 1887, gelatin silver print;

> *The Old Mill*, 1894, photogravure on cream paper;
 > *On the Seine—Near Paris*, 1894, photogravure on cream paper;
 > *Poplars, Lake George*, gelatin silver print;
 > *Reflections: Night—New York*, 1897, photogravure on cream paper;
 > *Reflections—Venice*, 1894, photogravure on cream paper;
 > *Scurrying Home*, 1894, photogravure on cream paper;
 > *Spring Showers—The Street Cleaner*, 1900/1901, photogravure on cream paper;
 > *The Steerage*, 1907, photogravure;
 > *The Street—Design for a Poster*, 1900/1901, photogravure on beige paper;
 > *A Venetian Canal*, 1894, photogravure on cream paper;
 > *A Wet Day on the Boulevard—Paris*, 1894, photogravure on cream paper;
 > *Winter, Fifth Avenue*, 1893, photogravure on cream paper;
 > *A Winter Sky—Central Park*, 1894, photogravure in green on cream wove paper mounted on paperboard, 1897, 2003.115.1-46, Gift of The Georgia O'Keeffe Foundation

Teynard, Félix, French, 1817-1892
 > *Karnak (Thèbes), Palais—Salle hypostyle—Colonnade centrale—Décoration d'un fût*, 1853, salted paper print from paper negative, 2002.151.2, Gift of George and Alexandra Stephanopoulos

Winogrand, Garry, American, 1928-1984
 > *Las Vegas*, 1957;
 > *New York City*, 1960s;
 > *New York City*, 1960s;
 > *New York City*, 1960s, gelatin silver prints, 2002.151.3-6, Gift of George and Alexandra Stephanopoulos


 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 fiscal year 2003. 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.

DECORATIVE ARTS

1957.7.7

Wall Paneling

Old: French 18th Century

New: Nicolas Pineau, c. 1739

1961.9.185

Coffer

Old: Boas Ulrich, c. 1595/1600

New: Attributed to Boas Ulrich,
c. 1595/1600 and later

PAINTINGS

1957.7.1

Singerie: The Concert

Old: French 18th Century

New: Christophe Huet, c. 1739

1957.7.2

Singerie: The Dance

Old: French 18th Century

New: Christophe Huet, c. 1739

1957.7.3

Singerie: The Fishermen

Old: French 18th Century

New: Christophe Huet, c. 1739

1957.7.5

Singerie: The Painter

Old: French 18th Century

New: Christophe Huet, c. 1739

1957.7.4

Singerie: The Picnic

Old: French 18th Century

New: Christophe Huet, c. 1739

1957.7.6

Singerie: The Sculptor

Old: French 18th Century

New: Christophe Huet, c. 1739

EXHIBITIONS AND LOANS

During the fiscal year, 409 lenders from twenty-four countries and thirty-one states loaned 1,464 works of art to fourteen exhibitions (thirteen special loan exhibitions and one in-house exhibition). The Gallery also worked on another twenty-eight projects scheduled to open in the next five years and administered the tour of seven exhibitions. United States Government Indemnity was secured for four exhibitions on view in fiscal year 2003, resulting in savings of more than \$1,020,039 in insurance premiums.

- > *An American Vision: Henry Francis du Pont's Winterthur Museum*
Continued from the previous fiscal year to 6 October 2002
Organized by the National Gallery of Art Frank Kelly, curator
Supported by Louisa and Robert Duemling; and by DuPont
- > *The Quest for Immortality: Treasures of Ancient Egypt*
Continued from the previous fiscal year 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 Film made possible by the HRH Foundation
- > *Willem de Kooning: Tracing the Figure*
Continued from the previous fiscal year to 5 January 2003
Organized by The Museum of Contemporary Art, Los Angeles Charles Ritchie and Ruth E. Fine, NGA curators; Cornelia H. Butler and Paul Schimmel, curators
National tour supported by Wells Fargo
- > *An Artist's Artists: Jacob Kainen's Collection from Rembrandt to David Smith*
Continued from the previous fiscal year to 9 February 2003
Organized by the National Gallery of Art Andrew Robison, curator

- > *The Robert H. Smith Collection of Renaissance Bronzes*
Continued from the previous fiscal year to 17 February 2003
Organized by the National Gallery of Art Alison Luchs, curator
- > *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*
13 October 2002 to 2 March 2003
Organized by the National Gallery of Art Sybille Ebert-Schifferer, curator
Supported by Mary Jo and Robert L. Kirk; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- > *Drawing on America's Past: Folk Art, Modernism, and the Index of American Design*
27 November 2002 to 2 March 2003
Organized by the National Gallery of Art Virginia Clayton, curator
Supported by the Henry Luce Foundation
- > *Édouard Vuillard*
19 January 2003 to 20 April 2003
Organized by the National Gallery of Art, Washington; the Montreal Museum of Fine Arts; the Réunion des musées nationaux/Musée d'Orsay, Paris; and the Royal Academy of Arts, London Kimberly Jones, NGA curator; Guy Cogeval, Commissaire général
Supported by Airbus; also supported by an indemnity from the Federal Council on the Arts and the Humanities
Film made possible by the HRH Foundation
- > *Thomas Gainsborough, 1727-1788*
9 February 2003 to 11 May 2003
Organized by Tate Britain in association with the National Gallery of Art, Washington, and the Museum of Fine Arts, Boston Frank Kelly, NGA curator; Martin Myrone, curator
Supported by General Dynamics and General Dynamics United Kingdom, Ltd.; also supported by an indemnity from the Federal Council on the Arts and the Humanities

- > *Ernst Ludwig Kirchner, 1880-1938*
2 March 2003 to 1 June 2003
Organized by the National Gallery of Art, Washington, and the Royal Academy of Arts, London Andrew Robison, curator
Supported by the Anna-Maria and Stephen Kellen Foundation; also supported by Porsche Cars North America, Inc.
- > *Frederic Remington: The Color of Night*
13 April 2003 to 13 July 2003
Organized by the National Gallery of Art, Washington, in association with the Gilcrease Museum, Tulsa Nancy Anderson, curator
Supported by Target Stores
- > *Jean-Antoine Houdon (1741-1828): Sculptor of the Enlightenment*
4 May 2003 to 7 September 2003
Organized by the National Gallery of Art, Washington; the J. Paul Getty Museum, Los Angeles; and the Réunion des musées nationaux et du domaine national de Versailles, France Anne L. Poulet, guest curator
Supported by the Catherine B. Reynolds Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- > *Small Wonders: Dutch Still Lifes by Adriaen Coorte*
29 June 2003 to 28 September 2003
Organized by the National Gallery of Art Arthur K. Wheelock Jr., curator
Supported by Shell Oil Company Foundation
Brochure made possible by The Lee and Juliet Folger Fund
- > *The Art of Romare Bearden*
14 September 2003 to 4 January 2004
Organized by the National Gallery of Art Ruth E. Fine, curator
Supported by AT&T; also supported in part by Chevy Chase Bank
Film made possible by the HRH Foundation

LENDERS TO EXHIBITIONS

Private Collections

- Anonymous lenders
- Mr. George Abrams
- Mr. and Mrs. Louis K. Adler, Houston, Texas
- Billie Allen
- Peg Alston
- Ms. Doris Ammann
- John P. Axelrod, Boston, Massachusetts
- Dr. and Mrs. Frederick Baekeland
- Collection of Albert Bauer
- Collection of Hans-Peter Bauer
- Harvey and Phyllis Baumann
- Collection Merrill C. Berman, courtesy Michael Rosenfeld Gallery, New York
- Collection of Jane and Raphael Bernstein
- Juliette Bethea
- Ambassador and Mrs. Donald Blinken, New York
- Frederick L. Brown
- Donald Byrd
- Constance R. Caplan, Baltimore, Maryland
- Collection of Cheryl Chase and Stuart Bear, USA
- Jean Albou Conseil, Paris
- Collection of Dr. and Mrs. Mark Couture, Cramerton, North Carolina
- Sir Sean and Lady Connery
- The Viscount Cowdray
- Allan and Kendra Daniel
- Lucy Danziger
- Robert and Faye Davidson, Los Angeles, California
- Lord de Saumarez, on loan to Norwich Castle Museum and Art Gallery
- Judy and Patrick Diamond
- Mr. Pieter C.W.M. Dreesmann
- Collection of Professor and Mrs. David C. Driskell
- Ms. Heidrun Eckes-Chantré

Courtesy of Ekstrom & Ekstrom, Inc., New York

- Collection Fanny Ellison
- Nancy Ellison and William D. Rollnick
- The Walter O. Evans Collection of African American Art
- Garth Fagan
- Kathy and Richard S. Fuld Jr.
- Jo Ann and Julian Ganz, Jr.
- Dr. Martin L. and Francey A. Gecht
- Beatrice and Philip Gersh Collection
- Milly and Arne Glimcher
- Priscilla T. Grace, Promised gift to the Philadelphia Museum of Art
- Richard and Mary L. Gray
- Wilder Green
- Johnny Van Haeften Ltd.
- David A. Hagelstein, Bloomfield Hills, Michigan
- Mrs. Duane Hanson
- Collection of halley k harrisburg and Michael Rosenfeld, New York
- James R. Haynes, Washington, DC
- Mr. and Mrs. Spencer Hays
- Mrs. Teresa Heinz
- Harry Henderson
- Samuel and Ronnie Heyman, New York
- The Grant Hill Collection
- Melvin Holmes Collection of African American Art
- Mr. Ladislaus von Hoffmann
- Mr. and Mrs. Douglas Houchens
- Mr. Edward Joseph Hudson
- Collection of Earle Hyman, promised gift to the National Gallery of Art
- Paul and Karen Izenberg
- Laura Grosch and Herb Jackson
- Stéphane Janssen, Arizona
- Marian B. Javits
- Mr. Simon Jenkins
- Jasper Johns

Josefowitz Collection
 Ruth and Jacob Kainen Collection
 Ruth Cole Kainen Collection
 Richard Kanter
 The Harmon and Harriet Kelley Foundation for the Arts
 Rowan Khaleel
 Collection of William I. Koch, Palm Beach, Florida
 Jack Krumholz
 Christian A. Kunze, Berlin
 Mr. and Mrs. Pierre Lagrange
 Elisabeth M. and William M. Landes, Chicago, Illinois
 Collection of Stan and Marguerite Lathan
 Mr. and Mrs. Byron H. LeCates
 Mr. Keith Lee and Dr. Lori Andochick
 Richard A. Long
 Charlotte and Duncan MacGuigan
 V. Madrigal Collection
 Manoogian Collection
 Sir Edwin Manton
 Françoise Marquet Collection, Paris
 Wynton Marsalis
 Steve Martin
 Yvonne and Richard McCracken
 Collection of Raymond J. McGuire
 Dr. and Mrs. William McGuire
 Stephen and Barbara McMurray
 Mrs. Paul Mellon
 Robert and Jane Meyerhoff, Phoenix, Maryland
 James D. Fishel and Barbara L. Micale
 Collection of Liselotte Millard
 Adriana and Robert Mnuchin
 Emmanuel Moatti, Paris
 Dr. David H. Moore
 Mr. Jose Mugrabi
 Albert Murray
 Señor Rosendo Naseiro Diaz

Collection of Eileen and Peter Norton, Santa Monica
 Mr. and Mrs. Eijk Van Otterloo
 Mr. and Mrs. Harry S. Parker
 Collection of Thomas A. Petrie
 Mr. and Mrs. David Pincus, Wynnewood, Pennsylvania
 Sally Engelhard Pingree
 John and Kimiko Powers, Carbondale, Colorado
 Private collection c/o Allan Stone Gallery
 Private Collection c/o Jolanda Van Nyen Vurpillot
 Lord Burton
 Collection of Stewart and Lynda Resnick
 Catherine and Wayne Reynolds
 Dr. and Mrs. George Rieveschl
 Sid Richardson Collection of Western Art
 Estate of Romare Bearden, courtesy of Romare Bearden Foundation, New York
 Herbert Gentry and Mary Anne Rose
 Courtesy of Michael Rosenfeld Gallery, New York
 Courtney Ross-Holst
 Roy Lichtenstein Foundation
 Mr. and Mrs. Frederick Rudolph
 Mr. and Mrs. Thomas A. Saunders, III
 The Collection of Philip J. and Suzanne Schiller, American Social Commentary Art 1930-1970
 Schorr Family Collection
 Carol Selle
 Mr. and Mrs. Terry Semel
 Jon and Mary Shirley
 Rob Smeets
 Robert H. Smith Collection
 Beverly Sommer Collection
 Sonnabend Collection
 Ann and Harold Sorgenti
 Mr. and Mrs. Sherman H. Starr, Boston

Michael and Judy Steinhardt, New York
 Collection of Frank Stewart
 Stephen and Francine Taylor, Huntington Woods, Michigan
 Thelma Harris Galleries
 The Thompson Collection, Indianapolis, Indiana
 Glen and Lynn Tobias
 Collection of George and Joyce Wein
 Mr. and Mrs. Henry H. Weldon
 Collection Malcolm Wiener
 Frederick R. Weisman Art Foundation
 Dian Woodner and Andrea Woodner, New York
 Mr. and Mrs. Bagley Wright
 Beverly Zimmerman Private Collection

LENDERS TO EXHIBITIONS _____

Public Collections

AUSTRALIA

Melbourne: National Gallery of Victoria

AUSTRIA

Vienna: Gemäldegalerie der Akademie der Bildenden Künste
 Kunsthistorisches Museum Wien

BELGIUM

Antwerp: Koninklijk Museum voor Schone Kunsten Antwerpen
 Brussels: Musées royaux des Beaux-Arts de Belgique

BRAZIL

São Paulo: Museu de Arte de São Paulo Assis Chateaubriand

CANADA

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

CZECH REPUBLIC

Olomouc: Archdiocese of Olomouc

DENMARK

Copenhagen: Statens Museum for Kunst

EGYPT

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

FRANCE

Angers: Musée des Beaux-Arts, Angers
 Arras: Musée des Beaux-Arts, Arras
 Cherbourg: Musée Thomas Henry
 Dijon: Musée des Beaux-Arts, Dijon
 Fontaine-Chaalis: Abbaye royale de Chaalis-Institut de France
 Grenoble: Musée de Grenoble
 Langres: Musée d'Art et d'Histoire de Langres
 Le Bourget: Musée de l'Air et de l'Espace
 Montpellier: Musée Fabre
 Orléans: Musée des Beaux-Arts, Orléans
 Paris: École Nationale Supérieure des Beaux-Arts;
 Le Panthéon, Centre des Monuments Nationaux;
 Musée d'Histoire de la Médecine;
 Musée d'Orsay;
 Musée de la Chasse et de la Nature;
 Musée de la Comédie Française;
 Musée du Louvre;
 Musée national d'art moderne, Centre Georges Pompidou;
 Musée Cognacq-Jay
 Puteaux: Fonds National d'Art Contemporain
 Rouen: Musée des Beaux-Arts de Rouen
 Sèvres: Musée national de Céramique

Soissons: Musée Municipal Ancienne Abbaye Saint-Léger

Versailles: Musée National des Châteaux de Versailles et de Trianon

GERMANY

Altenburg: Lindenau-Museum Altenburg
 Berlin: Akademie der Wissenschaften, Akademiearchiv;
 Brücke-Museum Berlin;
 Staatliche Museen zu Berlin, Gemäldegalerie;
 Staatliche Museen zu Berlin, Kupferstichkabinett;
 Staatliche Museen zu Berlin, Nationalgalerie;
 Staatliche Museen zu Berlin, Preussischer Kulturbesitz
 Dresden: Gemäldegalerie Alte Meister
 Dusseldorf: Museum kunst palast
 Essen: Museum Folkwang Essen
 Frankfurt: Städtisches Kunstinstitut und Städtische Galerie
 Gotha: Schlossmuseum Gotha
 Hamburg: Altonaer Museum in Hamburg;
 Hamburger Kunsthalle
 Hannover: Sprengel Museum
 Kassel: Staatliche Museen Kassel
 Ludwigshafen: Wilhelm-Hack-Museum und Städtische Kunstsammlungen
 Munich: Bayerische Staatsgemäldesammlungen;
 Bayerische Staatsgemäldesammlungen, Neue Pinakothek
 Potsdam: Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg
 Stuttgart: Staatsgalerie Stuttgart
 Weimar: Stiftung Weimarer Klassik Goethe-Nationalmuseum
 Wuppertal: Von der Heydt-Museum

IRELAND
 Dublin: National Gallery of Ireland

ITALY

Florence: Museo dell'Opificio delle Pietre Dure
 Naples: Museo Archeologico Nazionale, Naples
 Rome: Académie de France à Rome; Galleria Borghese

NETHERLANDS

Amsterdam: Rijksmuseum
 Dordrecht: Dordrechts Museum
 Leiden: Stedelijk Museum De Lakenhal
 Maastricht: Noortman (Maastricht) BV
 Middelburg: Zeeuws Museum
 The Hague: Koninklijk Kabinet van Schilderijen Mauritshuis; Mauritshuis

PORTUGAL

Lisbon: Museu Calouste Gulbenkian

RUSSIA

St. Petersburg: State Hermitage Museum

SPAIN

Madrid: Banco de España; Museo Nacional del Prado;
 Museo Nacional Centro de Arte Reina Sofía;
 Museo Thyssen-Bornemisza

SWEDEN

Stockholm: Moderna Museet

SWITZERLAND

Davos Platz: Ernst Ludwig Kirchner Museum
 Geneva: Musée d'art et d'histoire, Ville de Genève
 Neuchâtel: Musée d'Art et d'Histoire
 Zurich: Kunsthaus Zürich

UNITED KINGDOM—ENGLAND

Bakewell: Chatsworth House Trust
 Bedford: Cecil Higgins Art Gallery & Museum
 Birkenhead: Williamson Art Gallery and Museum
 Birmingham: Barber Institute of Fine Arts; Birmingham Museums and Art Gallery
 Cambridge: The Fitzwilliam Museum
 Ipswich: Ipswich Borough Council
 Liverpool: National Museums and Galleries on Merseyside, Walker Art Gallery
 London: Dulwich Picture Gallery; English Heritage;
 National Portrait Gallery, London;
 Royal Academy of Arts;
 Tate;
 Tate Britain;
 The British Museum;
 The Courtauld Institute Gallery, Courtauld Institute of Art;
 The National Gallery;
 The Royal Collection Trust;
 Victoria and Albert Museum
 Manchester: The Whitworth Art Gallery
 Oxford: Ashmolean Museum;
 The Dulverton Trust
 Southampton: Southampton City Art Gallery
 South Gloucestershire: Dyrham Park

UNITED KINGDOM—SCOTLAND

Edinburgh: National Gallery of Scotland;
 Scottish National Gallery of Modern Art

UNITED KINGDOM—WALES

Cardiff: National Museums & Galleries of Wales

UNITED STATES**California**

Berkeley: City of Berkeley
 Fresno: Fresno Metropolitan Museum of Art, History and Science
 Los Angeles: The J. Paul Getty Museum;
 Los Angeles County Museum of Art;
 The Museum of Contemporary Art, Los Angeles;
 UC Regents on Behalf of Grunwald Center for the Graphic Arts
 San Diego: San Diego Museum of Art
 San Francisco: The Fine Arts Museums of San Francisco
 San Marino: The Huntington Library, Art Collections, and Botanical Gardens

Connecticut

Hartford: Connecticut Historical Society;
 Wadsworth Atheneum Museum of Art
 New Haven: Yale Center for British Art;
 Yale University Art Gallery
 Waterbury: The Mattatuck Museum of the Mattatuck Historical Society

Delaware

Winterthur: The Henry Francis du Pont Winterthur Museum

District of Columbia

Washington: Hirshhorn Museum and Sculpture Garden, Smithsonian Institution;
 Smithsonian American Art Museum, Smithsonian Institution;
 The Corcoran Gallery of Art;
 The Phillips Collection

Georgia

Atlanta: High Museum of Art;
 Spelman College Museum of Fine Art
 Savannah: The Walter O. Evans Foundation for Art and Literature

Hawaii

Honolulu: Honolulu Academy of Arts

Illinois

Chicago: Chicago Historical Society;
 The Art Institute of Chicago

Indiana

Indianapolis: Indianapolis Museum of Art

Kentucky

Harrodsburg: Shaker Village of Pleasant Hill

Maryland

Annapolis: United States Naval Academy Museum

Massachusetts

Andover: Addison Gallery of American Art
 Boston: Museum of Fine Arts, Boston;
 The Boston Athenaeum
 Cambridge: Busch-Reisinger Museum;
 Fogg Art Museum
 Nantucket: Nantucket Historical Association
 New Bedford: New Bedford Whaling Museum
 Northampton: Smith College Museum of Art
 Salem: Peabody Essex Museum
 Sturbridge: Old Sturbridge Village
 Williamstown: Sterling and Francine Clark Art Institute
 Worcester: Worcester Art Museum

Michigan

Ann Arbor: Clements Library, University of Michigan
 Detroit: The Detroit Institute of Arts
 Flint: Flint Institute of Arts

Minnesota

Minneapolis: Walker Art Center

Mississippi

Tougaloo: Tougaloo College Art Collections

Missouri

Kansas City: The Nelson-Atkins Museum of Art
 St. Louis: The Saint Louis Art Museum

New Hampshire

Hanover: Hood Museum of Art

New Jersey

Newark: The Newark Museum
 Princeton: The Art Museum, Princeton University
 Princeton University Library

New York

Brooklyn: Brooklyn Museum of Art
 Buffalo: Albright-Knox Art Gallery
 Cooperstown: Fenimore Art Museum, New York State Historical Association
 Ithaca: Herbert F. Johnson Museum of Art, Cornell University
 New York: American Folk Art Museum;
 Daresh Museum;
 Neue Galerie New York;
 Solomon R. Guggenheim Museum;
 The Frick Collection;
 The Metropolitan Museum of Art;
 The Museum of Modern Art;
 The New-York Historical Society;
 The Pierpont Morgan Library;
 The Studio Museum in Harlem
 Ogdensburg: Frederic Remington Art Museum
 Poughkeepsie: The Frances Lehman Loeb Art Center at Vassar College
 Rochester: Memorial Art Gallery of the University of Rochester
 Stony Brook: The Long Island Museum of American Art, History & Carriages
 West Point: West Point Museum

North Carolina

Charlotte: Mint Museum of Art
 Davidson: Davidson College
 Raleigh: North Carolina Museum of Art

Ohio

Cincinnati: Cincinnati Art Museum
 Cleveland: The Cleveland Museum of Art
 Oberlin: Allen Memorial Art Museum, Oberlin College
 Toledo: Toledo Museum of Art
 Youngstown: The Butler Institute of American Art

Oklahoma

Norman: Fred Jones, Jr. Museum of Art
 Oklahoma City: National Cowboy and Western Heritage Museum
 Tulsa: Gilcrease Museum

Pennsylvania

Bryn Mawr: Bryn Mawr College
 Chadds Ford: Brandywine River Museum
 Doylestown: Mercer Museum of Bucks County Historical Society
 Philadelphia: Museum of American Art of the Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art;
 The African American Museum in Philadelphia
 Pittsburgh: Carnegie Museum of Art

Tennessee

Memphis: Memphis Brooks Museum of Art

Texas

Fort Worth: Amon Carter Museum
 Houston: The Museum of Fine Arts, Houston

Vermont

Shelburne: Shelburne Museum, Inc.

Virginia

Newport News: The Mariners' Museum
 Richmond: Virginia Museum of Fine Arts

Wisconsin

Milwaukee: Milwaukee Art Museum

LENDERS 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*

Cooper-Hewitt, National Museum of Design, Smithsonian Institution

Giovanni Domenico Tiepolo
 > *The Immaculate Conception*

Collection of the Artist

Helen Frankenthaler
 > *Mountains and Sea*

Horvitz Collection, Boston

Philippe-Laurent Roland
 > *Madame Potain*

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*

Collection of the Artist

Ellsworth Kelly
 > *Color Panels for a Large Wall*

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*

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, 1965*

Musée du Louvre, Réunion des Musées Nationaux, Paris

Severo da Ravenna
 > *Saint Christopher (Carrying the Christ Child);*
 Venetian 16th Century,
 > *Boy on a Dolphin*

National Museum of Health and Medicine of the Armed Forces Institute of Pathology

Thomas Eakins
 > *Dr. John H. Brinton*

Patsy Orlofsky

Jim Dine
 > *Name Painting #1*

John and Mary Pappajohn

Claes Oldenburg
 > *U.S.A. Flag*

John and Kimiko Powers

Andy Warhol
 > *200 Campbell's Soup Cans*

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*
 (6 works)

Schroder Collection, London

Hans Mielich
 > *Portrait of a Woman*

Candida and Rebecca Smith

David Smith
 > *Aggressive Character;*
 > *Black-White Forward;*
 > *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*

Ruth Carter Stevenson

John Constable
 > *Yarmouth Jetty*

United States Naval Academy Museum

Jean Joseph Benjamin Constant
 > *Favorite of the Emir*

The White House

Paul Cézanne
 > *The Forest; House on a Hill*

Erving and Joyce Wolf

Francis Augustus Silva
 > *Indian Rock, Narragansett Bay*

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;*
 Bernardo Bellotto
 > *Pirna, The Fortress of Sonnenstein;*
 Nicolaes Pietersz Berchem
 > *An Italianate Landscape with Figures;*
 Gerrit Adriaensz Berckheyde
 > *A View of St. Bavo's, Haarlem;*
 Botticelli
 > *Portrait of a Young Man Holding a Medallion;*
 Jan Brueghel, the Elder
 > *A Road with a Ford in a Wood;*
 Jean-Charles Cazin
 > *The Quarry of Monsieur Pascal near Nauterre;*
 Pieter Claesz
 > *Still Life with a Basket of Grapes;*
 Chuck Close
 > *Jasper;*
 Aelbert Cuyp
 > *A Pier in Dordrecht Harbor;*
 Dirck van Delen
 > *Church Interior with Elegant Figures;*
 Arshile Gorky
 > *Portrait of Master Bill;*
 Jan van Goyen
 > *Dune Landscape with Figures Resting by a Path and Shipping on an Estuary in the Background;*
 Willem Claesz Heda
 > *Banquet Piece with an Overturned Tazza and Oysters;*
 Jan Davidsz de Heem
 > *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 Kooning
> *Untitled III*;
Maker's mark of Andreas Kauxdorf the Elder
> *German Parcel-Gilt Silver Beaker and Cover*;
Maker's mark of Andreas Mackensen I.
> *German Silver-Gilt Tankard*;
Maker's mark of Hans Beutmüller
> *German Silver-Gilt Christening Cup*;
Maker's mark of Jeremias II. Flicker
> *German Silver-Gilt Double Pineapple Cup*;
Maker's mark of Johann I. Seutter
> *German Silver-Gilt Shell-Form Standing Cup*;
Maker's mark of Johann Karl Bossard
> *Nautilus Cup*;
Maker's mark of Thomas Stoer the Elder.
> *German Parcel-Gilt Silver Cup and Cover*;
Edouard Manet
> *Spring*;
Frans van Mieris
> *Musical Party on a Terrace*;
Isack van Ostade
> *Halt before the Inn with a Rider Approaching*;
Jacopo Palma il Giovane
> *Venus and Cupid at the Forge of Vulcan*;
Mark Rothko
> *No. 9 (White and Black on Wine)*;
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 Fruit)*;
Hans Straub I
> *Renaissance Silver-Gilt Cup*;
Cy Twombly
> *Orpheus (Thou unending trace)*;
Adriaen van de Velde
> *Figures in a Deer Park*;
Willem van de Velde
> *Ships on a Calm Sea*;
Philips Wouwerman
> *Landscape*

NGA LOANS TO TEMPORARY EXHIBITIONS

During the fiscal year, the Gallery lent 767 works of art to 188 sites. This includes the loan of 611 works to 144 temporary exhibitions at 148 institutions and the extended loan of 146 Gallery works to 34 sites. Ten paintings from the collection were on short-term loan to the collections of three foreign and three U. S. museums.

Works in National Lending Service marked *

AUSTRALIA

Canberra, National Gallery of Australia

Pollock's Blue Poles, No. 11,
4 October 2002-27 January 2003

Jackson Pollock
> *Number 7, 1951**

Jackson Pollock
> *Untitled*

AUSTRIA

Vienna, Graphische Sammlung Albertina

Edvard Munch—Themes and Variations, 17 March-22 June 2003

Edvard Munch
> *Two Women on the Shore (Frauen am Meeresufer)* (6 works)

> *Albrecht Dürer*,
4 September-8 December 2003

Albrecht Dürer
> *Madonna and Child* (obverse)

Albrecht Dürer
> *An Oriental Ruler Seated on His Throne*

Albrecht Dürer
> *Young Woman in Netherlandish Dress*

CANADA

Montreal, Montreal Museum of Fine Arts

Richelieu: Art and Power,
8 September 2002-5 January 2003

Abraham Bosse
> *March of the King and Knights of the Holy Spirit in the Courtyard at Fontainebleau*

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

Abraham Bosse
> *Gentry Visiting a Prison*

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)

Circulated to Wallraf-Richartz-Museum,
Cologne, 31 January-20 April 2003

Édouard Vuillard,
15 May-24 August 2003

Édouard Vuillard
> *Ames solitaires* (Montreal only)

Édouard Vuillard
> *Au-delà des forces humaines*
(Montreal only)

Édouard Vuillard
> *Au dessus des forces humaines*;
L'Anignée de cristal (Montreal only)

Édouard Vuillard
> *Child Wearing a Red Scarf*

Édouard Vuillard
> *The Conversation*

Édouard Vuillard
> *The Enigmatic Smile* (Montreal only)

Édouard Vuillard
> *Un Ennemi du peuple* (Montreal only)

Édouard Vuillard
> *Four Ladies with Fancy Hats*
(Montreal only)

Édouard Vuillard
> *Frères; La Gardienne; Créanciers*
(Montreal only)

Édouard Vuillard
> *Monsieur Bute; L'Amant de sa femme*;
La Belle opération (Montreal only)

Édouard Vuillard
> *Place Vintimille*

Édouard Vuillard
> *Une Nuit d'Avril à Céos; L'image*
(Montreal only)

Édouard Vuillard
> *Rosmersholm* (Montreal only)

Édouard Vuillard
> *Solness le constructeur* (Montreal only)

Édouard Vuillard
> *Les Soutiens de la société* (Montreal only)

Édouard Vuillard
> *The Square* (Montreal only)

Édouard Vuillard
> *Two Nude Figure Studies*
(Montreal only)

Édouard Vuillard
> *La Vie muette* (Montreal only)

Édouard Vuillard
> *Woman in a Striped Dress*

Édouard Vuillard
> *Woman in Bed* (Montreal only)

Édouard Vuillard
> *Women Sewing* (Montreal only)

Édouard Vuillard
> *The Yellow Curtain*

Circulated to Galeries nationales du
Grand Palais, Paris, 23 September
2003-4 January 2004

Ottawa, National Gallery of Canada

**French Genre Painting in the
Age of Watteau and Fragonard**,
6 June - 7 September 2003

Louis-Léopold Boilly
> *The Card Sharp on the Boulevard*

Jean Siméon Chardin
> *The Attentive Nurse*

Jean Siméon Chardin
> *The House of Cards*

Jean Siméon Chardin
> *The Kitchen Maid*

Jean Siméon Chardin
> *Soap Bubbles*

Jean-Honoré Fragonard
> *The Happy Family*

Jean-Honoré Fragonard
> *A Young Girl Reading*

Nicolas Lancret
> *The Picnic after the Hunt*

DENMARK

Copenhagen, Statens Museum for Kunst

**The Avant-Garde in Danish
and European Art 1909-19**,
7 September 2002-19 January 2003

Lyonel Feininger
> *The Bicycle Race**

Albert Gleizes
> *Football Players*

Humblebaek, Louisiana Museum
of Modern Art

Roy Lichtenstein,
22 August 2003-18 January 2004

Roy Lichtenstein
> *Look Mickey*

FRANCE

Lille, Palais des Beaux-Arts de Lille

Rétrospective Carolus-Duran,
(1837-1917), 7 March-9 June 2003

Carolus-Duran
> *Study of Lilla*

Circulated to Musée des Augustins,
Toulouse, 27 June-29 September 2003

Lyon, Musée des Beaux-Arts de Lyon

Alfred Sisley poète de l'impressionisme,
10 October 2002-6 January 2003

Alfred Sisley
> *Boulevard Héloïse, Argenteuil*

Nice, Musée Matisse

Matisse, Une fête en Cimmérie,
25 June-21 September 2003

Henri Matisse
> *The Oriental (L'Asiatique)*

Paris, Galerie Nationale du Jeu de Paume

René Magritte,
10 February-9 June 2003

> *René Magritte, The Blank Signature**

Paris, Galeries nationales du Grand Palais

Matisse-Picasso,
17 September 2002-6 January 2003

Henri Matisse
> *Venus*

Circulated to The Museum of Modern Art,
New York, 13 February-19 May 2003

Constable Le choix de Lucian Freud,
7 October 2002-13 January 2003

- John Constable
> *Salisbury Cathedral from Lower Marsh Close*
- Gauguin—Tahiti L'atelier des tropiques**, 30 September 2003 - 19 January 2004
- Paul Gauguin
> *Parau na te Vanua ino (Words of the Devil)**
- Paul Gauguin
> *Tè Pape Nave Nave (Delectable Waters)*
- Paul Gauguin
> *Tivo Manquesans (recto)*

Paris, Musée d'Art moderne de la Ville de Paris

Francis Picabia, Singulier idéal, 16 November 2002 - 16 March 2003

- Francis Picabia
> *Machine tournez vite (Machine Turn Quickly)*

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

Max Beckmann Retrospective, 10 September 2002 - 6 January 2003

- Max Beckmann
> *The Argonauts*
- Max Beckmann
> *Falling Man**

Circulated to Tate Modern, London, 15 February - 5 May 2003, and The Museum of Modern Art, New York, 25 June - 30 September 2003

Les Ateliers de Nicolas De Staël, 5 March - 1 July 2003

- Nicolas de Staël
> *Ballet*

Paris, Musée d'Orsay

Manet/Velázquez: La maniere espagnole au XIX^e siècle, 16 September 2002 - 12 January 2003

- Francisco de Goya
> *Victor Guey (New York only)*
- Edouard Manet
> *The Absinthe Drinker (Le buveur d'absinthe) (New York only)*

- Edouard Manet
> *The Dead Toreador*
- Edouard Manet
> *Don Mariano Camprubi (Le Bailarin) (New York only)*
- Edouard Manet
> *The Tragic Actor (Rouvière as Hamlet)*
- James McNeill Whistler
> *Gold and Brown: Self-Portrait* (New York only)*
- Circulated to The Metropolitan Museum of Art, New York, 4 March - 29 June 2003

GERMANY

Bremen, Kunsthalle Bremen

Van Gogh: Felder. Das 'Mohnfeld' und der Künstlerstreit, 19 November 2002 - 26 January 2003

- Vincent van Gogh
> *Farmhouse in Provence*

Circulated to Toledo Museum of Art, 23 February - 18 May 2003

Dusseldorf, Stiftung Museum Kunst Palast

Joan Miró. Schnecke Frau Blume Stern, 13 July - 6 October 2002

- Joan Miró
> *The Farm*

Essen, Kulturstiftung Ruhr, Villa Hügel

Stadt-Land-Fluss: Die Flämische Landschaft 1520 - 1700, 23 August - 30 November 2003

Antwerp 16th Century (Possibly Matthys Cock)

- > *The Martyrdom of Saint Catherine*

Frankfurt, Schirn Kunsthalle

Henry Matisse—Drawing with Scissors: Masterpieces from the Late Years, 20 December 2002 - 2 March 2003

- Henri Matisse
> *Oceania, the Sea*

- Henri Matisse
> *Oceania, the Sky*

Circulated to Sammlung Berggruen, Berlin, 13 March - 9 June 2003

Munich, Kunsthalle der Hypo-Kulturstiftung

Stille Welt—Italienische Stilleben aus Drei Jahrhunderten, 6 December 2002 - 9 March 2003

- Italian 17th Century
> *Still Life with Artichokes and a Parrot*

Stuttgart, Staatsgalerie Stuttgart

Manet und die Impressionisten, 21 September 2002 - 9 February 2003

- Edouard Manet
> *The Railway*
- Auguste Renoir
> *Madame Monet and Her Son*

ITALY

Ferrara, Palazzo Bonacossi

Lucrezia Borgia, 5 October - 15 December 2002

- Dosso Dossi
> *Saint Lucretia*

Rome, Académie de France à Rome

Maestà di Roma. D'Ingres à Degas: Les artistes Français à Rome, 7 March - 29 June 2003

- Jules Coignet
> *View of Lake Nemi*

Jean-Auguste-Dominique Ingres
> *Pope Pius VII in the Sistine Chapel*

Circulated to Dahe Museum of Art, New York, 3 September - 2 November 2003

Rome, Complesso del Vittoriano

Ritratti e figure. Capolavori impressionisti, 7 March - 6 July 2003

- Camille Pissarro
> *Peasant Girl with a Straw Hat*

Rome, Scuderie del Quirinale

Rembrandt: Dipinti, incisioni e riflessi sul '600 e '700 italiano, 5 October 2002 - 6 January 2003

- Rembrandt van Rijn
> *Self-Portrait*
- > *Metafisica*, 26 September 2003 - 6 January 2004
- Arschile Gorky
> *Organization*

JAPAN

Kyoto, Kyoto National Museum

Rembrandt Rembrandt, 3 November 2002 - 8 January 2003

- Rembrandt van Rijn
> *A Young Man Seated at a Table (possibly Govaert Flinck)*

Rembrandt van Rijn and Workshop (Probably Govaert Flinck)
> *Man in Oriental Costume*

Circulated to Städtisches Kunstinstitut, und Städtische Galerie Frankfurt, 1 February - 11 May 2003

Nagoya, Nagoya City Art Museum

René Magritte, 1 September - 20 October 2002

- René Magritte
> *The Blank Signature**

Circulated to Hiroshima Museum of Art, 26 October - 8 December 2002

Tokushima, The Tokushima Modern Art Museum

Maurice Utrillo, 12 October - 24 November 2002

- Maurice Utrillo
> *The Pont Saint-Michel, Paris**

Maurice Utrillo
> *Rue Cortot, Montmartre*

Tokyo, The National Museum of Western Art

Rembrandt and the Rembrandt School: The Bible, Mythology and Ancient History, 13 September - 14 December 2003

- Gerard Dou
> *The Hermit*

Rembrandt Workshop
> *Joseph Accused by Potiphar's Wife*

LATVIA

Riga, State Museum of Art

Mark Rothko: A Centennial Celebration, 22 September - 30 November 2003

- Mark Rothko
> *Aquatic Drama**
- Mark Rothko
> *No. 7 [or] No. 11**

Mark Rothko
> *No. 10**

Mark Rothko
> *No. 22**

Mark Rothko
> *The Source**

Mark Rothko
> *Street Scene**

Mark Rothko
> *Underground Fantasy**

Mark Rothko
> *Untitled** (3 works)

Mark Rothko
> *Untitled* (5 works)

Mark Rothko
> *Untitled (brown and gray)*

Mark Rothko
> *Untitled (figure staring at a doorway)*

Mark Rothko
> *Untitled (figure wearing a hat)*

Mark Rothko
> *Untitled* (recto)

Mark Rothko
> *Untitled (seated figure wearing a hat)*

Mark Rothko
> *Untitled (seated woman with short hair wearing an orange shirt)*

MEXICO

Mexico City, Museo Nacional de Arte

José Juárez. Recursos y discursos del arte de pintar, 20 June - 27 October 2002

Agostino Carracci after Francesco Vanni
> *Saint Francis Consoled by the Musical Angel*

NETHERLANDS

Amsterdam, Rijksmuseum

**Hendrick Goltzius (1558-1617):
Drawings, Prints and Paintings,**
7 March-25 May 2003

Hendrik Goltzius
> *The Fall of Man*

Circulated to The Metropolitan
Museum of Art, New York,
23 June-7 September 2003

*The Hague, Koninklijk Kabinet van
Schilderijen Mauritshuis*

**Hans Holbein the
Younger, 1497-1543:
Portraitist of the Renaissance,**
16 August-16 November 2003

Hans Holbein, the Younger
> *Edward VI as a Child*

SPAIN

Barcelona, Museo Picasso

**Picasso de la Caricatura a
las Metamorfosis de Estilo,**
18 February-1 June 2003

Pablo Picasso
> *Harlequin Musician*

Bilbao, Museo Guggenheim Bilbao

Calder: La Gravedad y la Gracia,
18 March-17 October 2003

Alexander Calder
> *Triple Gong*

*Madrid, Museo Nacional Centro
de Arte Reina Sofia*

**Black Mountain College:
Experimenting with Power,**
28 October 2002-13 January 2003

Harry Callahan
> *Lake Michigan*

Madrid, Museo Nacional del Prado

Vermeer y el interior holandés,
19 February-18 May 2003

Pieter de Hooch
> *The Bedroom*

Johannes Vermeer
> *Girl with the Red Hat*

Johannes Vermeer
> *Woman Holding a Balance*

Madrid, Museo Thyssen-Bornemisza

Tiziano/Rubens: Venus ante el espejo,
23 September 2002-26 January 2003

Annibale Carracci
> *Venus Adorned by the Graces*

Titian
> *Venus with a Mirror*

SWITZERLAND

Lausanne, Fondation de l'Hermitage

**L'impressionnisme Américain,
1880-1915,** 7 June-20 October 2002

Henry Ossawa Tanner
> *The Seine**

Martigny, Fondation Pierre Gianadda

Berthe Morisot Retrospective,
19 June-19 November 2002

Berthe Morisot
> *The Sisters*

TAIWAN

*Taipei, The National Museum
of History, Taiwan*

**Matisse: The Emotion of
Line, The Gift of Space,**
19 November 2002-16 February 2003

Henri Matisse
> *The Oriental (L'Asiatique)*

UNITED KINGDOM - ENGLAND

London, The National Gallery

**Madame de Pompadour: Images
of a Mistress,** 16 October 2002-
12 January 2003

François-Hubert Drouais
> *Madame du Barry**

Titian, 19 February-18 May 2003

Giovanni Bellini and Titian
> *The Feast of the Gods*

Titian
> *Ranuccio Farnese*

Circulated to Museo Nacional del Prado,
Madrid, 9 June-7 September 2003

London, Royal Academy of Arts

Ernst Ludwig Kirchner, 1880-1938,
28 June-21 September 2003

Ernst Ludwig Kirchner
> *Dancing Couple (Tanzpaar)*

Ernst Ludwig Kirchner
> *Dodo Arranging Her Hair*

Ernst Ludwig Kirchner
> *Five Tarts (Fünf Kokotten)*

Ernst Ludwig Kirchner
> *Die Geliebte*

Ernst Ludwig Kirchner
> *Head of a Woman*

Ernst Ludwig Kirchner
> *Das Männlein narrt ihm, indem es den
Schatten allein bei ihm vorbeispazieren
lässt, Schlemihl versucht ihm zu fassen*

Ernst Ludwig Kirchner
> *Nach der Verfolgung des Schattenlosen
durch den Mob der Gasse*

Ernst Ludwig Kirchner
> *Peter Schlemihls wundersame Geschichte
(Title Page)*

Ernst Ludwig Kirchner
> *Performer Bowing (Beifallheischende
Artistin)*

Ernst Ludwig Kirchner
> *Qualen der Liebe*

Ernst Ludwig Kirchner
> *Russian Dancers (Russisches Tänzerpaar)*

Ernst Ludwig Kirchner
> *Schlemihl versucht mit dem
Schatten zu fliehen*

Ernst Ludwig Kirchner
> *Three Bathers by Stones (Drei
Badende an Steinen)*

Ernst Ludwig Kirchner
> *Two Nudes (obverse)*

Ernst Ludwig Kirchner
> *Verkauf des Schattens*

London, Tate Britain

Thomas Gainsborough (1727-1788),
24 October 2002-19 January 2003

> *Thomas Gainsborough, Drover with
Calves in a Country Cart* (Boston only)

> *Thomas Gainsborough, Miss Catherine
Tatton* (London only)

Thomas Gainsborough
> *Mountain Landscape with Bridge*

Thomas Gainsborough
> *Mrs. Richard Brinsley Sheridan*

Thomas Gainsborough
> *Seashore with Fishermen* (Boston only)

Circulated to Museum of Fine Arts,
Boston, 15 June-14 September 2003

**Constable to Delacroix: British Art
and the French Romantics,**
5 February-11 May 2003

Théodore Rousseau
> *Mountain Stream in the Auvergne*

Horace Vernet
> *Hunting in the Pontine Marshes*

Circulated to The Minneapolis Institute
of Arts, 8 June-7 September 2003

London, Tate Modern

Barnett Newman,
19 September 2002-5 January 2003

Barnett Newman
> *First Station*

Barnett Newman
> *Second Station*

Barnett Newman
> *Third Station*

Barnett Newman
> *Fourth Station*

Barnett Newman
> *Fifth Station*

Barnett Newman
> *Sixth Station*

Barnett Newman
> *Seventh Station*

Barnett Newman
> *Eighth Station*

Barnett Newman
> *Ninth Station*

Barnett Newman
> *Tenth Station*

Barnett Newman
> *Eleventh Station*

Barnett Newman
> *Twelfth Station*

Barnett Newman
> *Thirteenth Station*

Barnett Newman
> *Fourteenth Station*

Barnett Newman
> *Achilles*

Barnett Newman
> *Be II*

Barnett Newman
> *Dionysius*

Barnett Newman
> *Pagan Void*

**Cruel and Tender: The Real in the
Twentieth-Century Photograph,**
5 June-7 September 2003

Walker Evans
> *Subway Portrait* (9 works)

UNITED KINGDOM-SCOTLAND

Edinburgh, National Gallery of Scotland

**Gainsborough's Beautiful
Mrs. Graham,** 4 April-22 June 2003

Thomas Gainsborough
> *The Hon. Mrs. Thomas Graham*

*Edinburgh, Royal Scottish
Academy Building*

**Monet: The Seine and the Sea,
Vétheuil and Normandy, 1878-1883,**
6 August-26 October 2003

Claude Monet
> *The Artist's Garden at Vétheuil*

UNITED KINGDOM-WALES

Cardiff, National Museum & Gallery

Thomas Jones (1742-1803),
21 May-10 August 2003

Thomas Jones
> *Larici from the Convent of the Galoro*

UNITED STATES

Alabama

Mobile, Mobile Museum of Art

Picturing French Style: Three Hundred Years of Art and Fashion,
6 September 2002-5 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*

Circulated to Joslyn Art Museum, Omaha,
18 January-9 March 2003

Arkansas

Little Rock, Historic Arkansas Museum

Colonial Arkansas before the Louisiana Purchase: 1541-1803,
2 May-31 December 2003

George Catlin
> *La Salle Taking Possession of the Land at the Mouth of the Arkansas, March 10, 1682**

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

Greuze the Draftsman,
10 September-1 December 2002

Jean-Baptiste Greuze
> *The Angry Mother*

Jean-Baptiste Greuze
> *The Ungrateful Son*

Los Angeles, Los Angeles County Museum of Art

Bartolomé Esteban Murillo (1617-1682): Paintings from American Collections,
14 July-6 October 2002

Bartolomé Esteban Murillo
> *The Return of the Prodigal Son*

Bartolomé Esteban Murillo
> *Two Women at a Window*

San Diego, San Diego Museum of Art

Vital Forms: American Art and Design in the Atomic Age, 1940-1960,
17 November 2002-23 February 2003

Alexander Calder
> *Four White Petals*

Circulated to Phoenix Art Museum,
4 April-29 June 2003

Painting Women: Fragonard to Bouguereau,
23 November 2002-27 April 2003

Jean-Honoré Fragonard
> *A Young Girl Reading*

San Francisco, California Palace of the Legion of Honor

Casting a Spell: Winslow Homer: Artist and Angler,
7 December 2002-9 February 2003

Winslow Homer
> *Casting, Number Two*

Winslow Homer
> *Red Shirt, Homosassa, Florida*

Winslow Homer
> *The Rise*

Circulated to Amon Carter Museum,
Fort Worth, 11 April-22 June 2003

San Francisco, San Francisco Museum of Modern Art

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

Lewis Carroll
> *Xie Kitchen*

Circulated to The Museum of Fine Arts,
Houston, 22 February-18 May 2003

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*

Connecticut

Hartford, Wadsworth Atheneum Museum of Art

Marsden Hartley: A Retrospective,
17 January-20 April 2003

Marsden Hartley
> *The Aero*

Marsden Hartley
> *Mount Katahdin, Maine*

Circulated to The Phillips Collection,
Washington, 7 June-7 September 2003

New Britain, New Britain Museum of American Art

Winslow Homer's America,
26 March-13 July 2003

Winslow Homer
> *Dad's Coming!*

District of Columbia

The Corcoran Gallery of Art

Whistler and His Circle in Venice,
8 February-30 April 2003

James McBeey
> *Barcarole*

James McBeey
> *Palazzo dei Cammerlenghi*

Joseph Pennell
> *Rebuilding the Campanile, Venice, No. I (Washington only)*

Joseph Pennell
> *Rebuilding the Campanile, Venice, No. II (Washington only)*

John Singer Sargent
> *Street in Venice (Washington only)*

James McNeill Whistler
> *The Balcony*

James McNeill Whistler
> *The Doonway*

James McNeill Whistler
> *Doonway and Vine (2 works, one to Washington only)*

James McNeill Whistler
> *The Little Mast (Washington only)*

James McNeill Whistler
> *Little Venice (Washington only)*

James McNeill Whistler
> *Long Lagoon*

James McNeill Whistler
> *Nocturne: Palaces*

James McNeill Whistler
> *The Palaces*

James McNeill Whistler
> *The Rialto*

James McNeill Whistler
> *The Riva, No. I*

James McNeill Whistler
> *San Biagio (Washington only)*

James McNeill Whistler
> *San Giorgio* (Washington only)

James McNeill Whistler
> *Two Doonways*

James McNeill Whistler
> *Upright Venice*

Alfred Stieglitz
> *A Venetian Canal*

Alfred Stieglitz
> *A Venetian Well*

Alfred Stieglitz
> *Venice*

Circulated to The Grolier Club, New York,
17 September-22 November 2003

Robert Frank: London/Wales,
10 May-14 July 2003

Robert Frank
> *Black White and Things*

Robert Frank
> *City of London* (3 works)

Robert Frank
> *City of London 5/Lines of My Hand 43*

Robert Frank
> *City of London 14/Black White and Things 10*

Robert Frank
> *London* (4 works)

Robert Frank
> *Near Victoria Station, London*

Robert Frank
> *Wales 28*

Robert Frank
> *Wales 39/Lines of My Hand 41*

Robert Frank
> *Welsh Miners*

Embassy of Canada

Edward Burtynsky In the Wake of Progress: Images of the Industrial Landscape, 12 June-19 September 2003

Edward Burtynsky
> *Shipbreaking #10, Chittagong, Bangladesh*

The Folger Shakespeare Library

Elizabeth I, Then and Now,
21 March-3 August 2003

Studio of Marcus Gheeraerts, the Younger
> *Robert Devereux, 2nd Earl of Essex*

Hirshhorn Museum and Sculpture Garden

Gerhard Richter: Forty Years of Painting, 14 February-18 May 2003

Gerhard Richter
> *Abstract Painting 780-1*

The Phillips Collection

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) (2 works)*

Circulated to Denver Art Museum,
1 March-25 May 2003

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

Naples, Naples Museum of Art

Frankenthaler: The Woodcuts,
8 November 2002-23 March 2003

Helen Frankenthaler
> *Freefall*

Circulated to Center for Contemporary Art and Tyler Graphics Archive Collection, Sukagawa, Japan,
28 June-7 September 2003

North Miami, Museum of Contemporary Art, North Miami

Frankenthaler: Paintings on Paper (1949-2002), 14 February-8 June 2003

Helen Frankenthaler
> *Untitled*

Illinois

Chicago, The Art Institute of Chicago

Magnificenza! The Medici, Michelangelo, and the Art of Late Renaissance Florence,
9 November 2002-2 February 2003

Medici Porcelain Factory
> *Flask*

Pontormo
> *Monsignor della Casa*

Circulated to The Detroit Institute of Arts, 16 March-8 June 2003

Louis Faurer Retrospective,
1 February-27 April 2003

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

Louis Faurer
> *Globe Theater*

Louis Faurer
> *New York, New York*

Circulated to Philadelphia Museum of Art, 14 June-7 September 2003

Kansas

Lawrence, Spencer Museum of Art

Milk and Eggs: The Revival of Tempera Painting in America, 1930-1950,
21 September-17 November 2002

Andrew Wyeth
> *Snow Flurries*

Louisiana

New Orleans, New Orleans Museum of Art

Jefferson's America and Napoleon's France: An Exhibition for the Louisiana Purchase Bicentennial,
12 April-31 August 2003

American 19th Century
> *Liberty**

George Catlin
> *La Salle Erecting a Cross and Taking Possession of the Land, March 25, 1682**

George Catlin
> *Mandan War Chief with His Favorite Wife**

Rembrandt Peale
> *Rubens Peale with a Geranium*

Gilbert Stuart
> *Eleanor Parke Custis Lewis (Mrs. Lawrence Lewis)**

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,
21 August-2 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 Volckertz. 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*

Baltimore, The Baltimore Museum of Art

Painted Prints: Renaissance and Baroque Hand-Colored Engravings, Etchings, and Woodcuts,
6 October 2002-5 January 2003

Albrecht Altdorfer
> *The Beautiful Virgin of Regensburg (Baltimore only)*

German 15th Century
> *Christ on the Cross with Angels (Baltimore only)*

German 15th Century
> *The Last Judgment with the Apostles (Baltimore only)*

Netherlandish 15th Century
 >Christ as the Man of Sorrows
 (Baltimore only)

Hartmann Schedel (author) and
 Workshop of Michel Wolgemut and
 Workshop of Wilhelm Pleydenwuff
 >Liber Chronicarum (Nuremberg
 Chronicle) (Baltimore only)

Circulated to The Saint Louis Art
 Museum, St. Louis,
 14 February-18 May 2003

Massachusetts

Williamstown, Sterling and Francine
 Clark Art Institute

Turner: The Late Seascapes,
 14 June-8 September 2003

Joseph Mallord William Turner
 >The Evening of the Deluge

Joseph Mallord William Turner
 >Keelmen Heaving in Coals by Moonlight

Joseph Mallord William Turner
 >Rotterdam Ferry-Boat

Joseph Mallord William Turner
 >Venice: The Dogana and San
 Giorgio Maggiore

Michigan

Detroit, The Detroit Institute of Arts

Degas and the Dance,
 20 October 2002-12 January 2003

Edgar Degas
 >The Dance Lesson

Edgar Degas
 >Dancers Backstage

Edgar Degas
 >Spanish Dancers and Musicians

Circulated to Philadelphia Museum of
 Art, 12 February-11 May 2003

Minnesota

Minneapolis, The Minneapolis
 Institute of Arts

**American Sublime:
 Landscape Painting in the
 United States 1820-1880,**
 22 September-17 November 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

Fitz Hugh Lane
 >Becalmed off Halfway Rock

New Mexico

Santa Fe, Georgia O'Keeffe Museum

**Debating American Modernism:
 Stieglitz, Duchamp, and the
 New York Avant-Garde,**
 24 January-20 April 2003

Max Weber
 >Rush Hour, New York*

Circulated to Des Moines Art Center,
 9 May-1 August 2003, and Terra
 Museum of American Art, Chicago,
 29 August-30 November 2003

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

New York, Adelson Galleries, Inc.

**Maurice Prendergast: Paintings
 of America,** 15 May-20 June 2003

Maurice Brazil Prendergast
 >Docks, East Boston

New York, The Frick Collection

Whistler, Women, and Fashion,
 22 April-13 July 2003

James McNeill Whistler
 >Arrangement in Black—No.3

James McNeill Whistler
 >A Lady Seated

James McNeill Whistler
 >Maud, Standing (2 works)

James McNeill Whistler
 >Mother of Pearl and Silver:
 The Andalusian

James McNeill Whistler
 >The Muff

James McNeill Whistler
 >Rag-Shop, Milman's Row

James McNeill Whistler
 >The Seanstress

James McNeill Whistler
 >Standing Female Figure

James McNeill Whistler
 >Study in Black and Gold
 (Madge O'Donoghue)

James McNeill Whistler
 >Weary

New York, Hall & Knight

Procaccini in America,
 15 October-23 November 2002

Giulio Cesare Procaccini
 >The Ecstasy of the Magdalen

New York, The Metropolitan
 Museum of Art

**A Very Private Collection: Janice H.
 Levin's Impressionist Pictures,**
 19 November 2002-9 February 2003

Claude Monet
 >The Artist's Garden in Argenteuil
 (A Corner of the Garden with Dahlias)

**Leonardo Da Vinci, Master
 Draftsman,** 22 January-30 March 2003

Leonardo da Vinci
 >Grotesque Head of an Old Woman

Leonardo da Vinci
 >Sheet of Studies (recto)

**El Greco: The Illumination and
 Quickening of the Spirit,**
 29 September 2003-11 January 2004

El Greco (Domenikos Theotokopoulos)
 >Laocoön

El Greco (Domenikos Theotokopoulos)
 >Madonna and Child with Saint Martina
 and Saint Agnes

El Greco (Domenikos Theotokopoulos)
 >Saint Martin and the Beggar

New York, Whitney Museum
 of American Art

Elie Nadelman, 27 March-30 July 2003

Elie Nadelman
 >Study for "Man in the Open Air"

Elie Nadelman
 >Woman's Head in Profile, Facing Left

Rochester, Memorial Art Gallery of the
 University of Rochester

**Leaving for the Country:
 George Bellows at Woodstock,**
 13 April-22 June 2003

George Bellows
 >Nude with Hexagonal Quilt

George Bellows
 >Sketch for the Arms and Hands
 of Mrs. Philip Wase

George Bellows
 >Studies of Jean

George Bellows
 >Study for Nude with Hexagonal Quilt

George Bellows
 >Woodstock Road, Woodstock, New York

North Carolina

Raleigh, North Carolina Museum of Art

**Jan Miense Molenaer:
 Painter of the Dutch Golden Age,**
 13 October 2002-5 January 2003

Judith Leyster
 >Self-Portrait

Rembrandt's Etchings of the Bible,
 13 October 2002-23 February 2003

Rembrandt van Rijn
 >Adam and Eve

Rembrandt van Rijn
 >Christ Crucified between the Two
 Thieves: An Oval Plate

Rembrandt van Rijn
 >Christ at Emmaus: The Larger Plate

Rembrandt van Rijn
 >The Flight into Egypt

Rembrandt van Rijn
 >Peter and John Healing the Cripple
 at the Gate of the Temple

Rembrandt van Rijn
 >Self-Portrait Drawing at a Window

Rembrandt van Rijn
 >The Triumph of Mordecai

Ohio

Cleveland, The Cleveland
 Museum of Art

**Battle of the Nudes: Pollaiuolo's
 Renaissance Masterpiece,**
 25 August-27 October 2002

Christofano Robetta after Antonio
 del Pollaiuolo
 >Hercules and Antaeus

Pennsylvania

Lancaster, Heritage Center Museum
 of Lancaster County

Jacob Eichholtz's Lancaster,
 14 April-31 December 2003

Jacob Eichholtz
 >William Clark Frazer*

Jacob Eichholtz
 >Phoebe Cassidy Freeman
 (Mrs. Clarkson Freeman)*

Jacob Eichholtz
 >Henry Eichholtz Leman*

Lancaster, Lancaster County
 Historical Society

**Jacob Eichholtz, From Artisan
 to Artist,** 9 April-31 December 2003

Jacob Eichholtz
 >Mr. Kline

Jacob Eichholtz
 >Jacob (?) Leman

Jacob Eichholtz
 >Joseph Leman

Jacob Eichholtz
 >Miss Leman

Lancaster, Phillips Museum of Art,
 Franklin & Marshall College

The Artistic World of Jacob Eichholtz,
 24 April-20 December 2003

Jacob Eichholtz
 >James P. Smith*

Reading, Reading Public Museum

All the Art in Me:

In Search of Horace Pippin,
1 February - 20 April 2003

Horace Pippin
>Interior

Tennessee

Memphis, The Dixon Gallery and Gardens

Degas, Forain and Toulouse-Lautrec: Images of Dancers,
13 October 2002 - 5 January 2003

Jean-Louis Forain
>Behind the Scenes*

Texas

Dallas, Dallas Museum of Art

Anne Vallayer-Coster: Painter to the Court of Marie-Antoinette,
13 October 2002 - 13 January 2003

Jean Siméon Chardin
>Still Life with Game

El Paso, El Paso Museum of Art

Idol of the Moderns: Pierre-Auguste Renoir and American Painting,
3 November 2002 - 16 February 2003

William Glackens
>Family Group*

Fort Worth, Modern Art Museum of Fort Worth

Philip Guston Retrospective,
30 March - 8 June 2003

Philip Guston
>Painter's Table

Circulated to San Francisco Museum of Modern Art,
28 June - 28 September 2003

Houston, The Menil Collection

James Rosenquist: A Retrospective,
17 May - 17 August 2003

James Rosenquist
>Circles of Confusion

Houston, The Museum of Fine Arts, Houston

Over The Line: The Art and Life of Jacob Lawrence,
6 October 2002 - 5 January 2003

Jacob Lawrence
>Daybreak—A Time to Rest

Circulated to Seattle Art Museum,
6 February - 4 May 2003

Alfred Stieglitz: Known and Unknown,
6 October 2002 - 5 January 2003

Alfred Stieglitz
>At Anchor

Alfred Stieglitz
>At Biarritz

Alfred Stieglitz
>At Lake Como

Alfred Stieglitz
>At Oaklawn

Alfred Stieglitz
>At Rockledge, Florida (2 works)

Alfred Stieglitz
>Autumn

Alfred Stieglitz
>Barn and Snow

Alfred Stieglitz
>Before the Smithy's

Alfred Stieglitz
>Before the Tavern

Alfred Stieglitz
>A Bit of Gutach

Alfred Stieglitz
>A Bit of Katwyk

Alfred Stieglitz
>A Bit of Venice

Alfred Stieglitz
>Bly and Venus

Alfred Stieglitz
>Car 2F-77-77

Alfred Stieglitz
>Charles Demuth

Alfred Stieglitz
>Dorothy True (2 works)

Alfred Stieglitz
>Dutch Study

Alfred Stieglitz
>A Dutch Watervay

Alfred Stieglitz
>Early Morn (2 works)

Alfred Stieglitz
>Emmy at Oaklawn, Lake George

Alfred Stieglitz
>Emmy Obermeyer, Agnes Stieglitz, and Flora Small at Oaklawn

Alfred Stieglitz
>Emmy Obermeyer, Lake George

Alfred Stieglitz
>Emmy Obermeyer, Tea Island, Lake George (2 works)

Alfred Stieglitz
>Equivalent (5 works)

Alfred Stieglitz
>Equivalent K1

Alfred Stieglitz
>Equivalent K2

Alfred Stieglitz
>Equivalent K3

Alfred Stieglitz
>The Fisherman's Return

Alfred Stieglitz
>From the Back-Window -291 (5 works)

Alfred Stieglitz
>From the Fields

Alfred Stieglitz
>From the Hoheweg, Interlaken

Alfred Stieglitz
>From a Lenbach Sketch

Alfred Stieglitz
>From My Window at An American Place, North (2 works)

Alfred Stieglitz
>From My Window at An American Place, Southwest (4 works)

Alfred Stieglitz
>From My Window, New York

Alfred Stieglitz
>From "Room 303"—(Intimate Gallery)—New York

Alfred Stieglitz
>George F. Of

Alfred Stieglitz
>Georgia Engelhard, Georgia O'Keeffe, Selma Stieglitz, and Joseph Obermeyer

Alfred Stieglitz
>Georgia O'Keeffe (13 works)

Alfred Stieglitz
>Georgia O'Keeffe and Donald Davidson

Alfred Stieglitz
>Georgia O'Keeffe and Waldo Frank

Alfred Stieglitz
>Georgia O'Keeffe at 291

Alfred Stieglitz
>Georgia O'Keeffe—Feet

Alfred Stieglitz
>Georgia O'Keeffe—Hand and Wheel

Alfred Stieglitz
>Georgia O'Keeffe—Hands (2 works)

Alfred Stieglitz
>Georgia O'Keeffe—Hands and Grapes

Alfred Stieglitz
>Georgia O'Keeffe—Torso

Alfred Stieglitz
>Goethe, Berlin

Alfred Stieglitz
>Gossip—Katwyk

Alfred Stieglitz
>Gossip, Venice

Alfred Stieglitz
>Gutach Children

Alfred Stieglitz
>Gutach Houses

Alfred Stieglitz
>A Gutach Peasant Girl

Alfred Stieglitz
>The Hand of Man

Alfred Stieglitz
>The Harvest, Mittenwald (2 works)

Alfred Stieglitz
>Harvesting

Alfred Stieglitz
>Hasemann's Studio

Alfred Stieglitz
>The Hay Wagon

Alfred Stieglitz
>Hedwigspath, Oaklawn, Lake George

Alfred Stieglitz
>Helen Freeman (2 works)

Alfred Stieglitz
>Hodge Kiron

Alfred Stieglitz
>Homecard

Alfred Stieglitz
>House and Poplars, Lake George

Alfred Stieglitz
>An Icy Night

Alfred Stieglitz
>An Idyll

Alfred Stieglitz
>Impression Winter

Alfred Stieglitz
>In Full Sunlight

Alfred Stieglitz
>In the Lowlands

Alfred Stieglitz
>In the Park

Alfred Stieglitz
>In the Suburbs of Paris

Alfred Stieglitz
>Indoors, Katwyk

Alfred Stieglitz
>Italian Mason, Bellagio

Alfred Stieglitz
>J. Nilsen Laurvik

Alfred Stieglitz
>The Jungfrau

Alfred Stieglitz
>The Jungfrau Group

Alfred Stieglitz
>Katherine

Alfred Stieglitz
>Katharine Dudley (3 works)

Alfred Stieglitz
>Katwyk

Alfred Stieglitz
>Katwyk Dunes

Alfred Stieglitz
>Kitty at 291

Alfred Stieglitz
>Lake George (3 works)

Alfred Stieglitz
>Lake George from the Hill

Alfred Stieglitz
>Lake Lucerne

Alfred Stieglitz
>The Last Joke—Bellagio

Alfred Stieglitz
>The Last Load

Alfred Stieglitz
>Legs (Elizabeth and Donald Davidson)

Alfred Stieglitz
>Leone, Bellagio

Alfred Stieglitz
>The Letter Box

Alfred Stieglitz
>The Little Milkmaid

Alfred Stieglitz
>Long Underwear, Lake George

Alfred Stieglitz
>Ma, Aunt Rosa, Selma, Ag, Emmy, Ralph Bernheim, Hans Wetzler and Minnie Wetzler, Lake George

Alfred Stieglitz
>Margaret Treadwell

Alfred Stieglitz
>Marina

Alfred Stieglitz
>Marius de Zayas

Alfred Stieglitz
>Mending Nets

Alfred Stieglitz
>Mid Snow and Ice

Alfred Stieglitz
>Miss Isaacs

Alfred Stieglitz
>Mittenwald

Alfred Stieglitz
>Moses Ezekiel

Alfred Stieglitz
>Mr. Randolph

Alfred Stieglitz
>My Father (2 works)

Alfred Stieglitz
>New York from An American Place

Alfred Stieglitz
>A Nook in Pallanza

Alfred Stieglitz
>November Days

Alfred Stieglitz
>Old and New New York

Alfred Stieglitz
>The Old Mill

Alfred Stieglitz
>On the Bridge—Chioggia

Alfred Stieglitz
>On the Dunes

Alfred Stieglitz
>On the Piazza, 6 A.M.

Alfred Stieglitz
>On the Seine

Alfred Stieglitz
>Outward Bound

Alfred Stieglitz
>Outward Bound, The Mauretania

Alfred Stieglitz
>Picabia

Alfred Stieglitz
>Poplars, Lake George

Alfred Stieglitz
>Portrait of Georgia, No. 1

Alfred Stieglitz
>Portrait of Georgia, No. 2

Alfred Stieglitz
>Portrait of Georgia, No. 3

Alfred Stieglitz
>Professor Vogel

Alfred Stieglitz
>Professor Werner

Alfred Stieglitz
>Rebecca Salisbury Strand

Alfred Stieglitz
>Reflections

Alfred Stieglitz
>Relief of Queen Louise, Berlin

Alfred Stieglitz
>Santi Giovanni e Paolo, Venice

Alfred Stieglitz
>Savoy Hotel, New York

Alfred Stieglitz
>Scurrying Home

Alfred Stieglitz
>Self-Portrait

Alfred Stieglitz
>Self-Portrait, Cortina

Alfred Stieglitz
>Sime Hermann (2 works)

Alfred Stieglitz
>Sime Hermann, Mr. and Mrs. Mann, Dr. Brown, Mr. McGibbon, Miss Louthicum and Emmy—On Board the Bourgogne May 5-14, 1896

Alfred Stieglitz
>Sketching in the Bois

Alfred Stieglitz
>The Steerage

Alfred Stieglitz
>The Street, Fifth Avenue

Alfred Stieglitz
>A Street in Bellagio

Alfred Stieglitz
>A Street in Sterzing, The Tyrol

Alfred Stieglitz
>A Study, Gutach (2 works)

Alfred Stieglitz
>Sun Rays—Paula

Alfred Stieglitz
>A Sunday Morning, New York

Alfred Stieglitz
>Sunlight Effect, Gutach

Alfred Stieglitz
>The Terminal

Alfred Stieglitz
>The Triant (Mittenwald)

Alfred Stieglitz
>Twilight

Alfred Stieglitz
>Unloading

Alfred Stieglitz
>The Unwilling Bath

Alfred Stieglitz
>Venetian Doonway

Alfred Stieglitz
>A Venetian Gamin (2 works)

Alfred Stieglitz
>A Venetian Well (2 works)

Alfred Stieglitz
>Venice (2 works)

Alfred Stieglitz
>The Village Philosopher

Alfred Stieglitz
>The Wanderer's Return

Alfred Stieglitz
>Wash Day, Katwyk

Alfred Stieglitz
>Water Tower and Radio City, New York

Alfred Stieglitz
>Weary

Alfred Stieglitz
>A Wet Day on the Boulevard, Paris

Alfred Stieglitz
>Winter (Central Park)

Alfred Stieglitz
>Winter—Fifth Avenue

Alfred Stieglitz
>Wrinkles

Alfred Stieglitz and Edward Steichen
>John Marin

Virginia

Norfolk, Chrysler Museum of Art

Dutch and Flemish Treasures from the National Gallery of Art,
11 July-31 December 2003

Sir Anthony van Dyck
>Doña Polyxena Spinola Guzman de Leganés

Frans Hals
>Portrait of a Member of the Haarlem Civic Guard

Adriaen Hanneman
>Henry, Duke of Gloucester

Rembrandt van Rijn
>Saskia van Uylenburgh, the Wife of the Artist

Richmond, Agecroft Hall

Gloriana: Elizabeth I 1533-1603,
3 June-5 October 2003

Dominicus Custos after Crispijn de Passe I
>Queen Elizabeth

Martin Droeshout
>Queen Elizabeth

Washington

Seattle, Seattle Art Museum

The View from Here: The Pacific Northwest 1800-1930,
8 August 2003-29 February 2004

George Catlin
>A Whale Ashore-Klahoquat*

Tacoma, Tacoma Art Museum

Northwest Mythology: The Interactions of Mark Tobey, Morris Graves, Kenneth Callahan and Guy Anderson, 3 May-10 August 2003

Kenneth Callahan
>Scene from Logging Industry

Kenneth Callahan
>Seated Woman Wearing Hat and Reading

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** (returned)

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

Gari Melchers
>The Sisters

Michiel van Miereveld
>Portrait of a Lady with a Ruff

London, Wallace Collection

Sir Thomas Lawrence
>Francis Charles Seymour-Conway,
3rd Marquess of Hertford

UNITED STATES

Alabama

Birmingham, Birmingham Museum of Art

Veronese
>Saint Jerome in the Wilderness**

Anders Zorn
>Hugo Reisinger

Montgomery, Montgomery
Museum of Fine Arts

Mark Rothko
>Untitled

California

Oakland, Oakland Museum

Mark Rothko
>Untitled

Connecticut

Hartford, Wadsworth Atheneum
Museum of Art

Mark Rothko
>Untitled (returned)

District of Columbia

National Museum of African Art

Nigerian, Court of Benin
>Fowl**

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

Washington, Office of the Majority
Leader, United States Senate

Franklin C. Courter
>Lincoln and His Son, Tad**

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

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 Pleasonton

John Vanderlyn
>John Sudam

Alexander Helwig Wyatt
>Peaceful Valley

The White House

American 19th Century
>Abraham Lincoln

American 19th Century
>Indians Cooking Maize

American 19th Century
>Stylized Landscape

George Catlin
>An Aged Minatarree Chief
and His Family

George Catlin
>Antelope Shooting-Assiniboine

George Catlin
>Battle between the Jicarilla
Apaches and Camanches

George Catlin
>Buffalo Chase

George Catlin
>Camanche Chief, His Wife,
and a Warrior

George Catlin
>Camanche 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 Camanchee

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

A. M. Randall
>Basket of Fruit with Parrot

Mark Rothko
>Untitled (2 works)

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. Courter
>Lincoln and His Son, Tad** (returned)

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*

Attorney General of the United States

Thomas Chambers
> *Packet Ship Passing Castle Williams, New York Harbor*

Winslow Homer
> *Sunset*

George Inness
> *Lake Albano, Sunset*

Adam Pynacker
> *Wooded Landscape with Travelers*

Edward Savage
> *George Washington*

United States Trade Representative

American 19th Century
> *Spring on the Range* (returned)

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

Chief Justice Rehnquist
George Cuijt, the Younger
> *Easby Abbey, near Richmond*

Captain Edward H. Molyneux
> *Chapel in Provence* (returned)

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 Apache 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*

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 LOANS TO OTHER MUSEUM COLLECTIONS

GERMANY

Frankfurt, Städtisches Kunstinstitut und Städtische Galerie
> *A View of Salisbury Cathedral***
12 May 2003-30 June 2004

Rembrandt van Rijn
> *A Young Man Seated at a Table (possibly Govaert Flinck)*

Rembrandt van Rijn and Workshop (Probably Govaert Flinck)
> *Man in Oriental Costume*

NETHERLANDS

The Hague, Koninklijk Kabinet van Schilderijen Mauritshuis
15 September 2002-30 June 2004

Aelbert Cuyp
> *Horsemen and Herdsmen with Cattle*

UNITED KINGDOM - ENGLAND

London, The National Gallery
15 May 2003-30 June 2004

Frans Hals
> *Willem Coymans*

Judith Leyster
> *Self-Portrait*

Jan Steen
> *The Dancing Couple*

UNITED STATES

California

San Marino, The Huntington Library, Art Collections, and Botanical Gardens
17 October 2002-14 September 2003

Sir Anthony van Dyck
> *Henri II de Lorraine, Duc de Guise*

Sir Joshua Reynolds
> *John Musters*

District of Columbia

The Folger Shakespeare Library
4 August 2003-31 January 2004

Studio of Marcus Gheeraerts, the Younger
> *Robert Devereux, 2nd Earl of Essex*

Ohio

Cincinnati, Cincinnati Art Museum
24 October 2002-14 September 2003

Joseph Mallord William Turner
> *The Dogana and Santa Maria della Salute, Venice*

PUBLICATIONS

EXHIBITION CATALOGUES

- > *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting*
Sybille Ebert-Schifferer with contributions by Wolf Singer, Paul Staiti, Alberto Veca, and Arthur K. Wheelock Jr. (408 pages, 190 color, 10 b/w; hardcover published in association with Lund Humphries, London)
- > *Drawing on America's Past: Folk Art, Modernism, and the Index of American Design*
Virginia Tuttle Clayton with contributions by Elizabeth Stillinger, Erika Doss, and Deborah Chotner (254 pages, 134 color, 38 b/w; hardcover published in association with The University of North Carolina Press, Chapel Hill and London)
- > *Édouard Vuillard*
Guy Cogeval with contributions by Kimberly Jones, Laurence des Cars, MaryAnne Stevens, Dario Gamboni, Elizabeth Easton, and Mathias Chivot (520 pages, 463 color, 95 b/w; copublished with The Montreal Museum of Fine Arts and Yale University Press, New Haven and London)
- > *Frederic Remington: The Color of Night*
Nancy K. Anderson with contributions by William C. Sharpe and Alexander Nemerov (228 pages, 136 color, 24 b/w; hardcover published in association with Princeton University Press, Princeton and Oxford)
- > *Jean-Antoine Houdon: Sculptor of the Enlightenment*
Anne L. Poulet with contributions by Guilhem Scherf, Ulrike D. Mathies, Christoph Frank, Claude Vandalle, Dean Walker, and Monique Barbier (384 pages, 140 color, 203 b/w; published in association with the University of Chicago Press, Chicago and London)

- > *The Art of Romare Bearden*
Ruth E. Fine with contributions by Mary Lee Corlett, Nnamdi Elleh, Jacqueline Francis, Abdul Goler, and Sarah Kennel (348 pages, 224 color, 86 b/w; hardcover published in association with Harry N. Abrams, Inc., New York)

EXHIBITION BROCHURES

- > *Drawing on America's Past: Folk Art, Modernism, and the Index of American Design*
- > *Édouard Vuillard*
- > *Thomas Gainsborough 1727-1788*
- > *Frederic Remington: The Color of Night*
- > *Small Wonders: Dutch Still Lives by Adrien Coorte*
- > *The Art of Romare Bearden*

STUDIES IN THE HISTORY OF ART AND OTHER CASVA PUBLICATIONS

- > *The Mall in Washington, 1791-1991*
Edited by Richard Longstreth, with a new introduction by Therese O'Malley (328 pages, 46 color, 103 b/w; distributed by Yale University Press, New Haven and London)
- > *The Treatise on Perspective: Published and Unpublished*
Edited by Lyle Massey (376 pages, 194 b/w; distributed by Yale University Press, New Haven and London)
- > *Center 23 (Annual Report)*

AWARDS

- > *Alfred Stieglitz: The Key Set* (collection catalogue)
Art Libraries Society of North America, 24th Annual George Wittenborn Memorial Book Award; Kraszna-Krausz Foundation, finalist, 2002; Kraszna-Krausz Book Awards for the best books on photography; ALGA 50 Books/50 Covers of 2002; American Association of Museums, 2003; Museum Publications Design Competition, Books, honorable mention; Art Directors Club of Washington 82nd Annual Awards, 2003 Silver Award; Association of American University Presses 2003 Book, Jacket and Journal Show
- > *Christo and Jeanne-Claude in the Vogel Collection* (exhibition catalogue)
Association of American University Presses 2003 Book, Jacket, and Journal Show

WEB SITE AND WEB PUBLICATIONS

- 11,235,602 visits to www.nga.gov in fiscal year 2003 (daily average: 30,782)

EXHIBITION FEATURES

- > In-depth study, teaching program, and children's guide for *The Art of Romare Bearden*
- > In-depth study for *Frederic Remington: The Color of Night*
- > Selected highlights for *Deceptions and Illusions: Five Centuries of Trompe l'Oeil Painting; Édouard Vuillard; Thomas Gainsborough 1727-1788; Ernst Ludwig Kirchner, 1880-1938; and Jean-Antoine Houdon: Sculptor of the Enlightenment*

COLLECTION FEATURES

- > In-depth study, including history, tours, and archival material, for *Index of American Design*
- > In-depth study of Edward Ruscha's *Lisp*
Special feature for West Building Sculpture Galleries

NGA CLASSROOM

A new educational section with lessons, interactives, and a resource finder for teachers and students; "Ancient Arcade" awarded the Exploratorium's Ten Cool Sites Award for educational excellence

ART ZONE

A new section of interactive features within NGAkids

Print brochure redesigned for the Web: *Resources available in the Gallery's Photographic Archives*

STAFF PUBLICATIONS

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- > Belman, Michael. "Three Case Studies of Outdoor Sculpture with Problematic Intent Issues." American Institute for Conservation of Historic and Artistic Works, *Objects Specialty Group Postprints*, vol. 9 (2002-2003)
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- > Berns, Roy S., Jay Krueger, and Michael Swicklik. "Multiple Pigment Selection for Inpainting Using Visible Reflectance Spectrophotometry." *Studies in Conservation* 47 (2002), 42-60
- > Brodie, Judith. Entries in *The Eunice and Hal David Collection of Nineteenth- and Twentieth-Century Works on Paper*, edited by Cynthia Burlingham and Lee Hendrix. Exh. cat., UCLA Hammer Museum, Los Angeles. Los Angeles: Grunwald Center for the Graphic Arts, 2003
- > Brown, David Alan. *Leonardo da Vinci: Art and Devotion in the Madonnas of His Pupils*. Milan: Silvana, 2003.
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- >———. Review of *Verdura: The Life and Work of a Master Jeweler* by Patricia Corbett. In *Choice* (April 2003), 98-99
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- >Fine, Ruth E. Introduction to *The Prints of Roy Lichtenstein: A Catalogue Raisonné 1948-1997*, by Mary Lee Corlett. New York: Hudson Hills Press in association with the National Gallery of Art, 2002
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- >Swicklik, Michael. See Berns
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STAFF LIST

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Carol W. Kelley

Executive Assistant
Angela M. LoRé

Staff Assistants
Dianne D. Stephens
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Claire Yearwood

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Miller Mack
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Robert Benoit

Head of Paint Shop
Dennis Bult

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Elizabeth Driscoll Pochter

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Nancy Deiss
Amie House

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Assistant Curator, French Paintings
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Molli Kuenstner

Maryland Museum Fellow
Sohee Kim

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Curator
Nancy K. Anderson

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Deborah Chotner

Assistant
Abbie N. Sprague

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Profession
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Summer Intern
Mora Beauchamp-Byrd

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Alison Luchs

Curator, Sculpture and Decorative Arts
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Assistant
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William Whitaker

Volunteer
Debra Pincus

Summer Intern
Martha McLaughlin

MODERN AND CONTEMPORARY ART

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Jessica Stewart

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Lindsay Macdonald

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Matthew Witkovsky

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of Prints and Drawings
Andrew Robison

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Staff Assistant
Erin McSherry

Old Master Prints

Curator and Head of Department
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Summer Intern
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Assistant
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Research Associates
Mary Lee Corlett
Laili Nasr

Research Assistant
Renée Maurer

Academic Year Interns
Carmenita Higginbotham
Marcie Hocking

Summer Intern
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Loans and the National Lending Service

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Loan Officer
Alicia B. Thomas

Assistant
Lisa M. MacDougall

EDUCATION

Head of Division
Lynn Pearson Russell

Staff Assistant to the Head of Education
Pamela Chewning

Program Assistant
Carol Bridges

Supervisory Resource and Program
Production Specialist
Leo J. Kasun

Supervisory Shipping Technician,
Extension Programs
Roland Young

Media Scheduling Coordinator
Martha H. Aspron

Affiliate Loan Coordinator
Frances Duhart

Program Shipping Technician
Michael G. Bryant

Adult Programs

Head of Department
Wilford Scott

Lecturers
Eric Denker
Philip Leonard
J. Russell Sale

Lecturer and Acting Coordinator of Tours,
Lectures, and Adult Program Docents
Sally Shelburne

Adult Programs Tour Scheduler,
Docent Liaison
C. Arlette Raspberry

Graduate Lecturing Fellows
Douglas Dow
Sara Morasch

Summer Intern
Anne-Celine Lambotte

Academic Programs

Head of Department
Faya Causey

Administrator
Ana Maria Zavala

Program Assistant, Lecture Programs
Allison Benedetti

Program Assistant, Intern Programs
Jennifer Wagelie

Education Publications

Head of Publications and Art Information
Barbara Moore

Senior Production Manager
Donna Mann

Senior Writer
Carla Brenner

Program Coordinator, Media
Production Specialist
Stephanie Burnett

Program Developer and
Production Specialist
Rachel K. Richards

Coordinating Curator, Art Information
Christopher With

Senior Art Information Specialist
John Cogswell

Supervisor, Art Information
Volunteer Operations
Marta Horgan

Program Assistant
Lesley Keiner

Teacher, School, and Family Programs

Head of Department
Heidi Hinish

Assistant
Gina O'Connell

Coordinator of Teacher Programs
Julie A. Springer

Coordinator of School Docent Program
Elisa Patterson

School Docent Educator
Elizabeth Diament

Coordinator of Art Around
the Corner Program
Paige Simpson

Coordinator of Family and Youth Programs
Nathalie Ryan

School Tour Scheduler and
Program Assistant
Jennifer Cross

Art Around the Corner Program Assistant
Jennifer Reklis

Teacher Programs Assistant
Marget Van Horn

Family Programs Assistant
Nicole Anselona

Summer Interns
Jessica Capitano
Ojeni Lambson
Mairead O'Rourke

FILM PROGRAMS

Curator
Margaret Parsons

Assistant Curator
Victoria Toye

Summer Intern
Nadia Gomez

PUBLISHING OFFICE

Editor in Chief
Judy Metro

Production Manager
Chris Vogel

Design Manager
Margaret Bauer

Web Site Manager
Phyllis Hecht

Senior Editor and Manager of
the Systematic Catalogue
Mary Yakush

Senior Editor
Karen Sagstetter

Managing Editor of CASVA Publications
Carol Eron

Editors
Ulrike Mills
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Designer
Wendy Schleicher Smith

Web Site Designers
Melissa Front
Guillermo Saénz

Permissions Coordinator, Multimedia
Ira Bartfield

Permissions Coordinator, Print Media
Sara Sanders-Buell

Budget Coordinator
Linda Mosley

Production Assistant
Rio DeNaro

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Mariah Shay

Editorial Assistants
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Summer Intern
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Volunteer
Lindsay Thomas

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Administrative Librarian
Roger C. Lawson

Automation Coordinator
Karen P. Cassidy

Staff Assistant
Kate M. Allen

Technical Services

Technical Services Librarian
Anna M. Rachwald

Acquisitions Assistants
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David Diaz
Jeffrey Leone
Mary A. Masters

Acquisitions Student Assistant
Bonnie Bowes

Cataloguers
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Bary Johnson
J. Bryan Lane
Trudi W. Olivetti
Cathy F. Quinn
Marsha D. Spieth
Paula L. Zech

Cataloguing Assistant
Amy Sanftleben

Bindery Assistant
Jane E. Higgins

Reader Services

Head of Reader Services
Lamia Doumato

Reference Librarian
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Reference Assistant
George (Ted) T. Dalziel Jr.

Interlibrary Loan Assistant
Thomas F.J. McGill Jr.

Interlibrary Loan Technician
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Circulation Technician
Yuri Long

Circulation Assistants
Sirena Blake
Joseph Hamilton

Circulation Student Assistants
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Roberta Geier

Vertical Files Student Assistant
Alex Hodges

Serials Assistants
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Inge F. Newstead

Photographic Archives

Curator
Ruth R. Philbrick

Archivist of Architecture
Andrea R. Gibbs

Archivist of American and English Art
Richard W. Hutton

Archivist of Modern and Contemporary Art
Meg Melvin

Archivist of Italian Art
Melissa Lemke

Museum Technician
Carrie A. Scharf

Samuel H. Kress Photograph Conservator
Sarah Wagner

Staff Assistant
Debra K. Massey

Summer Intern
Amy Verheide

Slide Library

Chief Slide Librarian
Gregory P. J. Most

Associate Slide Librarians
Nicholas A. Martin
Thomas A. O'Callaghan Jr.

Assistant Slide Librarian
Lisa M. Coldiron

Summer Intern
Brent Mitchell

CONSERVATION

Chief of Conservation
Ross Merrill

Conservation Administrator
Michael Skalka

Conservation Programs Assistant
Jessica Shaffer

Staff Assistants
Christina Rich
Sarah Feinstein

Intern for the Art Materials Collection
Meg McLemore

Summer Intern
Brigid O'Brien

Painting Conservation

Head of Department
Sarah Fisher

Senior Conservators
Ann Hoenigswald
Jay Krueger
Catherine Metzger
Michael Swicklik

Conservators
Carol Christensen
Elizabeth Walmsley

Conservation Technician
Kristin Holder

Charles E. Culpeper Advanced
Training Fellow
Pamela Betts

William R. Leisher Memorial Fellow
Bonnie Rimer

Interns
Joanna Dunn
Christina Milton
Barbara Schoonhoven

Paper Conservation

Head of Department
Shelley Fletcher

Senior Conservators
Yoonjoo Strumfels
Judith Walsh

Photograph Conservator
Constance McCabe

Conservation Technician
Lehua Fisher

Permanent Collection Matting/Framing
Elaine Vamos

Andrew W. Mellon Advanced
Training Fellow
Cyntia Karnes

Object Conservation

Head of Department
Shelley Sturman

Senior Conservator
Judy L. Ozone

Conservators
Daphne Barbour
Katherine May

Conservation Technician
Sheila Payaqui

Andrew W. Mellon Advanced
Training Fellow
Angela Chang

Summer Intern
Ozge Gencay

Textile Conservation

Head of Department
Julia Burke

Scientific Research Department

Head of Department
E. René de la Rie

Senior Conservation Scientist
Barbara H. Berrie

Research Conservator for
Paintings Technology
E. Melanie Gifford

Organic Chemist
Suzanne Quillen Lomax

Conservation Scientists
Lisha Deming Glinesman
Christopher Maines
Michael R. Palmer

Science Technician
Kathryn Morales

Samuel Golden Research Fellow
Gregory Dale Smith

Charles E. Culpeper Advanced
Training Fellow
Jean-Philippe Echard

Loans and Exhibitions Conservation

Head of Department/Deputy
Chief of Conservation
Mervin Richard

Senior Conservator
Michael Pierce

Assistant Conservator
Bethann Heinbaugh

Coordinator of Preservation Services
Hugh Phibbs

Exhibition Specialist-Matting and Framing
Jenny Ritchie

Conservators of Frames
Stephan Wilcox
Richard Ford

Summer Intern
Elisabeth Christensen

**CENTER FOR ADVANCED
STUDY IN THE VISUAL ARTS**

Dean
Elizabeth Cropper

Associate Deans
Peter Lukehart
Therese O'Malley

Center Administrator
Helen Tangires

Research Associates
Frances Gage
Robert LaFrance
Elizabeth Pergam
Mary Pixley
Eike Schmidt

Project Staff
Karen Binswanger
Sabine Eiche

Program Assistants
Francine Chip
Colleen Harris
Elizabeth Kielpinski
Laura Kinneberg
Kimberly Rodeffer
Lynn Shevory

Administrative Assistant
Nicole Anselona

**Members, Center for Advanced Study in the
Visual Arts/Academic Year 2002-2003**

Samuel H. Kress Professor
Wolf-Dieter Dube

Andrew W. Mellon Professor
Caroline Elam

Edmond J. Safra Professor (spring term)
Manfred Leithe-Jasper

Fifty-second Andrew W. Mellon
Lecturer in the Fine Arts
Kirk Varnedoe

Paul Mellon Senior Fellow (spring term)
Hal Foster

Samuel H. Kress Senior Fellows
Alfred Acres
Joanna Woods-Marsden

Ailsa Mellon Bruce Senior Fellows
Sheryl Reiss
Carla Yanni

Frese Senior Fellow
Cinzia Sicca Bursill-Hall

Ailsa Mellon Bruce National Gallery
of Art Sabbatical Curatorial Fellow
Nancy H. Yeide

Podhorsky Guest Scholars
Olga Pujmanová
Stanko Kokole

Paul Mellon Visiting Senior Fellows
David Marshall
Anita Moskowitz

Ailsa Mellon Bruce Visiting Senior Fellows
Gregory Maertz
Dennis P. Doordan
Thomas Brown
Paolo Scrivano

Starr Foundation Visiting Senior
Research Fellows
Sadasiba Pradhan
Tapati Guha-Thakurta

Samuel H. Kress Paired Fellows for
Research in Conservation and the History
of Art and Archaeology
Barbara Hepburn Berrie
Louisa C. Matthew

J. Paul Getty Trust Paired Fellows for
Research in Conservation and the History
of Art and Archaeology
Zhengyao Jin
Elizabeth Childs-Johnson

Samuel H. Kress Postdoctoral
Curatorial Fellow
Alona Nitzan-Shifan

Predocctoral Fellows in Residence

David E. Finley Fellow
Fabio Barry

Samuel H. Kress Fellow
Kevin Chua

Andrew W. Mellon Fellow
Yukio Lippit

Mary Davis Fellow
Teresa Nevins

Wyeth Fellow
Adnan Morshed

Ittleson Fellow
Alice Tseng

Paul Mellon Fellow
Pamela Warner

Predocctoral Fellows Not in Residence

Paul Mellon Fellow
Guendalina Ajello

David E. Finley Fellow
Kyung-hee Choi

Paul Mellon Fellow
Sabina de Cavi

David E. Finley Fellow
Nina Dubin

Samuel H. Kress Fellow
Meredith Hale

Andrew W. Mellon Fellow
Yu Jiang

Chester Dale Fellow
Jordan Kantor

Ittleson Fellow
Kate Lingley

Chester Dale Fellow
Morna O'Neill

Robert H. and Clarice Smith Fellow
Leopoldine Prosperetti

Wyeth Fellow
Alison Syme

Mary Davis Fellow
Adriaan Waiboer

**OFFICE OF THE
ADMINISTRATOR**

Administrator
Darrell R. Willson

Deputy Administrator
Charles H. Schneider

Executive Assistant
Anne Valentine

Program Analyst
Jennifer McStay

Assistant to the Administrator
for Budget Analysis

Andrew McCoy

Assistant to the Administrator for
Business Activities
Stephanie Topolgus Rice

OFFICE OF CAPITAL PROJECTS

Assistant to the Administrator for Capital
Projects and Senior Architect
Susan Wertheim

Program Manager
Alison Hunt

Staff Assistant
Lauren Huh

Construction Field Engineer
Dennis Donaldson

Construction Field Representative
Michelle Gilbert

Fire Protection Engineer
Robert Wilson

Interior Design Specialist
Susan A. Ritterpusch

Project Architect
Christopher Ruffing

**DEPARTMENT 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.

Architect/CAD Manager
Martin A. Livezey

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

Assistant Special Projects Coordinator
Darrell Waytes

Staff Assistants
Marcy Broiles
Linda Hilliard

Engineering Department

Supervisor
William Burns

Engineering Technicians
Eric Chamberlain
James Cromwell
Gary Ilko
Rodney Lough
Glenn Wright

Building Automated System Manager
Brian McGivney

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
Kenneth Lindsay
Marc Makle
James Miller
Lester Smith

Mason Shop

Supervisor
Roland Martin

Mason Leader
Gino Ricci

Masons
Conrad Solomon
Patrick Verdin

Mason Worker
Christopher Baumann

Mason Helpers
Betty Holmes
Lamont Lee

Production Shop Coordinator, Warehouse
Reginald Kellibrew

Building Services Department

General Foreman
Charles Boone

Supervisors
Marshall Cunningham
Sylvia Dorsey
Frank Ford
Angela Lee

Leaders
Paul Cotton
Geraldine Crawford
Raymond Henson
Sheila Sanders

Housekeepers
Maurice Anderson
Kenneth Betts
George Bridges
Rowna Camper
Gerald Carthorne
James Clark
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
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
Zery Mingo
William Sutton
Donald Young

Leaders
James Phillips
Larry Smith
Anthony Thomas

Control Technicians
Anthony Brooks
Kevin Cockrell
Eugene Givens
Wayne Valentine

Operating Engineer
James Hamilton

Maintenance Engineers
Noel Ashton
Nathaniel Bethune
Roger Dunning

Operations Unit
Larry Brown
Eugene Guthrie
Frank Lim
John Ott

Utility Systems Repair Operators
Walter Coehins
Varon Lee
Clifton Mutts
Charles Strickland
Mark Teed
Alexander Tonic

Pipefitters
Michael Casasanto
Levern Jacobs
Robert Lowry

Electric Shop

Supervisor
Chuck Herndon

Leader
Daniel Smith

Electricians
David Cole
Jason Rosenbaum
Carlton Williams

Electrical Helper
Leslie Raspberry

Elevator Mechanic
Willie Parker

High Voltage Electrician
Mike Case

HORTICULTURAL SERVICES

Chief of Horticultural Services
Dianne Cina

Deputy Chief
Cynthia Lawless

Horticulturists
Margaret Church
David Gentilcore
Julianna Goodman
James Kaufmann

Gardener Leader
James Stewart

Gardeners
Anthony Ferrell
Brian Johnson
Ronald McGill
Michael Peters
Adam Sklar
Ronald Terrell
Willie Townes
Derrick Williams

PROTECTION SERVICES

Chief of Protection Services
James J. Lucey

Deputy Chief of Information Technology
and Security Projects
Stephen Lockard

Investigations
James Deas
Enis Pinar

Secretary
Geri Green-Smith

Identification Office
James Carlton
Brannock Reilly

Safety & Health Manager
Linda Schilder

Fire Protection Specialist
Billy Joe Norman

Technical Services Supervisor
Angelo Catucci

Electronics Mechanics
Patrick Parrett
William Shaw
Nathaniel Stroman

Locksmiths
Robert Brown
Ty Cullins

Administration

Deputy Chief
Elizabeth Thomas

Program Analyst
Alison Reither

Supply Clerks
Michelle Cameron
Chris Privott

Administrative Assistant
Sherry Shaw-Johnson

Office Assistant
Zoya Mussienko

Office Automation Assistant
Sandra Powell

Summer Intern
Amy Dodson

Visitor Services

Deputy Chief
Sandra Creighton

Staff Assistant
Mendi Cogle

Operations

Deputy Chief
Cliff P. Deckard

Major
Larry Kaylor

Office Assistant
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

Commanders

Cleven Brown
Ricky Manuel
Karen Perry
Jeroboam Powell

Lieutenants

Harry Groce
Armando Hartley
Quellan Josey
Lawrence Marshall
Joshua Mewborn
Daniel Miller
John Palmer
Kathy Sutton
Marlene Tucker

Sergeants

Bernard Clemons
Timothy Fortt
Emanuel Goddard
Dennis Hill
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
Wayne Buckner
Alvin Burts
Joseph Callahan

Edward Chapman
Luther Clark Jr.
Venus Cristwell
John Davis
Jerry Doss
Carlos Dubose
Ernest Edwards
Edward Foster
Alonzo Fountain
Robert Gayleard
James Hairston
George Hamilton
Peter Henderson
Jimmie Hines
Donna Hinton
Edgar Hopson
Edward Johnson
Frank Johnson
Felisha Jones
John Jones
Lee Jones
Veronica Jones
David Lee
Franklin Lewis
Joe Lewis
David Logan
Marvin Mallard
Quinyardo McClain
Victor McCrea
Frank Meyer Jr.
Joseph Midgette
Charles Moody
James Murphy
Beverly North
Chris Privott
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
Reginald Thornton
Larry Turner
Raymond Tyndle
Eugenio Velazquez
Lynn Williams
Willie Wright
James Yancey

Gallery Protection Officers

William Abrams
Rukan Ahmed
James Allison Jr.

Cedric Baker
 Kenneth Baker
 Gwendolyn Bell
 Larita Best
 Vincente Best
 Ronald Bond Jr.
 John Boone
 Steve Brock
 Michael Brower
 Corey Brown
 Roy Brown
 Wayne Bryant
 Benjamin Burgess
 Felesia Burgess
 Phyllis Burton
 Otis Butler
 Richard Byrd
 David Caldwell
 Albert Carr Jr.
 Jesus Castro-Alvarez
 Paul Cawley
 David Clark
 Thomasine Cloude
 Walter Colbert
 Robert Conyers
 Timothy Culp
 Victor Davis
 Dennis Diggs
 Alexander DuBoise
 Patrick Dumsch
 Altwan Edwards
 Robert Edwards
 Roby Ellis
 Charles Eubanks
 Neil Floyd
 Patrick Foley
 Johnnie Gallop
 Gene Garrett
 Antone Gatewood
 Dionne Gilbert
 Debra Graham
 Cynthia Greene
 Paul Gresham
 Sharman Gresham
 Mark Griffith
 Carolyn Groce
 Mark Habermehl
 Shelton Hall
 Lorne Harleston
 Dorothy Harper
 Burley Harris
 Marjorie Harvey
 Thomas Hebb
 Elvis Hernandez
 Mildred Holeman
 Fred Holmes
 Priscilla Hopkins
 Sheila Humphrey
 Ina Hunter
 Robert Hyer

John Jackson
 Errick James
 Victor Jamison
 Alan Jenkins
 Jesus Jimenez
 Wayman Johnson
 Yamashita Johnson
 Kenneth Jones
 Micah Jones
 John Kennedy Sr.
 Hector Landron
 Albert Lawrence
 John Legrand
 Robert Lewis
 Tyrone Lewis
 Dora Linder
 Fransonia Littles
 Larry Macalino
 Augustine Maldonado
 Ramesh Malhotra
 Rodney Mathew
 Isaac Mathis
 Henry McKinnon
 Ardella Miller
 Leroy Miller
 Vernon Morton
 Petey Mosley
 Jacob Neal
 Steven Nicholas
 Willie Norman
 Joyce Palmer
 Nolen Paulk
 Leopoldo Perdomo
 Michelle Perry
 Joe Peterson
 Pamela Pitts
 Michael Pope
 Willie Pugh
 Marcus Reeves
 Robert Rice Jr.
 Edward Roberts
 James Roberts
 Andrew Robinson
 Michael Robinson
 Linda Roche
 Harold Rodman
 John Sherrill
 Willie Sims
 William Smallwood
 Vladimir Solomykov
 Alexander Stephens
 Gregory Stevenson
 Earl Stewart
 Geraldine Stewart
 Wilbert Thompson
 William Thorne
 Joselito Tungcod
 Thomas Tyson
 William Walker
 David Watchorn

Gregory Watson
 Michael Webster
 Verda Whitlow
 Agnes Whittle
 Ronald Wilkins
 Barry Williams
 Harold Williams
 Vincent Williams
 Phillip Williamson
 Andre Wilson
 Pamela Wood
 Warren Woodson
 Anthony Wright
 Mable Wright
 Anne Wyder
 Lawrence Yancey

Gallery Security Officers

Jason Brown
 Russell Gaskins
 Beth Knight
 Eddie Richburg
 Maxine Simmons

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

Personnel Staffing Assistant
 Janie Cole

Employee Relations Advisors
 Luis Baquedano
 Eric Janson

Staff Assistant
 Tammy Bennett

Administrative Intern for Personnel
 Miriam Berman

Receptionist
 Annette Brown

Training Officer
 Judith Frank

Training Administrator
 George Martin

Training Specialist
 Edward Watson
 Summer Intern
 Sasha Paroff

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

Inventory Management Specialist
 Charles Williams

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

Audio Visual Technician
 Hugh Colston

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 Specialists
 Ron Despres
 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
Robert L. Lawrence
Tarasia Remhoff

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

Staff Assistant
Eileen Ng

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

IT Specialist/Manager, Customer Support
Susan E. Farr

IT Specialist/Manager,
Network Infrastructure
Katherine Green

Financial Systems Manager
Carol Ann Proietti

IT Specialist/Web Developer
Neal Johnson

IT Specialist/Web Systems Programmer
Ric Foster

IT Specialist/Applications Developer
Susan Y. Hsia

IT Specialist/IT Security
Jack M. Tucker

Computer Operators
Karen J. Estacio
John H. McNeil
Roddie Worthington

GALLERY SHOPS

Division Chief
Ysabel L. Lightner

Deputy Division Chief/Operations Manager
Karen Boyd

Office Administration

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/Programmer
Alexander Bloshteyn

Technology Specialist
Martin Rudder

Store & Warehouse Operations

Visual Presentation Manager
Therese M. Stripling

Technicians
Melissa Cherry
Jason Losh
Mary Tewalt

West Building Shop

Store Manager
Nancy G. Vibert

Assistant Store Managers
Frenzetta Coward
Petra Guiland
Craig Himmons

Category Specialist
Mary Heiss

Lead Cashier
Linda Peterson

Cashiers
Beth Allen
Sara Basavaraju
Pamela Baxter-Simms
Chris Bowden
Matthew Cockrell
Theresa Keys
Mary Kulik
Elizabeth McManus
Naomi Morgulis
Sandra Plaza
Hong Sherwood
Nicole Shifflet
Mildred Shivers
Timothy Turner
Rosemary Wilkerson

Merchandise Stock Clerks
Terry Gibson
Aaron Seaboch

Concourse Book Store

Store Manager
Stephen McKeivitt

Assistant Store Managers
C. Kelly Mayle
Kelly Song

Category Specialists
Nicole Glaude
Mary Powell
Chris Siron

Lead Cashier
Charlene Conlon

Cashiers
David Blango
Christine Chu
Pamela Coleman
Denis Donovan
Bonnie McBride
Kim Peacock
Jeanette Ramsaroop
Chandra Rolle
Angela Single

Merchandise Stock Clerks
Steve Corbin
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

Fulfillment/Shipping Clerk
E. Jean Mitchell

Shipping Clerk
Todd Osborn

Accounts Receivable Clerk
Carol L. Messineo

Visual Services

Coordinator of Visual Services
Barbara Bernard

Museum Specialist
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Produced by the National Gallery
of Art, Washington

www.nga.gov

ISBN 0-89468-328-4

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