

NATIONAL GALLERY OF ART 2004 ANNUAL REPORT



Picas

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(as of 30 September 2004)



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NATIONAL GALLERY OF ART



Washington, D.C.



*The National Gallery
of Art as seen from the
Capitol Building*



PRESIDENT'S FOREWORD



In my first year as president of the National Gallery of Art, I have been privileged to work with a truly remarkable and dedicated team in fulfilling the Gallery's mandate of excellence. The Board of Trustees and Trustees' Council have provided extraordinary leadership and support this year, as have Rusty Powell, the Gallery's director, and the entire staff. I also want to congratulate Robert H. Smith, who retired from the board after eighteen years of exemplary service as trustee, including the last ten as president.

It is a pleasure to serve on the Board of Trustees with Robert F. Erburu of Los Angeles, who continues as chairman; John C. Fontaine of New York City; Julian Ganz, Jr., of Los Angeles; and David O. Maxwell of Washington, D.C., all of whom 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.

The Trustees' Council, a national advisory body to the board, continues to offer invaluable counsel and assistance to the Gallery. We extend a warm welcome to two new members of the Council in 2004: Betsy K. Karel of Washington, D.C., and Frederick W. Beinecke of New York City. My fellow trustees and I are grateful to Jack Fontaine, chair of the Council, and to all of our Council members for their dedication and generosity.

Perhaps the most rewarding aspect of my involvement with the Gallery is to see how Andrew W. Mellon's vision of a national art collection continues to be nurtured today. No single gift this fiscal year captures Mr. Mellon's ideal more beautifully than John Wilmerding's gift and promised gift to the Gallery of his acclaimed nineteenth-century American art collection. Fifty-one masterpieces by George Caleb Bingham, Martin Johnson Heade, Frederic Edwin Church, Fitz Hugh Lane, Winslow Homer, and Thomas Eakins, among others, which were featured in the year's special exhibition *American Masters from Bingham to Eakins: The John Wilmerding Collection*, reflect his passion for American art as a scholar, collector, and benefactor. This gift of Professor Wilmerding, a Trustees' Council member and former deputy director of the Gallery, provides our visitors with a rich appreciation of our nation's artistic heritage.

Gifts such as this demonstrate the strength of the ongoing partnership between the federal government and the private sector which has created and continues to sustain the excellence of the Gallery's collections and programs. I speak for the trustees in reiterating our deep appreciation to the President and the Congress for their steadfast commitment to the Gallery. The federal government's support of our operations and maintenance is crucial funding that enables us to present our renowned collections and programs to millions of visitors year-round free of charge.

We are also grateful for the generosity of many individuals, foundations, and corporations supporting a wide range of programs, such as art acquisitions, special exhibitions, educational activities, scholarly research, library acquisitions, and conservation.

Among the most important of these activities are the Gallery's special exhibitions, which were strengthened by several significant gifts in fiscal year 2004. We are particularly grateful for the Annenberg Foundation's commitment to the Gallery's Fund for the International Exchange of Art providing endowment funds for the exhibitions program. The Gallery also received a leadership gift from the Catherine B. Reynolds Foundation to sponsor several major exhibitions, including this spring's presentation of *Courty Art of the Ancient Maya*. My fellow trustees and I also would like to express our appreciation to H. R. H. Prince Bandar bin Sultan, Ambassador of Saudi Arabia to the United States, for his generous sponsorship of *Palace and Mosque: Islamic Art from the Victoria and Albert Museum*. Our warmest thanks also go to Altria Group, Grupo Televisa, S.A., Lehman-Smith + McLeish, and Target Stores for helping make some of our special exhibitions possible this year.

The Gallery relies solely on gifts of works of art, or private funds to purchase art, to build and enhance its collections. In addition to the Wilmerding gift, the Gallery received several gifts of funds for acquisitions, including a generous gift from The Glenstone Foundation, founded by Mitchell P. Rales, to acquire Jean Fautrier's *Body and Soul*, 1957.

Several longtime Gallery friends made substantial gifts this year to promote our scholarly research activities. My fellow trustees and I particularly thank trustee emeritus Robert H. Smith, who has given funds to provide housing for visiting scholars of the Center for Advanced Study in the Visual Arts. The Andrew W. Mellon Foundation awarded the Gallery a challenge grant to establish an endowment for scholarly publications, which are vital to the advancement of arts scholarship worldwide.

Annual giving through the Collectors Committee and The Circle of the National Gallery of Art is important to the success of many programs. Since 1975, the Gallery's modern and contemporary art collection has been enhanced with works purchased through the yearly contributions of the Collectors Committee, a group of leading collectors and arts patrons from around the country. At its spring 2004 meeting, the Committee voted to use its funds to acquire Lee Bontecou's *Untitled*, 1962, giving the Gallery its first major work by this renowned postwar artist. The Board of Trustees would like to thank the Committee's co-chairs, Barney A. Ebsworth and Doris Fisher, for their leadership and all Collectors Committee members for their ongoing support.

This year we welcomed Mary Jo Kirk and Edward J. Mathias, both of Washington, D.C., as co-chairs of The Circle, succeeding Juliet C. Folger and Marina K. French. Mary Jo and Ed lead a program that numbers more than eleven hundred members nationwide and provides annual unrestricted funding for essential Gallery activities. We look forward to working with them in the coming years and extend our appreciation to Julie and Marina for their enthusiastic and dedicated leadership to this vital Gallery constituency.

We are profoundly grateful to the federal government and private donors for their ongoing commitment and to the millions each year who visit in person or online. The National Gallery of Art is an inestimable gift to the nation and to the world, made possible through extraordinary vision and enduring generosity. We remain steadfast in upholding the tradition of excellence that has distinguished this great institution since its founding.

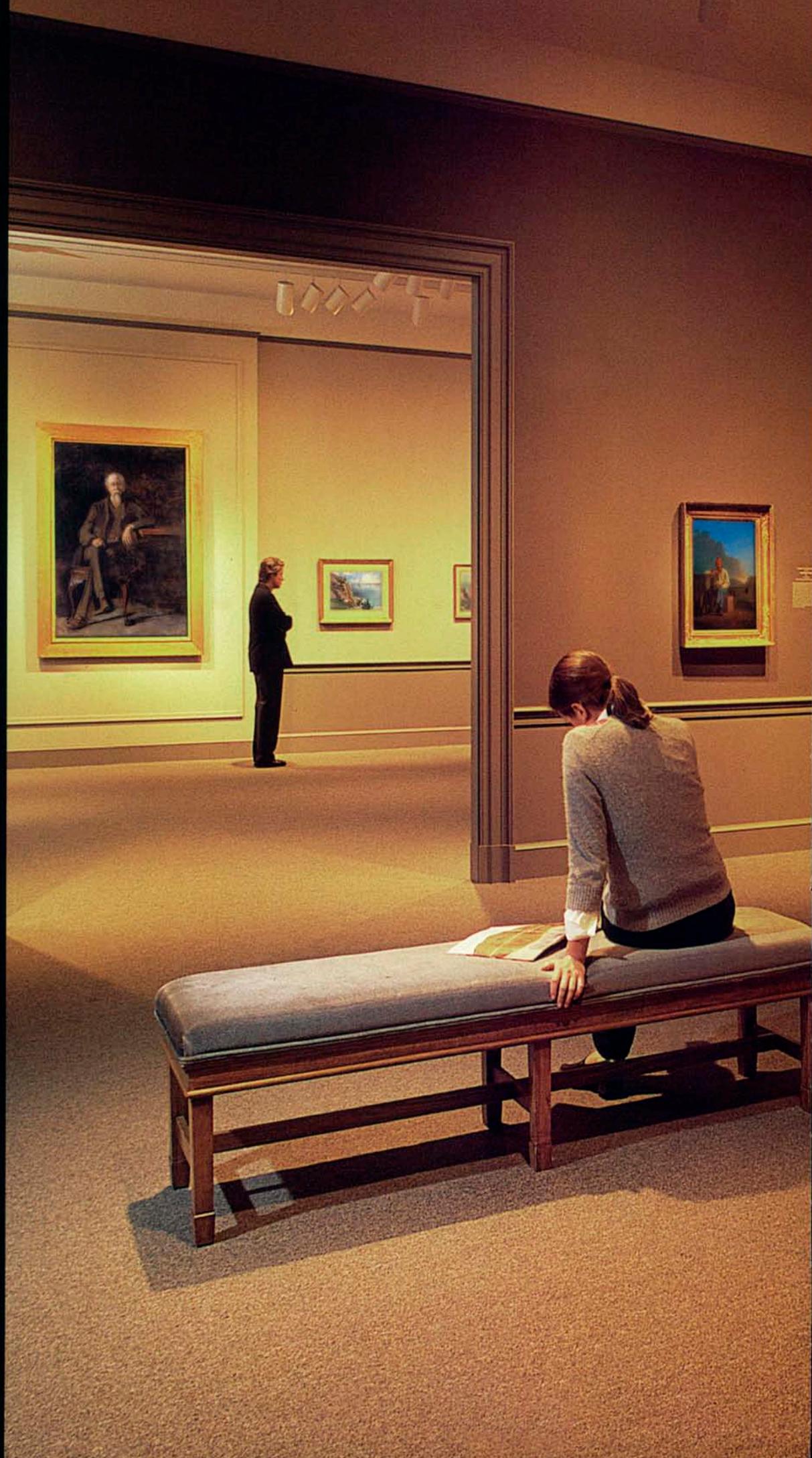


▲ SANFORD GIFFORD
*The Artist Sketching at
 Mount Desert, Maine*
 Gift (Partial and
 Promised) of Jo Ann and
 Julian Ganz in honor of
 John Wilmerding

Victoria P. Sant

Victoria P. Sant

>
*American Masters from
Bingham to Eakins:
The John Wilmerding
Collection*





DIRECTOR'S STATEMENT



Fiscal year 2004 was a year of exciting activity as the National Gallery of Art enhanced its collections, explored great art of many centuries and cultures in special exhibitions, found new ways to make our treasures available at home and abroad, and preserved the works of art in our care.

Continuing in the tradition begun by Andrew W. Mellon, generous donors enriched the collection with gifts of art. Notable among these was John Wilmerding's extraordinary collection of American paintings, watercolors, and drawings from the mid-to-late-nineteenth century, presented in an exhibition in May. It was great cause for celebration when he announced that all the works would remain at the Gallery and that *Mississippi Boatman*, one of George Caleb Bingham's acclaimed scenes of frontier river life, would be an immediate gift. Following the exhibition's close, the Wilmerding works will be integrated into the Gallery's collection. Many other donors also augmented the collection with important gifts of paintings, sculpture, prints, drawings, and photographs. Their contributions ensure that the National Gallery of Art will continue the high standard of excellence established at our founding. We are grateful for their support.

A multiplicity of special exhibitions explored the lives of individual artists and facets of their work, as well as the accomplishments of distinguished cultures. Retrospectives featured the work of the nineteenth-century American landscape painter Sanford Robinson Gifford and Danish artist Christoffer Wilhelm Eckersberg, the "father of Danish painting." Other exhibitions presented facets of the work of major artists. *Verocchio's David Restored* gave American viewers an extraordinary opportunity to see this great sculpture of the Renaissance master, newly restored and on loan from Italy for the first time. Cubist works of Pablo Picasso and Diego Rivera and drawings by Jim Dine were displayed in illuminating shows. A special installation of Mark Rothko's mural commissions celebrated the centenary of the artist's birth and the Gallery's special role as the most important repository and study center for his work. The art of eighteenth-century France was explored in surveys of the genre paintings of Watteau, Chardin, and Fragonard, and the innovative color printmaking of the era.

Extraordinary historical cultures were also presented in major international loan exhibitions. *Courtly Art of the Ancient Maya* explored the visual magnificence and complexity of the Mayan court from 600 to 800 A.D. and celebrated our ongoing ties with Mexico. *Palace and Mosque: Islamic Art from the Victoria and Albert Museum* presented more than one hundred works illustrating the richness of Islamic art in the Middle East. In fiscal year 2004, more than four million visitors viewed these varied exhibitions and the collection. Those who could not visit in person enjoyed our offerings through our ever-growing Web site, which was visited more than thirteen million times during the year.

Beyond the Gallery, works on loan from the collection could be seen in museums and institutions worldwide. Poignantly, Raphael's *The Alba Madonna*, purchased by Andrew W. Mellon from the young Soviet government in 1931, returned to the State Hermitage Museum, St. Petersburg, for a month-long showing in September.

Gallery conservators continued to protect and maintain the Gallery's collection with care and creativity. Notably, Alexander Calder's signature mobile *Untitled* was removed from the East Building atrium for cleaning and repair for the first time in fifteen years. We were pleased that Pierre Matisse, the artist and engineer who was instrumental in the mobile's installation on the eve of the East Building's opening, joined us once again in this effort.

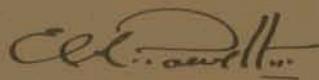
Special attention also was given to ongoing restoration of our two great buildings through a careful Master Facilities Plan. We are grateful to the continuing support of the President and the Congress for this crucial repair, restoration, and renovation program.

Two important milestones were reached in fiscal 2004. The Center for Advanced Study in the Visual Arts entered its 25th anniversary year. The Center's achievements in this brief quarter-century have been extraordinary in supporting and enhancing scholarship in art and architecture through professorships, fellowships, thought-provoking symposia and other scholarly gatherings, as well as publications.

And, the National Gallery Orchestra performed the 2,500th program in our the long series of free Sunday concerts. Since 1942, the beloved programs have demonstrated the resonant links between music and the great art on view in our galleries.

In conjunction with the dedication of the national World War II memorial, the Gallery saluted service men and women and war workers with a special installation of archival materials. Throughout the conflict, the National Gallery was inspired by the belief that the art within its walls would enhance the lives of visitors then and of those for generations to come. That same vision inspires us today. I am grateful to National Gallery president Victoria P. Sant and to the Trustees and members of the Trustees' Council for their leadership that sustains this great mission.

The work of the National Gallery of Art would not be possible without the steadfast support of the President and the Congress of the United States and the appropriated funds that protect this great national institution and ensure that, through funding our operations and maintenance, our programs are available to all Americans and others from around the world. On behalf of the executive officers of the Gallery, I would like to thank the staff and volunteers for their dedication. Our gratitude also goes to our donors, whose generosity continues to enrich our nation.



Earl A. Powell III



CHRISTOFFER
WILHELM ECKERSBERG

*View of Cloaca
Maxima, Rome*

Gift from Victoria
and Roger Sant

COLLECTING



The Gallery's renowned collection of Western European and American art has been built entirely by gifts and private funds, following the example set forth by the Founding Benefactors more than sixty years ago. The generosity of many individuals made possible the acquisition of more than six hundred paintings, sculptures, prints, drawings, photographs, and rare books in fiscal year 2004.

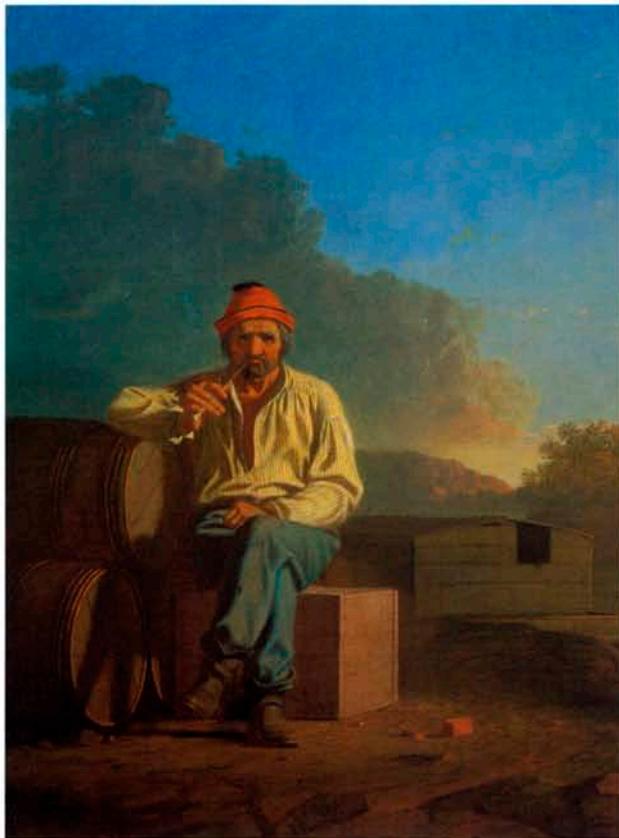
PAINTINGS The Gallery's primary European painting acquisitions in fiscal year 2004 were three beautiful works from the Netherlands, Denmark, and France. The earliest is by Dutch painter Jan Weenix, *Still Life with Swan and Game before a Country Estate*, c. 1685. Weenix specialized in elegant still lifes of dead game, birds, flowers, and statuary, which he painted for the wealthy burghers of Amsterdam. Hunting was a pas-

time allowed only to the aristocracy, so this still life, populated by a variety of game, resonates with a particular social allure. The composition centers around the elegantly arranged swan and hare, in whose depiction Weenix demonstrates his technical virtuosity by capturing brilliantly the textures of fur and feathers. The ownership of this characteristic still life by Weenix, purchased with the Patrons' Permanent Fund, can be traced back to the

WORTHINGTON >
WHITTREDGE

Second Beach, Newport
Paul Mellon Fund and
Gift of Juliana Terian in
memory of Peter G. Terian





Amsterdam merchant Gerret Braamcamp in the mid-eighteenth century.

A striking contrast is offered in *View of the Cloaca Maxima, Rome*, 1814, by the Danish painter Christoffer Wilhelm Eckersberg. This modestly scaled panoramic view, gazing across the partially excavated city toward the Capitoline Hill in the right distance—most of it painted on the spot when Eckersberg was studying in Rome from 1813 to 1816—is almost photographic in its careful attention to detail and its sharp focus from foreground to distance. Eckersberg's small open-air landscapes, evoking the clear, bright light of Italy, are landmarks in the history of European landscape, anticipating by a decade the Roman views of Camille Corot. They are also seminal works in the history of Nordic painting, inspiring a generation of young artists who were his pupils at the Royal Danish Academy in Copenhagen and who created the so-called Golden Age of Danish painting in the early nineteenth century. This work was acquired with funds provided by Gallery president Victoria P. Sant and her husband, Roger.

Departure for the Hunt in the Pontine Marshes, 1833, by French painter Horace Vernet comes to the Gallery to be reunited with its pendant,

Hunting in the Pontine Marshes, acquired in 1989. These are arguably the first truly Romantic landscapes in French art. Vernet, director of the French Academy in Rome from 1829 to 1835, was deeply impressed by the primeval forests of the Pontine Marshes near the Eternal City, which were a popular if forbiddingly malarial place to hunt wild boar. Contrasting this wild nature with the artifice of the royal park at Versailles, Vernet wrote: "I have never seen anything more majestic. Here man has never spoiled the order of nature. The trees flourish and perish in exuberant variety, thanks to the freedom they enjoy." These Romantic ideas allude to the Revolution of 1830, giving Vernet's sublime forest scenes an extra resonance. The work, like its pendant, was acquired with the Chester Dale Fund.

The past year was an extraordinarily important one for American and British acquisitions. From art historian, professor, collector, and former National Gallery deputy director John Wilmerding, the Gallery received the first of a splendid promised gift of fifty-one American paintings, watercolors, and drawings. *Mississippi Boatman*, one of Wilmerding's earliest purchases, is a superb example of the distinctive, classically composed scenes of frontier life created by George Caleb Bingham. In honor of John Wilmerding, Jo Ann and Julian Ganz, Jr., made a gift of Sanford Gifford's *The Artist Sketching at Mount Desert, Maine*, 1864–1865. One of Gifford's best-known paintings, it places the artist within the scene being depicted, alluding both to the inspiration of the natural world and to the artist's role as its interpreter. A very different New England view is Worthington Whittredge's *Second Beach, Newport*, c. 1878–1880, acquired with the Paul Mellon Fund and a gift of Juliana Terian in memory of Peter G. Terian. In this landscape, Whittredge moves from the more restrained tones of his Hudson River School roots to the broader handling, brighter palette, and sunlight-suffused atmosphere of the French impressionists. Also purchased through the Paul Mellon Fund is the complex and powerful *Joshua Commanding the*

< GEORGE CALEB BINGHAM
Mississippi Boatman
John Wilmerding
Collection

The Gallery received Bingham's Mississippi Boatman this year, the first of a splendid promised gift of American paintings, watercolors, and drawings from John Wilmerding.

Sun to Stand Still upon Gibeon, 1816, by the British artist John Martin. It is the first painting by this tremendously influential creator of epic landscapes to enter the Gallery's collection.

Important American still lifes were acquired as well. *Ripening Pears*, c. 1884-1885, a gift of Ann and Mark Kington/The Kington Foundation and the Avalon Fund, is a startlingly original work by Joseph Decker. A close-up view of a fruit-laden branch placed up against the picture plane, the image evokes a clever tension between its apparent realism and its insistent evidence of the artist's hand in the application of paint. The lovely *Three Pears and an Apple*, 1857, by David Johnson, was added to the partial and promised gifts to the Gallery from the collection of Abigail and William H. Gerdt.

PIERRE-ETIENNE
MONNOT

*The Virgin Mary Swooning
over the Dead Body
of Christ at the Foot
of the Cross*
Patrons' Permanent Fund



In the area of modern and contemporary paintings, many significant works entered the Gallery's collection. Jean Fautrier's *Body and Soul*, 1957, the first painting by this important postwar European artist, was a generous gift of The Glenstone Foundation. The addition of

Robert Motherwell's *Study for "Reconciliation Elegy,"* 1977 was made possible by the Dedalus Foundation. Charles Millard gave the Gallery Friedel Dzubas' *Kanton*, 1966, in honor of Michael Barclay Watson. Additional gifts from William C. Seitz and Irma S. Seitz included Walter Darby Bannard's *Composition in Red* (n.d); Gene Davis' *Jasmine Jungle*, 1967; Hans Hoffmann's *Brown Center*, 1963, and *Flux*, 1964; and Frank Stella's *George Rowley*, 1962.

SCULPTURE The Baroque sculpture collection gained further stature with the acquisition of a signed, dated marble relief, *The Virgin Mary Swooning over the Body of Christ at the Foot of the Cross*, 1710, by Pierre-Etienne Monnot, a distinguished French-born master active in Rome during the early eighteenth century. Most such narrative reliefs were massive altarpieces that remain in the churches for which they were made; this smaller-scale devotional work, acquired with the Patrons' Permanent Fund, may have been made for a collector or even for the artist himself. Varied carving techniques contribute to the visual and emotional appeal of the composition, in which groups of grieving women and men support the anguished Virgin and the dead Christ, whose body curves across the foreground at her feet.

The medal collection, which is a particular strength of the Gallery, gained important additions both in Renaissance examples and in works from the nineteenth and early twentieth centuries, a new focus of development for the collection. Mrs. Frederick M. Stafford donated a fine gilded bronze medal of 1536 by Hans Reinhart I, with a miniature relief of the *Fall of Man* on one side and the *Crucifixion* on the other. The French art theorist Quatremère de Quincy, champion of the neoclassical style, is represented in a romantic medal of 1835 by his contemporary Pierre-Jean David d'Angers, who had set himself a mission to portray exemplary individuals of his time in the noble medium of cast bronze. A simpler material served the Italian sculptor Giovanni Battista Nini, admired for his delicately modeled and finely cast terracotta profile portraits, for a 1777 relief of Benjamin Franklin in a fur hat. Another engaging cast bronze portrait is the scintillating image of *Mme. Armande Desfly*, companion to the Princess Mathilde



Bonaparte, fluidly modeled by Jean-Baptiste Carpeaux, the French Second Empire master famous for his dynamic sculptural decoration for the Paris Opera. The harsher expression of the twentieth century is evident in German sculptor Karl Goetz's medal *The Birth of the Weimar Republic and the Abdication of Kaiser Wilhelm II*, given by Dr. Stephen K. Scher and Jamie Woo Scher. *Camel*, from a series of animal reliefs by Antonio Abondio, is a gift of Lisa Baskin in honor of Douglas Lewis, who retired in 2004 after thirty-five years as curator of sculpture and decorative arts. This gift continues years of donations by Lisa Baskin and her late husband, Leonard Baskin.

Several outstanding acquisitions were made in the area of modern and contemporary sculpture in the past year. Lee Bontecou's powerful three-dimensional relief from 1962, a work that represents the most important period of the artist's career, was acquired on the Gallery's behalf by the Collectors Committee. Dan Flavin's magnificent fluorescent light sculpture, *Untitled (to Barnett Newman to commemorate his simple problem, red, yellow and blue)*, 1970, was given by the Barnett & Annalee Newman Foundation, in honor of Annalee G. Newman, with additional support from the Nancy Lee and Perry Bass Fund. Longtime patrons Dorothy and Herbert Vogel generously donated to the Gallery three early

works from 1974 by Richard Tuttle, *Orange Bar*; *White Ellipse*; *Twisted String*, *4th Summer Wood Piece*, and *3rd Rope Piece*, and Dieter Roth's *Insel (Island)*, 1968. A group of sculptures given by William C. Seitz and Irma S. Seitz included Louise Nevelson's *Secret Box*, undated; George Segal's painted plaster *Hands (Expression)*, 1978, and *Fragment (Reclining Woman)*, c. 1972; and Jesús Rafael Soto's *Optical Box*, 1964.

DRAWINGS Among the rarest acquisitions in 2004 were four early fifteenth-century drawings by Austrian, German, and Umbrian artists, precious additions to a part of the collection that has always been difficult to build. The most significant Renaissance acquisition was a major compositional study by Hans Schäufelein titled *Saint Benedict Reviving a Monk Killed by the Devil*, c. 1505. Key additions to the Gallery's holdings of mannerist drawings included a delicate Friedrich Sustris *Baptism of Christ*, c. 1585, and a gouache *Crucifixion* from 1627 by Friedrich Brentel.

Among the most important of many eighteenth-century drawings joining the collection this year were a theatrical scene by Claude Gillot; a lively rendering of a family promenading in a park by one of the leading *gouachistes* of the period, Pierre-Antoine Baudouin, given by Ivan and Winifred Phillips; a lively watercolor, *Fantasy*, c. 1785, by the royal



< DAN FLAVIN
Untitled (to Barnett Newman to commemorate his simple problem, red, yellow and blue)
Gift of the Barnett & Annalee Newman Foundation in honor of Annalee G. Newman, and the Nancy Lee and Perry Bass Fund

< HANS SCHÄUFELEIN
Saint Benedict Reviving a Monk Killed by the Devil
Patron's Permanent Fund





< JAN WEENIX
*Still Life with Swan
and Game before a
Country Estate*
Patrons' Permanent Fund

Weenix's masterpiece, remarkable for the grace and grandeur of its composition, is the first large-scale hunt scene to enter the Gallery's collection of Dutch seventeenth-century paintings.



JOHN RUSSELL ▲
Miss Raymond
 Ellen F. Karpf and
 New Century Fund

*A striking pastel portrait,
 Miss Raymond,
 1783, by the British
 artist, John Russell,
 known in his time
 as the "prince of
 pastellists" entered the
 drawings collection
 this year.*

FRENCH >
 16TH CENTURY
*Bust of a Woman in an
 Extravagant Costume;
 Bust of a Man in an
 Extravagant Costume*
 Ailsa Mellon Bruce Fund

architect Pierre Adrien Pâris; and a richly inventive design for garden structures by one of the leading eighteenth-century ornamentalists, Jean-François de Cuvilliés, given by Andrea Woodner.

Of special interest among the newly acquired nineteenth-century drawings were several landscapes, including a striking composition on brilliant blue paper by Max Joseph Wagenbauer, which came to the Gallery as an anonymous gift; a boldly drawn evocation of Italy by Camille Corot, given

by Jill Newhouse; an attractive Alpine watercolor by Gustave Doré, donated by Helen Porter and James T. Dyke; and a wind-whipped view of a French port by Jules Noël, which was purchased for the Gallery by trustee emeritus Alexander Laughlin and his wife, Judy. Also welcomed into the collection were a watercolor of a woman promenading by the Nabi artist Hermann-Paul, given by Evelyn Nef; a riveting pastel portrait by Georges-Olivier Desvallières donated by Kate Ganz and Daniel Belin; and a large and handsome study by Carl Larsson – only the second Swedish drawing to

enter the collection – which came as the gift of Diane Allen Nixon.

Acquisitions from the first half of the twentieth century included a 1914 word collage by the futurist Carlo Carrà, *Graphic Rhythm with Airplane (Homage to Blériot)*, and a powerful cubist pen and ink drawing by Maurice de Vlaminck, *Still Life with a Jug and Bowl of Fruit* (c. 1916), a purchase made possible with funding from Helen Porter and James T. Dyke. A beautifully precise drawing and related color etching of the Brooklyn Bridge from 1922 by John Taylor Arms was a partial and promised gift of Judy and Leo Zickler. Ethel Baziotes, wife of William Baziotes, donated five of her husband's drawings, which represent the course of his artistic development from the 1930s through 1959.

PRINTS Among the Gallery's most extraordinary acquisition of old master prints is a striking impression, acquired with the Patrons' Permanent Fund, of one of the earliest and most ambitious Italian engravings of a battle scene based on a design by Pollaiuolo and engraved by Andrea Mantegna or a member of his school. Through the generosity of an anonymous donor, a fine impression of Lucas van Leyden's *David Playing the Harp before Saul*, c. 1508, entered the collection. With the help of the same anonymous donor, the Gallery acquired several late fifteenth-century Florentine books by



Savonarola, illustrated with exquisitely designed woodcuts. Outstanding northern mannerist prints were acquired during the year, including a complete series of twelve *Officers and Soldiers* by Jacques de Gheyn II. The Gallery added two prints on a mural scale: a topographical woodcut, *Procession of the Doge on Piazza San Marco*, by Jost Amman, and a frieze of engravings by Cherubino Alberti—unique artist's proofs printed on gold-colored satin. Also unique was Giovanni Battista Piranesi's unfinished artist's proof of his powerful view *The Aqueduct of Nero*, 1775. Several eighteenth-century color prints came to the Gallery, among them a group of bucolic subjects by Francesco Londonio from Thompson Ellwanger and Gregory Mescha, and a fine Louis-Marin Bonnet from Ivan and Winifred Phillips. Crowning the gifts of early modern prints this year is a group of five intaglios by Edvard Munch from the Epstein Family Collection, all relating to Munch's



< PABLO PICASSO
The Frugal Repast
Gift of Robert H. and Clarice Smith, in Honor of the 50th Anniversary of the National Gallery of Art

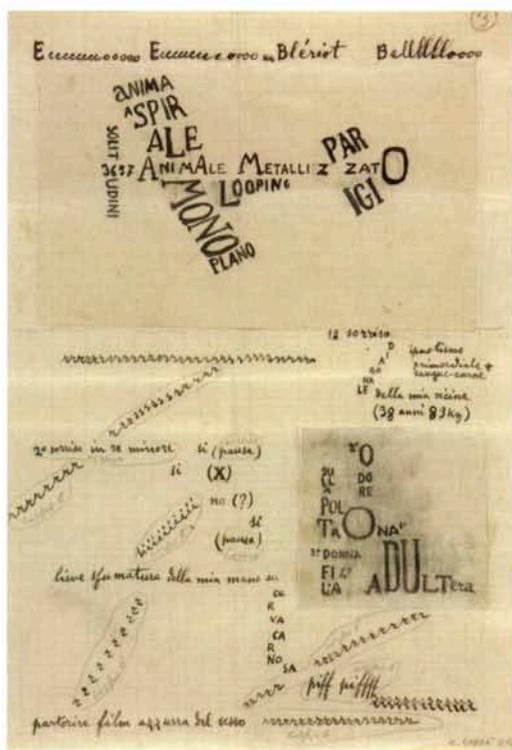
*The most noteworthy addition to our classic modern collection of prints was an extremely rare impression—from the very first printing and one of only two in blue-green ink—of Pablo Picasso's *The Frugal Repast*, 1904.*

Other notable acquisitions from the first half of the twentieth century include an important woodcut by E. L. Kirchner, *Nude Dancer*, 1905, a gift from Andrew Robison, and Max Pechstein's strong woodcut from 1923, *Portraits of an Elderly Gentleman and Two Women*.

The Gemini G.E.L. Archive at the Gallery was considerably enriched by a gift from Gemini of nineteen superb prints by Roy Lichtenstein, a group that beautifully reflects the range of his stylistic influences. The Collectors Committee made possible the purchase of eleven prints from the collection of Joshua P. Smith, including five dynamic prints by the Austrian artist Arnulf Rainer. Ruth E. Fine donated two outstanding prints by Alex Katz and Jim Dine; Werner H. and Sarah-Ann Kramarsky and the Collectors Committee gave four striking prints by Glenn Ligon from 1992.

PHOTOGRAPHS The Gallery was fortunate to acquire photographs last year from the entire span of the medium's history, expanding the range of our holdings significantly. Through the combined generosity of several patrons—Simon and Bonnie Levin, Charles S. and Elyne B. Zucker, Lawrence D. and Sybil Hite, Steven and Phyllis Gross, and Jeffrey H. Newman—fourteen works by the major British artist Bill Brandt entered the collection. The group, which includes reportage from the 1930s, portraits, and Brandt's celebrated postwar nudes, represents the scope of his long and varied career.

< CARLO CARRÀ
Graphic Rhythm with Airplane (Homage to Blériot)
Patrons' Permanent Fund



close friend and patron Dr. Max Linde. Anne Baruch continued to strengthen the holdings of Eastern European graphic art with a generous gift of forty-six prints, drawings, and illustrated volumes by thirteen Czech artists, including several masterful drawings by the turn-of-the-century symbolist Karel Masek.



ROGER FENTON ▲
*The Cloisters,
 Tintern Abbey*
 Anonymous Gift

Funds from Diana Walker made possible the purchase of a full-plate daguerreotype by Albert Southworth and Josiah Hawes, *Boy with Cap*. An alluring, enigmatic scene at Tintern Abbey by Roger Fenton was among several European mid-nineteenth-century works to enter the collection. A unique *Vortograph* from 1917 by Alvin Langdon Coburn made a prize addition to the Gallery's holdings of experimental modernist photography. Coburn's daring, abstract compositions, constructed using mirrors and studio lighting, are exceedingly rare and represent a significant rethinking of the possibilities for camera art.

In preparation for a future exhibition on twentieth-century photography in Central Europe, the Gallery acquired a group of Hungarian works that includes dynamic experiments by affiliates of the Bauhaus, social portraits, and views of Budapest by the inspired amateur Imre Kinszki. In the field of American photography, gifts by Harvey S. Shipley Miller and the R. K. Mellon Foundation made possible new acquisitions by Ansel Adams and Diane Arbus, respectively. The Gallery also expanded its holdings in contemporary art, where photography has an ever-increasing

presence. Works by Stéphane Couturier and James Casebere treat questions of architecture on an architectural scale. The Patrons' Permanent Fund made possible the acquisition of a suite of large color photographs by British sculptor Andy Goldsworthy, along with the artist's photographically illustrated diaries, as part of the major installation commissioned for the Gallery's East Building lobby.

RARE BOOKS The Library's rare book holdings were enriched by the addition of numerous significant titles this year, thanks to endowed funds and generous gifts. These resources enabled us to build upon existing strengths and to fill lacunae in subject areas germane to the Gallery's art collections. Gallery Trustee Robert F. Erburu very kindly provided funds for acquisition of a splendid edition of Ovid's *Metamorphoses* (Parma, 1505). This edition, a reissue of the Venice 1497 work, contains fifty-nine woodcut illustrations in the "classic" style influenced by Andrea Mantegna. Of special interest are two illustrations scholars believe were used as compositional sources for paintings in the Gallery's collection: Giovanni Bellini may have incorporated images from this edition for his *Feast of the Gods*, one of the Gallery's most important Italian paintings, and Michelangelo Anselmi's *Apollo and Marsyas* is an exact image in reverse of an illustration in the 1505 edition.

For the study of classical antiquity, the J. Carter Brown Memorial Fund supported the acquisition of *Gli antichi sepolcri* by P. S. Bartoli (Rome, 1727), *Statue antichi* (Venice, 1576)



ALVIN LANGDON >
 COBURN
Vortograph
 Patrons' Permanent Fund

with illustrations by Girolamo Porro, and *Dissertazione sulle statue appartenenti alla favola di Niobe* by A. Fabbroni (Florence, 1779). The J. Paul Getty Fund in Honor of Franklin D. Murphy made possible the purchase of fourteen titles. Meriting special mention is *Officium beate Marie...* (Venice, 1505), a very rare Italian book of hours with especially fine woodcuts on vellum, and *Scenographiae, sive perspectivae...* by Hieronymus Cock (Antwerp, 1560), a scarce first edition of an artist's manual for interior decoration. This copy bears vivid evidence of its practical use: the cover is splattered with paint, and its pages have numerous pencil notations and drawings, very likely by the architects Phillips and Jan Vingboons, previous owners whose signatures appear on the dedication page. The David K. E. Bruce Fund made possible the purchase of another work embellished with original drawings: an edition of Lodovico Ariosto's *Orlando furioso* (Lyon, 1570) featuring exquisitely executed sketches in place of the missing printer's device on the title page and the illustration accompanying canto 31. The drawings are a precise rendering of the engravings that appeared in the printer's edition of one year earlier.

Our collection of materials on the Dada movement grew more impressive this year through the continued generosity of Thomas Klarner. The six titles acquired this year are *Der blutige Ernst* (Berlin, 1919), *Der Dada* no. 3 (1919), 391 no. 14 (1920), *L'empereur de Chine* by G. Ribemont-Dessaignes (Paris, 1921), *Memoiren Anna Blumes in Bleie* by Kurt Schwitters (Freiburg, 1922), and *Revolucni sbornik Devetsil* (Prague, 1922).

An anonymous donation supported acquisition of *La caricature* (Paris, 1830-1835), a satirical journal featuring incisive commentary and illustrations by the leading graphic artists of the period. This copy includes many hand-colored illustrations not present in the regular edition and is an essential resource for the study of French art and culture of the second quarter of the nineteenth century.

Two important biographical works were added to the reference collection. *Le famiglie celebri italiani* by Pompeo Litta (Milan, 1866-1871), a monumental resource for Italian genealogical history, was originally issued in fascicles between 1819 and 1883. The Gallery's copy is embellished with hand-

colored engraved coats of arms and maps, aquatint portraits, and line engravings of coins, medals, tombs, castles, and other monuments connected with the families. *Dizionario di erudizione storico-ecclesiastica da S. Pietro sino ai nostri giorni...* (Venice, 1840-1861) by Gaetano Moroni is a comprehensive history of the Catholic Church from its founding to the nineteenth century.



The image collections acquired significant rare photographs and albums. Among the albums, the most notable are three early albums of cemetery architecture, including *Gems from Green-Wood* (1868: photographs by Joseph Hale); albums on architecture, including *Westminster Abbey* (1902: photographs by William Rice), *Manchester New Town Hall* (1877: photographs by Bedford Lemere & Co), three volumes of *Le costruzioni moderne in Italia* focusing on Milan, Genoa, and Lake Como (c. 1904: C. Crudo & Co, publisher); and four unique elephant folios of English cathedrals with photographs by leading British architectural photographers, assembled from 1883 to 1887. Among the photographs acquired were an unusual folio of exquisitely detailed photographs of sculpture by Renaissance artist Tilman Riemenschneider (c. 1930: photographs by Max Baur), a portrait of Diego Rivera in his studio (1945: Enrique Segarra Lopez), and rare mounted albumen photographs of the 1884 memorial exhibition for Edouard Manet, some of which feature paintings later acquired by Gallery donors.

▲ OVID
Metamorphoses
Gift of Robert Erburu

A splendid edition of Ovid's Metamorphoses (Parma, 1505), is often cited as one of the most beautiful illustrated books of the Italian Renaissance.

EXHIBITING



Special exhibitions bring masterpieces from public and private collections around the world to millions of Gallery visitors each year. In fiscal year 2004, the Gallery organized thirteen exhibitions, which traveled to venues within the United States and abroad.

THE AGE OF
WATTEAU, CHARDIN,
AND FRAGONARD:
*Masterpieces of French
Genre Painting*

An outstanding selection of paintings with subjects of daily life, both real and imagined, provided a fascinating mirror of Parisian society at many levels in The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting.



Fiscal year 2004 opened with *Picasso: The Cubist Portraits of Fernande Olivier*, the first exhibition ever to focus solely on Pablo Picasso's 1909 portraits of his companion, Fernande Olivier. More than fifty paintings, drawings, and sculpture – an unprecedented assemblage that offered rare insight into Picasso's artistic process – celebrated the Gallery's early bronze cast of *Head of a Woman (Fernande)*, Picasso's only significant cubist sculpture prior to 1912 and an icon of early modern art.

Two exhibitions of eighteenth-century French art that beautifully complemented each other opened later in October. *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting* was the first large-scale survey of French genre painting by such eighteenth-century masters as Jean-Antoine Watteau, Jean-Honoré Fragonard, Jean-

Baptiste-Siméon Chardin, Jean-Baptiste Greuze, François Boucher, and Louis-Léopold Boilly. Our visitors had an unprecedented opportunity to view some of these artists' finest works, including paintings from collections in France, Germany, England, and Russia. The exhibition's complement celebrated one of the most innovative periods in the history of printmaking: *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France* captured the spirit of the times, from the reign of Louis XV to the advent of the French Revolution, in 115 color prints of subtle, delicate beauty and astonishing technical facility. The prints ranged from high-art portraits, landscapes, allegories, and genre scenes to fashion plates, maps, textiles, wallpaper motifs, and even button covers. Included was a selection of etching tools and prints illustrating how these tools were used.

The first monographic exhibition in the United States devoted to the “father of Danish painting,” *Christoffer Wilhelm Eckersberg, 1783–1853*, traced his career and tremendous influence on a generation of Danish painters who collectively created the “Golden Age” of Danish painting. The Gallery’s exhibition of fifty-two works presented all aspects of Eckersberg’s multifaceted oeuvre, with special emphasis on his portraits, landscapes, and marine subjects. The exhibition’s design featured historically accurate early nineteenth-century wall colors.

For five weeks in February and March, *Verrocchio’s “David” Restored: A Renaissance Bronze from the National Museum of the Bargello, Florence*, brought one of the greatest masterpieces of Renaissance art to the Gallery and gave our audiences an opportunity to evaluate this major work in a new form. Based on recent art historical research and conservation analysis, the head of the slain Goliath was situated next to David’s right foot, as Verrocchio originally intended, for the first time in 527 years, rather than between the figure’s feet. Careful placement of the sculpture on the Main Floor of the West Building created a majestic vista from the East Garden Court.

Leading American artist Jim Dine’s groundbreaking achievements as a draftsman were featured in the first major survey of his drawings in over fifteen years. *Drawings of Jim Dine* included more than a hundred works from the early 1970s to the present. Often associated with Pop art and the Happenings of the 1960s, Dine has been celebrated for his paintings, prints, and sculptures; the Gallery’s exhibition focused on subjects with which Dine is



often associated as well as less familiar themes from the 1980s and 1990s.

Courtly Art of the Ancient Maya, the first exhibition ever devoted to this subject in the United States, was on view during the spring and summer. The exhibition brought together some 130 masterworks, approximately half of them from museums in Mexico, as well as outstanding examples from American, European,

and Australian collections. The majority of works from Mexico, Guatemala, and Honduras came to the United States for the first time. The visual magnificence and complexity of life at court, particularly at Palenque, in the state of Chiapas, Mexico, was demonstrated throughout the exhibition. Each gallery was defined by architectural friezes, doorway shapes derived from surviving temples, and warm earth tones. Particularly noteworthy was the life-size reproduction of three wall murals, configured as they appear in the middle room of a temple at Bonampak. A film produced by the Gallery in conjunction with the exhibition focused on the courts of the Maya kingdoms of Palenque, Bonampak, and Tonina, with new footage shot on location in Chiapas in southern Mexico. The



< DRAWINGS OF JIM DINE

Drawings of Jim Dine focused on examples from the last three decades and featured themes for which Dine is renowned, including his iconic images of tools. *Shellac Orientale, 1973–74*, is a promised gift to the Gallery from Arne and Milly Glimcher.

< VERROCCHIO’S “DAVID” RESTORED: A Renaissance Bronze from the National Museum of the Bargello, Florence

At the Gallery, home to the most important collection of works by Verrocchio and his school outside Italy, Verrocchio’s “David” Restored was presented in the rich context of other major Florentine depictions of the biblical hero and related sculptures by the artist.

COURTLY ART OF >
THE ANCIENT MAYA

The Maya frequently depicted their kings on imposing carved stelae, such as the limestone monument seen here installed at the Gallery in front of the reconstruction of the north wall of Bonampak.



film chronicled the history of Maya archaeology and explored the significance of new discoveries for the understanding of Maya culture.

An exhibition of some twenty important cubist works by renowned Mexican modernist Diego Rivera featured the Gallery's significant yet little-known Rivera painting of 1915, *No. 9, Nature Morte Espagnole (No. 9, Spanish Still Life)*. Although Rivera's work has been widely exhibited and studied, his cubist period remains a less understood aspect of his career. The presentation demonstrated Rivera's distinctive approach to synthetic cubism – his use of complex structures of transparent planes.

American Masters from Bingham to Eakins: The John Wilmerding Collection celebrated one of the most important private collections of nineteenth-century American art, assembled over four decades in an area of particular scholarly interest to John Wilmerding. The collection of fifty-one works by twenty-six American artists represents such masters as George Caleb Bingham, Frederic Edwin Church, Thomas Eakins, Winslow Homer, William Stanley Haseltine, Martin Johnson Heade, Fitz Hugh Lane, John Marin, John F. Peto, and William Trost Richards.

During the summer, a major retrospective, *Hudson River School Visions: The Landscapes of Sanford R. Gifford*, highlighted the works of this master of light and atmospheric detail. Organized chronologically, with groupings of related works, the exhibition included many of Gifford's "chief pictures." To give insight into the artist's remarkable creativity, the exhibition included a selection of his mid-size canvases, as well as smaller, cabinet-size sketches, studies, and reduced versions of major paintings.

Selected from a superb collection of more than 10,000 objects, *Palace and Mosque: Islamic Art from the Victoria and Albert Museum* conveyed the richness of the Islamic art of the Middle East on a scale and at a level of quality hard to find in any collection outside the region. A touring exhibition organized by the Gallery of more than a hundred works from one of the most renowned Islamic art collections in the world, the presentation included examples of the full range of the decorative arts—ceramics, textiles, carpets, metalwork, glass, woodwork, and more. The dramatic heart of the exhibition was a twenty-four-foot-tall minbar (pulpit) made in the fifteenth

century for a mosque in Cairo; a soaring skylit room with clerestory windows and an enormous arched entrance was designed to showcase this masterpiece. Two historically important carpets dominated another gallery, installed on slanted planes that supported their weight while allowing the viewer to see the entire surface.

Mark Rothko: The Mural Projects, a special installation of works by one of America's foremost artists, celebrated the centenary of Rothko's birth and the twenty-fifth anniversary of the East Building. The nine paintings are related to two mural commissions—the Seagram murals and the Harvard murals—which date from the late 1950s and early 1960s, respectively. Most of these related works have been exhibited at the Gallery only



once before, and displaying them together in the open space of the East Building concourse created an opportunity to examine the process behind these major projects.

To enhance visitors' understanding and appreciation of special exhibitions, the Gallery produces a variety of interpretive materials, including illustrated brochures, wall texts, recorded tours, Web features, and documentary films. Recorded tours for *Courtly Art of the Ancient Maya* and *Palace and Mosque* were produced by the Gallery and offered our visitors a variety of viewpoints on the works of art featured in these exhibitions. The films, made possible by the HRH Foundation, are subtitled for the hearing impaired and are available in a

▲ HUDSON RIVER
SCHOOL VISIONS:
*The Landscapes of
Sanford R. Gifford*

PALACE AND
MOSQUE:

*Islamic Art from the Victoria
and Albert Museum*

*The late-fifteenth-
century Minbar of
Sultan Qu'itbay.*

thirty-minute version on view in the auditoriums and a fifteen-minute version shown in the exhibition. They are distributed on a free-loan basis to libraries, schools, community centers, and public television stations, and a film is donated to each branch of the D.C. Public Library.

The film produced last year for *The Art of Romare Bearden* was shown in 2004 on Berkeley Educational Television and will be aired in 2005 on Georgia Public Television and WNET in New York, which contracted

for unlimited airings over the next five years. Narrated by Morgan Freeman and Danny Glover, the film was awarded a Silver Plaque at the 40th International Communications Film & Video Competition in Chicago, received the Silver Screen Award at the U.S. International Film and Video Festival in Los Angeles, was a Telly Awards finalist in the category of Cultural Programs, and was selected for showcase at the 2004 International Festival of Films on Art in Montreal.

The Gallery also lends works to many special exhibitions hosted by museums throughout the world. The loans of 538 works from the Gallery's collection were administered in fiscal year 2004. Of these, the loan of *The Alba Madonna* by Raphael to the State Hermitage Museum, St. Petersburg, Russia, in September and October of 2004 marked the first time the painting has been lent since entering the Gallery as part of founder Andrew W. Mellon's gift of old master paintings. Another major Gallery painting on loan for the first time was *Daniel in the Lions' Den* by Rubens, which traveled to the Albertina in Vienna for an exhibition of Rubens drawings. In addition, works by Rubens and Van Dyck from the Gallery's collection were lent to four other Rubens exhibitions held this year in Europe: *A House of Art: Rubens as Collector* at the Rubenshuis in Antwerp; *Isabella Rubens* at the Alte Pinakothek, Munich; *L'età di Rubens* at Palazzo Ducale, Genoa; and an exhibition of the artist's work at the Palais des Beaux-Arts de Lille, France. The Gallery also participated in Italian exhibitions celebrating Perugino with the loan of four sixteenth-century maiolica pieces to *Ceramics in Umbria in the Time of Perugino* at the Museo Regionale della Ceramica, Deruta, and the loan of Perugino's *Madonna and Child to Perugino: Il divin pittore* at the Galleria Nazionale dell'Umbria in Perugia. In the United States, sixteen Rembrandt works from the Gallery's collection were lent to *Rembrandt's Journey: Painter, Draftsman, Etcher* at the Museum of Fine Arts, Boston, and the Art Institute of Chicago. *The Unfinished Print*, an exhibition of fifty prints first held at the Gallery, was displayed at the Frick Collection, New York.





The Gallery's mission of furthering the understanding and appreciation of great works of art is fulfilled each day with a variety of programs designed for our many audiences, including scholars, teachers, students of all ages, and visitors from around the world.

Building upon tradition, sustaining excellence, and creating new initiatives reflect the essential principles of Gallery's educational activities. Tradition is reflected in the continuity of programs, including half a century of walking tours led by expert staff. Recent acquisitions and reinstalled galleries provide opportunities to reflect on our expanding collections, changing art historical perspectives, and our audiences. On any given day in fiscal year 2004, a visitor could choose from a wide array of offerings: tours in eleven languages, now including Korean and Chinese, talks based on original research, accounts of artists who have sparked essential debates in the history of art, and tours of the Gallery's newly installed sculpture galleries.

Alongside this tradition, the Gallery has built a substantial and innovative program of academic discourse. Over the past decade, a spectrum of lectures by scholars, conversations with artists, talks highlighting new discoveries in art, and a series on works-in-progress have been offered. Highlights of academic programs, attended by over 14,000 visitors in fiscal year 2004, included a study day for professors, museum professionals, and graduate students on the making of Verrocchio's bronze *David*, and Sunday auditorium lectures held throughout the year relating to special

exhibitions at the Gallery. Internships and fellowships deepen the Gallery's commitment to the scholarly community, providing emerging professionals with on-site training and work experience. Twenty summer interns, seven academic-year interns, and a Carpenter Foundation fellow from South Korea infused many areas of the Gallery with international perspectives this year.

Tradition also supports innovation in education publications. Teaching resources, free to everyone, have been an essential feature of the Gallery's commitment to educating since the 1960s. Moving far beyond its familiar printed books, reproductions, and slides, the Gallery distributes resources in digital media formats with more than 130 offerings available online. This year's publications include resources on Islamic and Mayan art, as well as studies of the work of artists Gerard ter Borch and Dan Flavin, the Wilmerding collection of nineteenth-century American art, and a DVD on color and light. In fiscal year 2004, the Gallery's direct loan and affiliate program reached an audience of more than twenty million domestic and international viewers.

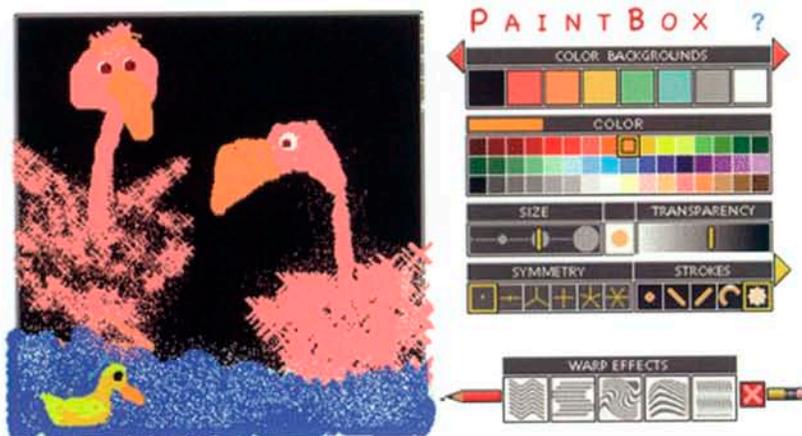
NGA Classroom, the Gallery's electronic teaching portal, features teacher- and student-based presentations, short-format articles, lesson plans, and interactive activities.

Comprehensive online lessons made available this year — on self-portraiture, mythology, math, ecology, and literature — plumb the relationships between art, science, and cultural history. The portal's resource finder facilitates the selection and ordering of free-loan programs and printed materials. Seven Art Zone interactives — including a mobile maker, an exploration of 3-D spatial modeling, and a creative paintbox tool — have been added to NGAkids, the whimsical children's corner of the Gallery's Web site.

Family- and school-based programs reached an audience of 64,000 this fiscal year. The newly introduced Family Weekends provided multiple ways to explore and enjoy works of art, including art-making, self-guided tours, films, and music and storytelling performances. New Teacher Workshops were designed for

on the late work of avant-garde filmmaker Stan Brakhage (1933–2003) was followed by a discussion with Brakhage scholars and a retrospective series devoted to the pioneering director Oscar Micheaux, reflecting early feature films and associations with Romare Bearden. Two major French filmmakers, Jean Cocteau and Chris Marker, were also featured in retrospective programs during the fall. The Washington premiere of *My Architect: A Son's Journey*, a new documentary about Louis I. Kahn and one of the outstanding new releases of the year, drew over five hundred people to the East Building auditorium in early December. A winter series of recently restored Danish silent classics was enlivened by Ray Brubacher's spirited piano accompaniment. Titled *Danish Cinema: A Golden Age Returns*, the series included a number of recent films

produced by the celebrated Danish film collective Dogme 95. A winter series of films by the Japanese master Yasujiro Ozu, presented in association with the Freer Gallery of Art, attracted over 7,000 viewers during the five-week program.



educators who are novice users of art museum resources. School programs continued to link art and curriculum through the active exploration of works of art. On this, the tenth anniversary of Art Around the Corner, the program continued to serve District of Columbia public school students and teachers through an extensive curriculum and classroom activities. Online lessons and teacher workshops in Washington, D.C., Colorado, Montana, and Michigan, shared the best of Art Around the Corner with the nation.

FILMS AND CONCERTS The Gallery continued its year-round schedule of weekend film series organized by film scholars on topics relating to special exhibitions and the history of film as an art form. In the fall of 2003, a distinctive archival program focusing

During the spring of 2004, in conjunction with the exhibition *Courtly Art of the Ancient Maya*, an extensive survey of Mexico's vibrant cinematic past from the late nineteenth century through the present included many well-known landmarks in that nation's cultural history. A lecture titled "Mexican Film and the Literary Tradition," presented by Ignacio Durán Loera, director of the Mexican Cultural Institute and former director general of the Instituto Mexicano de Cinematografía, was a key component of this series. In the summer of 2004, the Gallery joined together with the American Film Institute Theater and the National Museum of Women in the Arts to present a retrospective of thirty-five films by the venerated Swedish director Ingmar Bergman. On the opening day of our series, he commemorated his eighty-sixth year.

NGAkids, the Gallery's Web zone for children, includes eight art-making interactives.



The Sharq Arabic Music Ensemble performed for the "Explore Islamic Art" Family Weekend, which celebrated the exhibition Palace and Mosque: Islamic Art from the Victoria and Albert Museum. Traditional music from the royal courts of Turkey and Spain was performed.

Thirty-eight concerts were presented in the Gallery's sixty-second season of weekly concerts, which ran from October 2003 through June 2004. The concerts are supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional support from the Ann and Gordon Getty Foundation. Excerpts from fourteen Gallery concerts were broadcast nationally on National Public Radio's "Performance Today."

Highlights of the season included performances by the celebrated Danish cellist, Erling Blöndal Bengtsson, pianist Ruth Laredo, the violin-piano duo of Dmitry Sitkovetsky and Bela Davidovich, and crossover violinist Mark O'Connor and his Appalachian Waltz Trio. The National Gallery Orchestra played the 2,500th concert in the series on 13 June, bringing to a close the year-long celebration of the twenty-fifth anniversary of the East Building. The concert was presented on the East Building Mezzanine in view of the entrances to the exhibitions *Courtly Art of the Ancient Maya* and *The Cubist Paintings of Diego Rivera, Memory, Politics, Place*, to which the concert was dedicated. The American Music Festival, presented throughout May 2004, included the Washington premiere performances of Richard Danielpour's *The Enchanted Garden* (1992), Sydney Hodkinson's *Minor Incidents* (1981), and Robert Maggio's *Songbook for Annamaria* (2001).

A jazz program by the Stanley Cowell Trio was presented in honor of the exhibition

The Art of Romare Bearden. The recitals by Erling Blöndal Bengtsson and by soprano Jennifer Aylmer were presented in honor of the *Christoffer Wilhelm Eckersberg* exhibition. A program of string quartets by Mexican and European composers was performed by the Cuarteto de Cuerdas de Bellas Artes in honor of *Courtly Art of the Ancient Maya*.

RESOURCES FOR SCHOLARLY RESEARCH In fiscal year 2004, the Library acquired 9,426 volumes (including 2,710 in microform), received 3,515 visitors, provided 927 orientations, answered 22,204 reference inquiries, and shared 3,618 volumes with other institutions through inter-library loan. The exhibition *A Painter's Mind: A Selection from the Library of Romare Bearden* was organized to coincide with the Gallery's Bearden retrospective and traveled to other venues in the exhibition itinerary.

The Gallery's library image collection added almost 40,000 photographs, 8,000 slides, ten reels of microfilm, and twenty-five rare photographic albums in fiscal year 2004. In addition to Gallery staff, individuals who have made significant donations include William Craft Brumfield, Sheldon Grossman, Elizabeth Knupp, John O'Brien, Michael Sheard, and Egon Verheyen. Institutions that graciously donated photographic material include the Timken Museum of Art, the Jack S. Blanton Museum of Art, the Museum of Fine Arts, Houston, the National Gallery, London, and the University of Louisville. The White

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*Children explored
French art in the
galleries as part of
the summer 2004
Stories in Art series
"Tour de France."*



House Historical Association, with the curator of the White House, continues to place on deposit selected images of fine and decorative arts. The holdings of slides and photographic archive images now comprise almost ten million images.

The Gallery is participating in the Andrew W. Mellon Foundation's ARTStor project by digitizing the Clarence Ward Archive of negatives of French and American architecture taken in the late 1920s and early 1930s. The archive, numbering over seven thousand negatives, is an important survey of French medieval church architecture and American colonial architecture and will be an important addition to ARTStor's digital archive.

The Gallery's slide library loaned 2,167 slides to 119 educators and museum professionals. Online resources of the Slide Library include the fourth version of the Library's *Manual for Classifying and Cataloguing Slides*. Using interactive links and images, this publication outlines the Library's slide maintenance procedures and cataloguing rules for Western and non-Western art and architecture. In addition, the manual includes active links to various cataloguing and art historical resources.

The slide library's patrons continue to benefit from the Gallery's use of digital technology and imaging. The newly acquired slide scanner and the portable projector provide the means to display quality images for PowerPoint presentations, furthering the slide library's goal of creating a digital environment for the use of scholars and educators.

In the Gallery archives, important acquisitions included working drawings and photographs of exhibition installations. An extensive series of oral interviews with former sculpture curator Douglas Lewis recorded valuable information on the Gallery's development over more than three decades. Diaries and other personal materials from the Estate of Edith Standen were received, giving new insights concerning her work as secretary to the Widener Collection from 1929 to 1942 and her service as a Monuments, Fine Arts and Archives Officer during and after World War II. In addition, detailed descriptions were prepared of scrapbooks created by founding benefactor Chester Dale so that full subject access is now possible.

A display of historical photographs and documents, *That the Freedom of the Human Spirit Shall Go On: World War II and the National Gallery of Art*, was on view in the West Building Founders' Room as a part of the city-wide commemoration of World War II coinciding with the dedication of the national World War II Memorial.



The study room for European Prints and Drawings welcomed 1,195 scholars and members of the public as well as classes from elementary schools and university undergraduate and graduate programs. In addition, an ongoing seminar on printmaking techniques, the authentication of prints and drawings, and responses to questions regarding the collection and its activities were conducted throughout the year. A three-day practicum on the connoisseurship of old master drawings, including sessions on the study, acquisition, exhibition, and care of drawings, designed for young curators and graduate students pursuing careers in the field, was presented.

< THAT THE
FREEDOM OF THE
HUMAN SPIRIT
SHALL GO ON:
*World War II and the
National Gallery of Art*

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS

The Center for Advanced Study in the Visual Arts, founded in 1979, 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 during the 2003–2004 academic year included individuals working on topics ranging from the Stalinization of Soviet architecture to Indian art in the collections of American museums, to Venetian Renaissance sculpture, seventeenth-century Dutch painting, and ancient Mesopotamian and Persian palace decoration. Among the members of the Center were scholars from Australia, Brazil, Canada, Germany, India, Italy, the Netherlands, the People's Republic of China, Slovenia, and the United Kingdom (see p. 79 for a list of members).

Continuing research projects under the deans' direction include a guide to documentary sources for the art history and archaeology of the Andes, the completion of *Keywords in*

American Landscape Design, and a documentary study of the Accademia di San Luca in Rome from c. 1590 to 1630. This year saw the completion of the *Italian Architectural Drawings Project* (IADPC), focused on the development of the Gallery's photographic archives of Italian architectural drawings made before 1800, and the launching of *Early Modern Sources in Translation*, a series that will also provide detailed commentaries on significant art historical and critical sources.

The Center convened four symposia during the 2003–2004 academic year. "Romare Bearden, American Modernist," supported by the Parnassus Foundation, and "French Genre Painting in the Eighteenth Century" sponsored by the Arthur Vining Davis Foundations, both focused on major exhibitions at the Gallery. "The East Building in Perspective: A Twenty-Fifth Anniversary Symposium," made possible by a grant from Robert H. Smith, was part of the Gallery's celebration of the twenty-fifth anniversary of the East Building. The thirty-fourth annual session of the "Middle Atlantic Symposium in the History of Art" was cosponsored with the University of Maryland, with fifteen universities participating.

Other meetings at the Center in 2003–2004 included two study days relating to Gallery exhibitions. One was devoted to Verrocchio's "David" Restored, and the other to *Courtly Art of the Ancient Maya*, led by Professor Mary Miller of Yale University, who was also curator of the exhibition. Edmond J. Safra Visiting Professor Carel van Tuyl van Serooskerken led the first Robert H. Smith Curatorial/Conservation Colloquy, devoted this year to Old Master drawings. In addition to Gallery staff, William Robinson of the Fogg



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The Gallery's senior curator of sculpture and decorative arts, Nicholas Penny, leads a discussion of Verrocchio's David for members of the Center.



Art Museum, Harvard University, led the discussion with a small group of international participants. These colloquies, designed for emerging scholars and new curators, introduce a new generation to the experience of learning directly from a close examination of works of art over several days in the company of senior conservators, curators, and scholars.

Irving Lavin of the Institute for Advanced Study, Princeton, delivered the fifty-third A. W. Mellon Lectures in the Fine Arts, entitled "More Than Meets the Eye." As a member of the Washington Collegium for the Humanities, the Center hosted a guest lecture by Natalie Zemon Davis on the topic of "Cultural Mixture in a Divided World." The inaugural Wyeth Lecture in American Art, "Friends and Rivals: Copley, West, Peale, Trumbull, and Stuart" was delivered by Jules Prown, Yale University. An incontro followed the lecture, in which Prown and participants discussed the Gallery's painting *Watson and the Shark* by John Singleton Copley. The Wyeth Foundation for American Art will support such a distinguished

lecture at the Center every two years, to alternate with one-day conferences dedicated to the presentation of work by younger scholars.

Two volumes in the symposium series *Studies in the History of Art* were published in the fiscal year, *Large Bronzes in the Renaissance* (the fifth volume in a group dedicated to Renaissance sculpture), and *Tilman Riemenschneider, c. 1460–1531*, which gathered together papers delivered at the time of the exhibition held at the Gallery in 1999. Nine volumes are in preparation for future publication in the series. The Center also coproduced with the Association of Research Institutes in Art History (ARIAH), *Art History in Latin America: Reports of the Latin American Fellowship Program, 1994–2000*. For a

complete description of the Center's activities, see *Center 24: Record of Activities and Research Programs, June 2003–May 2004*.

The Center for Advanced Study's twenty-fifth-anniversary year is being marked by two extraordinary opportunities. A challenge grant to the Gallery and to the Center from the Andrew W. Mellon Foundation will establish dedicated funds for scholarly publication, guaranteeing the future of the Center's publication program. In 2005–2006 the Gallery will also take possession of a group of new condominiums for fellows' residences within walking distance of the Gallery. This acquisition has been made possible by a generous gift from Robert H. Smith, former president of the National Gallery of Art.



Professor Mary Miller discusses the reconstruction of the mural at Bonampak for members of the Center during her tour of the exhibition Courty Art of the Ancient Maya.





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In the spring of 2004, a team of Gallery staff and engineers, including artist-engineer Paul Matisse, gathered to disassemble Alexander Calder's giant mobile, *Untitled*, for conservation treatment. Commissioned for the central court of the East Building and installed in 1977, the 76-foot-long mobile consists of thirteen panels and twelve arms, weighs 920 pounds, and is constructed of aluminum honeycomb with aluminum and steel bars.



The care of the Gallery's collections of paintings, sculpture, prints, drawings, and photographs requires a broad range of expertise. Gallery conservators and research scientists ensure the integrity of the collection and the works loaned to the Gallery by other institutions.

During fiscal year 2004, the painting conservators completed twenty major treatments, including work on our Italian Renaissance masterpieces Giorgione's *The Holy Family* and Raphael's *Alba Madonna*. Complex treatments were undertaken as well on three other Renaissance paintings: Cima da Conegliano's *Madonna and Child with Saint Jerome and St. John the Baptist*, Hans Memling's *Man with an Arrow*, and an anonymous sixteenth-century French *Portrait of a Nobleman*. All five paintings were the subject of collaborative projects between the painting conservators and scientific researchers using infrared analysis and pigment analysis to study artists' underdrawing, painting materials, and techniques.

Painting conservators also completed treatments of Domenico Tintoretto's *The Triumph of David*, Jean-Honoré Fragonard's *A Game of Hot Cockles*, François Boucher's *Venus Consoling Love*, Auguste Renoir's *Odalisque*, Paul Cezanne's *Still Life*, and *St. Peter* by the studio of Sir Peter Paul Rubens. In preparation for forthcoming exhibitions, conservators treated Gerard ter Borch's *A Suitor's Visit*, Gilbert Stuart's *John Bill Ricketts*, and three paintings from the John Wilmerding collection, including Professor Wilmerding's gift to the Gallery of George Caleb Bingham's *Mississippi Boatman*.

Four early modern paintings underwent conservation treatment: Kees van Dongen's *Saida, 1913*, Jean Dubuffet's *Time Is Running Out*, Amedeo Modigliani's *Woman with Red Hair*, and Pablo Picasso's *Two Youths*. Surface cleanings were conducted on some of the large modern paintings, including Sam Gilliam's *Relative*, Henri Matisse's *La Negresse*, and Robert Motherwell's *Reconciliation Elegy*; rolling these canvases onto large tubes for their storage or transportation proved particularly challenging.

During fiscal year 2004, fifty-six major and minor treatments and 586 in-depth and minor examinations were completed. In addition to the care of the collection and of paintings on loan to the Gallery, the painting conservators' expertise attracted many requests for collaboration on research projects, in-house tours and laboratory visits from outside experts and grants for research, lectures, and publications.

The seven major sculpture treatments completed during fiscal year 2004 reflect both the broad range of materials represented in the collection and the challenge of treating some of these materials. Increasingly, the conservation and maintenance of contemporary sculpture composed of nontraditional media and using unusual fabrication methods requires broad collaboration between conservators, curators,

artists, engineers, and industrial coating specialists. Frank Stella's monumental outdoor work, *Prinz Friedrich von Homburg, Ein Schauspiel, 3X*, constructed of stainless steel, aluminum, painted fiberglass, and carbon fiber, was thoroughly examined, with its tension cables adjusted and certain elements modified to prevent surface damage. The supporting structure of Anselm Kiefer's *Angel of History*, composed of lead, steel, wood, glass, and dried poppies, was reinforced to sustain the weight of its components.

Treatment for traditional materials can be equally innovative and complex. Damage sustained by Jean-Antoine Houdon's marble portrait of Giuseppe Balsamo was successfully restored through a process that used state-of-the-art industrial consolidants and newly developed conservation materials. *A Gentlewoman in Court Finery*, a sixteenth-century Italian wax miniature on slate, was exhibited for the first time following intricate treatment of the delaminating wax and finely pigmented surface.

Comprehensive technical examinations were conducted on several important sculptures in preparation for conservation treatment, including the East Building's popular Alexander Calder mobile, *Untitled*, Tony Smith's *Die*, and a late-fifteenth- or early-sixteenth-century Florentine bust of *Lorenzo de' Medici*. Additional examinations were performed on recent acquisitions, such as the early-eighteenth-century marble relief *The Virgin Mary Swooning over the Dead Body of Christ at the Foot of the Cross* by Pierre-Etienne Monnot, the life-size bronze *Isoult* by Edward McCartan, and ten small sculptures from the Trapp Collection.

The collaboration between object conservators and the U.S. Army Research Laboratory culminated in the treatment of Calder's *Tom's*, with specially formulated paint designed to be exceptionally stable and durable while maintaining the matte surface that the artist wanted. Conservators completed a major comparative study of the Edgar Degas bronzes in the Norton Simon collection as part of the Gallery's comprehensive Degas systematic catalogue research project.

In objects conservation, 140 major and minor treatments were completed and 164 major and minor examinations were performed. Seventy-six objects were examined



for exhibition and ten objects received full technical examinations.

Paper conservators were involved in several major projects during the fiscal year: the first was the deinstallation of the Matisse cutouts in the East Building Tower Gallery, including the massive *La Negresse*. Paper conservators removed the 15-by-20-foot work from its strainer onto a specially prepared architectural core. Another major paper conservation project was the regular monitoring of environmental conditions in print storerooms and the Gallery archives during the West Building's renovation.

The conservators also treated a number of works on paper for exhibitions and loans. The fifteenth-century *Crucifixion*, the largest fifteenth-century woodcut in existence, was the most challenging project undertaken. Treated in the 1950s before its acquisition by the Gallery, this painted woodcut had many unfilled losses that made the image unreadable. As the piece was stable but unsightly, it was determined to try to improve the sheet cosmetically for inclusion in a future exhibition on the origins of European printmaking. Old loss areas were filled either with paper pulp or with compatible paper cut to size and level with the original. The work was then humidified, lined with a strong Japanese paper, and flattened.

With the removal of the yellowed varnish on John Martin's Joshua Commanding the Sun to Stand Still upon Gibeon, the extraordinary amount of detail becomes visible as does the contrast between the luminous blue sky on the right and the dark storm clouds on the left.

In close collaboration with the curator, the long process of in-painting the very large loss areas and the many small ones was undertaken. The consolidated sheet was strip-lined to a stable support.

Other major treatments carried out for upcoming exhibitions include Picasso's etching *The Frugal Repast*, whose previously restored top border had discolored differentially, and *Still Life with Jug and Bowl of Fruit*, a pen-and-ink drawing by Maurice Vlaminck, which was treated to remove staining.

Photographs by Roger Fenton, André Kertész, and Irving Penn were treated in preparation for Gallery exhibitions as were works by Robert Frank and Alfred Steiglitz, loaned to other institutions. The scientific research staff studied coatings on photographs in the Gallery's collection using attenuated total reflection-Fourier-transform infrared spectroscopy, and editing was completed on a forthcoming publication *Coatings on Photographs*, a study funded in large part by the Andrew W. Mellon Foundation.

During the fiscal year paper conservators performed 179 major and minor treatments and 571 condition examinations; 604 works were matted and framed.

The Gallery's research scientists continued collaboration with the object conservators on a study of the material and techniques used by Degas in his wax sculptures. Examination of more than 350 samples has revealed new information on the construction of the pieces, their changes over time, and the issues surrounding their conservation. The results will be presented in the Gallery's systematic catalogue on Degas sculptures.

X-ray fluorescence spectrometry (XRF), a technique not requiring sampling, was used routinely to analyze the materials occurring in paintings, sculpture, and works on paper. The test results were used by conservators and curators to aid in treatment decisions, historical research, and evaluations concerning prospective acquisitions. XRF and color spectroscopy were employed extensively to study the materials and techniques used in fifteenth-century painted woodcuts. The results of this study will be published as an essay in the exhibition catalogue *The Origins of Printmaking: Fifteenth-Century Relief Prints and Their Public*.

In preparation for conservation, Gallery scientists studied the paint layer construction and composition of Anthony van Dyck's *Marchesa Balbi* as well as the binding media of original paints and retouches of several paintings that were conserved during the year. Paintings by Robert Mangold and Paul Cezanne were analyzed using pyrolysis-gas chromatography-mass spectrometry.

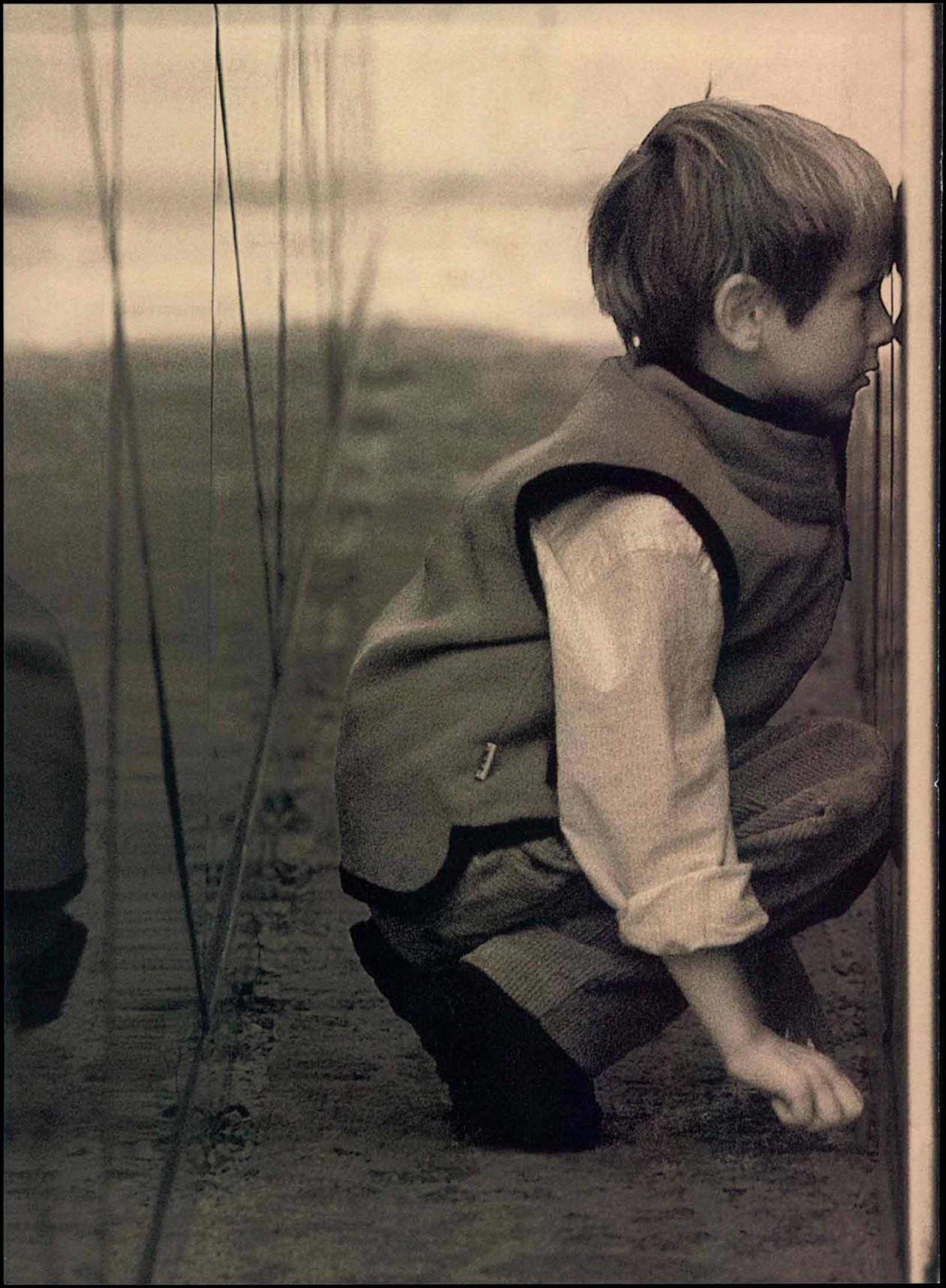
Conservators completed a technical investigation of Raphael's *Alba Madonna* and the results will be published in the postprints of a conference on Raphael's painting techniques. In preparation for a Gallery exhibition, the painting materials of Early Netherlandish diptychs were investigated. Additionally, a study of Rembrandt's landscape paintings was initiated with technical examinations of paintings in Dublin and Amsterdam, as well as our own *The Mill*.

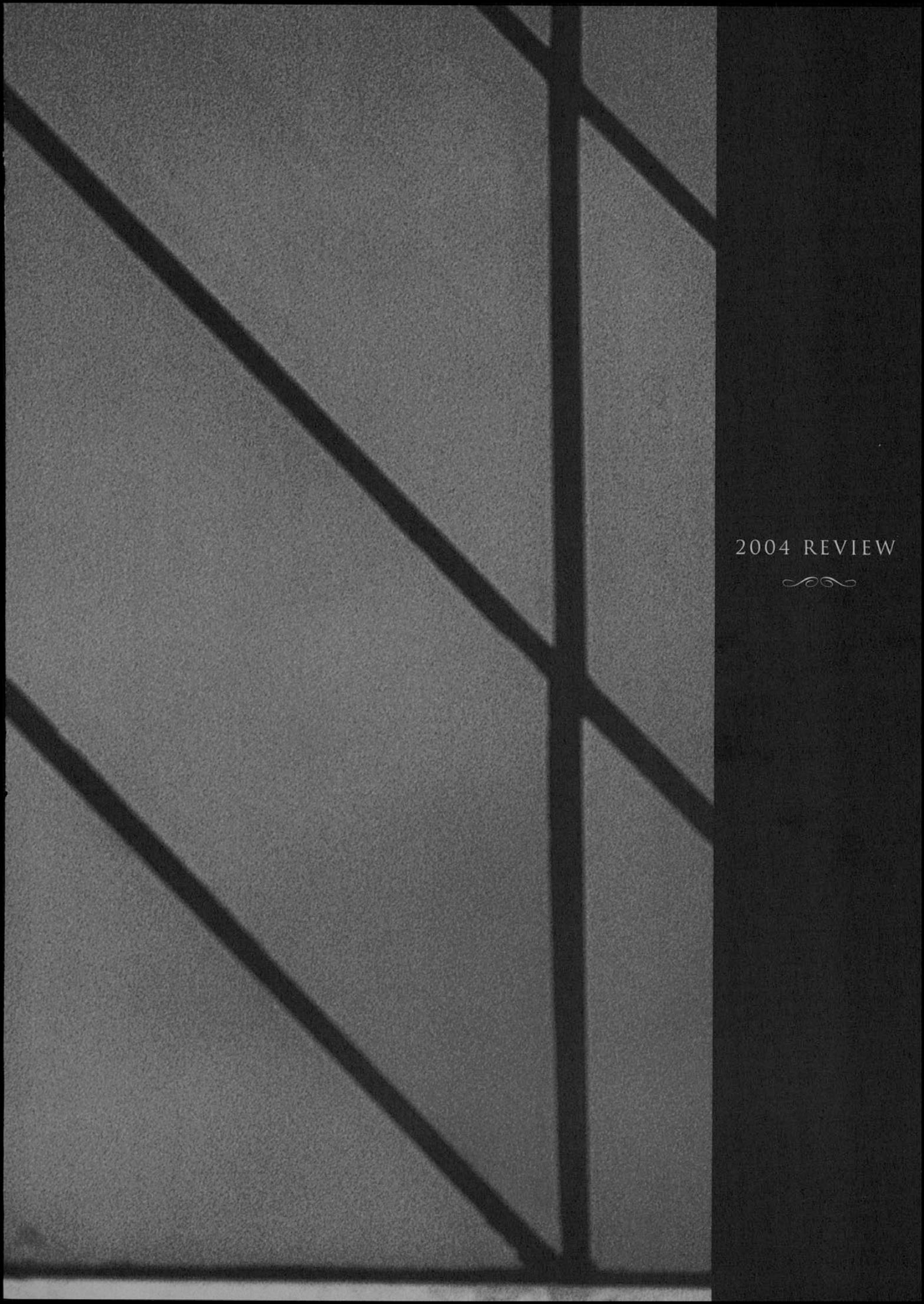
In collaboration with the Getty Conservation Institute, a study of more than 150 synthetic organic pigments was carried out using in-source mass spectrometry, a method not used until now for the analysis of such pigments. This provides an important new tool for the characterization of these pigments.

The loan and exhibition conservators perform a vital role in supporting the Gallery's special exhibition and loan programs. In fiscal year 2004, approximately one thousand works of art were examined upon arrival for special exhibitions and then reexamined when the exhibition closed. In addition, the conservators participated in the handling, installation, and examination of more than four hundred works in exhibitions that originated at the Gallery and traveled to other museums. The frame conservators performed 267 major and minor treatments, fabricated twelve frames and modified thirty-three existing frames for paintings in the collection, and made eight frames for paintings in temporary exhibitions. Staff preparing works of art on paper matted 1,289 works and framed eighty-four. They also collaborated with the frame conservators to prepare microclimate enclosures for thirty-one paintings that required extra protection when loaned to other institutions.



< The National Gallery
Sculpture Garden

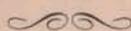




2004 REVIEW



TREASURER'S REPORT



The Gallery ended fiscal year 2004 with a strong improvement in its financial position for a second year in a row. The continued recovery of the financial markets has provided a significant portion of the assets crucial to maintaining our core programs of collecting, exhibiting, preserving, and educating and to enhancing these programs through new initiatives.

With the financial resources restored and the demand increasing to deliver key programs to a broader range of audiences, the Gallery continues to explore the use of technology innovation to achieve these objectives. Information Technology has become fundamental in supporting our interaction with the public. In fiscal year 2004, the Gallery took a significant step forward in the long process of replacing several of its key legacy systems. By receiving crucial federal funding in fiscal year 2004, the Gallery began the process of replacing three of its mission-critical systems: the Collection Management System, the Financial Management System, and the Integrated Security Management System.

Our ability to replace these old legacy systems and change how we deliver key programs in the coming years will further fulfill our educational mission by providing greater access to the collection, special exhibitions, and educational materials available on our Web site. In addition to these systems, the Gallery began the implementation of a digital imaging strategy to develop management systems and processes for digital images throughout the organization.

Federal funding also ensures our commitment to the repair, restoration, and renovation of our two landmark buildings, the grounds, and the National Gallery Sculpture Garden that are utilized to present great works of art to the public.

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 for over sixty years. Our mission in fulfilling our national role to make works of art available to the public, properly care for the collection, buildings and grounds, and provide art education programs would not be possible without this support. The Gallery's federal support was provided for with the 1937 Joint Resolution of Congress,

which 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 it could be open to the public free of charge 363 days a year.

DISCUSSION OF OPERATING RESULTS For fiscal year 2004, the Gallery reported an operating deficit of \$2.5 million, \$1.2 million less than the operating deficit in the prior year. While the Gallery's overall revenues increased over 2.2 percent in 2004, this increase was largely offset by a 4.1 percent increase in operating costs and expenses. The investment return on our portfolio was higher this year than the benchmarks against which it is measured and was positive for the second year in a row; this increase was largely responsible for the overall increase of the Gallery's net assets for fiscal year 2004.

Fiscal year 2004 appropriated federal funds supported necessary expenditures, including increases in salary costs and fringe benefits of Gallery employees, utilities, supplies, and repair and maintenance expenses for operations and maintenance. Work continued on the comprehensive Master Facilities Plan, which addresses needed improvements to our galleries, other public spaces, and infrastructure and also provides for the restoration of both the East and West Buildings over a thirteen- to fifteen-year period. Federal renovation funds support this major capital project, which during fiscal year 2004 included completing almost all construction on work area #2; exterior stone repairs to the West Building's east and west facades and portico; 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 worldwide for special exhibitions seen by millions of visitors each year. The Gallery's special exhibition program began in fiscal year 2004 with the opening of *Picasso: The Cubist Portraits of Fernande Olivier* and included other major exhibitions such as *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting*, *Christoffer Wilhelm Eckersberg, 1783-1853*, *Drawings of Jim Dine*, *Courtly Art of the Ancient Maya*, and *Palace and Mosque: Islamic Art from the Victoria and Albert Museum*. 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 2004, five 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.

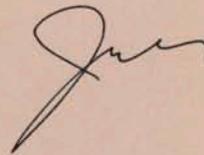
The Gallery enjoyed attendance of 4.1 million visitors in fiscal year 2004.

STATEMENT OF ACTIVITIES Fiscal year 2004 operating revenue totaled \$116.4 million, an increase of \$2.6 million, or 2.2 percent over the previous year. Most of this increase was a result of increased federal support for salaries and benefits, repairs and maintenance, security enhancements, and information technology improvements. The Gallery's investment portfolio greatly benefited from the upturn in the financial markets and gained 12.5 percent overall in fiscal year 2004. A portion of the total investment return is designated annually to support the ongoing operations, while the remaining gain, \$47.9 million in fiscal year 2004, 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 endowment funds decreased in 2004 by \$2.8 million when compared to the prior year, largely due to several large endowment gifts received in fiscal year 2003.

Operating expenses of \$117.2 million for fiscal year 2004 were 4.1 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 \$99 million were obligated and utilized for the operation, maintenance, security, and renovation of the Gallery.

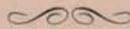
STATEMENT OF FINANCIAL POSITION The Gallery's financial position grew stronger in fiscal year 2004, with net assets increasing \$52 million or 6.8 percent. This was largely due to the continued strong performance of the investment portfolio in fiscal year 2004 when compared the portfolio's performance in fiscal year 2003. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, increased \$40.7 million in fiscal year 2004 to \$546.7 million by September 30, 2004.

The auditor's report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2004 and 2003 are presented on the following pages.



James E. Duff
Treasurer

REPORT OF INDEPENDENT AUDITORS

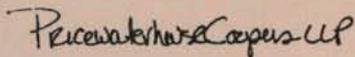


PRICEWATERHOUSECOOPERS 

TO THE BOARD OF TRUSTEES
OF THE NATIONAL GALLERY OF ART

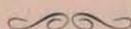
In our opinion, the accompanying statements of financial position and the related statements of activities and cash flows, present fairly, in all material respects, the financial position of the National Gallery of Art (the Gallery) at September 30, 2004, and the changes in its net assets and its cash 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 2003 financial statements, and in our report dated November 14, 2003 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 5, 2004, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.



Washington, D.C.
November 5, 2004

FINANCIAL STATEMENTS



STATEMENTS OF FINANCIAL POSITION

September 30, 2004 and 2003

ASSETS	2004	2003
Cash and cash equivalents	\$ 24,296,585	\$ 30,794,302
Accounts receivable, net	1,727,272	2,128,135
Pledges receivable, net	20,542,292	15,927,859
Investments	546,699,534	505,961,449
Trusts held by others	7,452,056	6,916,071
Publications inventory, net	1,526,331	1,609,870
Deferred charges	824,640	795,563
Fixed assets, net	158,012,581	144,974,909
Art collections	-	-
Total assets	\$ 761,081,291	\$ 709,108,158
LIABILITIES AND NET ASSETS		
LIABILITIES:		
Accounts payable and accrued expenses	\$ 21,079,508	\$ 20,134,854
Capital lease obligation	2,422,025	2,528,464
Total liabilities	23,501,533	22,663,318
NET ASSETS:		
Unrestricted		
Designated for collections and art purchases	18,707,846	17,307,257
Designated for special exhibitions	5,930,924	5,396,136
Designated for capital projects	33,001,859	29,568,370
Designated for education and public programs	19,310,975	17,981,004
Designated for other operating purposes	30,250,975	22,264,553
Designated for publications, including systematic catalogues	22,420,491	21,458,969
Designated for fixed assets	155,590,556	142,446,445
Total unrestricted	285,213,626	256,422,734
Temporarily restricted		
Temporarily restricted	139,666,904	133,588,217
Permanently restricted		
Permanently restricted	312,699,228	296,433,889
Total net assets	737,579,758	686,444,840
Total liabilities and net assets	\$ 761,081,291	\$ 709,108,158

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

STATEMENTS OF ACTIVITIES

for the year ended September 30, 2004 and 2003 with summarized financial information for the year ended September 30, 2003

OPERATING	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2004 TOTAL	2003 TOTAL
SUPPORT AND REVENUE:					
U.S. Government appropriation	\$ 79,863,613	\$ 2,988,714	\$ -	\$ 82,852,327	\$ 76,226,261
Gifts and grants	6,617,228	4,483,568	-	11,100,796	14,829,561
Gallery shop sales, net	8,444,067	-	-	8,444,067	9,160,342
Investment return designated for operations	2,158,593	10,094,000	-	12,252,593	12,047,884
Royalties and other income	1,756,628	-	-	1,756,628	1,557,558
	<u>98,840,129</u>	<u>17,566,282</u>	<u>-</u>	<u>116,406,411</u>	<u>113,821,606</u>
Net assets released from restrictions to fund operating expenses	15,839,842	(15,839,842)	-	-	-
Total support and revenue	<u>114,679,971</u>	<u>1,726,440</u>	<u>-</u>	<u>116,406,411</u>	<u>113,821,606</u>
OPERATING EXPENSES:					
Program services:					
Collections	33,012,064	-	-	33,012,064	30,978,136
Special exhibitions	16,346,803	-	-	16,346,803	15,976,377
Education, gallery shops and public programs	35,941,041	-	-	35,941,041	35,949,816
Editorial and photography	3,855,815	-	-	3,855,815	3,512,438
Total program services	<u>89,155,723</u>	<u>-</u>	<u>-</u>	<u>89,155,723</u>	<u>86,416,767</u>
Supporting services:					
General and administrative	24,359,201	-	-	24,359,201	22,761,898
Development	3,672,555	-	-	3,672,555	3,382,649
Total supporting services	<u>28,031,756</u>	<u>-</u>	<u>-</u>	<u>28,031,756</u>	<u>26,144,547</u>
Total expenses	<u>117,187,479</u>	<u>-</u>	<u>-</u>	<u>117,187,479</u>	<u>112,561,314</u>
(Decrease) increase in net assets from operating activities	<u>(2,507,508)</u>	<u>1,726,440</u>	<u>-</u>	<u>(781,068)</u>	<u>1,260,292</u>
NON-OPERATING					
U.S. Government appropriation	-	11,457,066	-	11,457,066	16,124,505
Non-operating gifts and grants	-	4,198,592	5,573,021	9,771,613	12,577,041
Provision for bad debts	(37,500)	-	-	(37,500)	(358,333)
Changes in value of trusts held by others	(99,942)	10,953	535,310	446,321	775,929
Investment return in excess of amount designated for operations	14,297,194	21,181,792	12,401,785	47,880,771	60,681,563
Net assets released from restrictions to fund non-operating expenses	34,740,933	(32,496,156)	(2,244,777)	-	-
Change in net assets from non-operating activities before acquisitions of works of art	<u>48,900,685</u>	<u>4,352,247</u>	<u>16,265,339</u>	<u>69,518,271</u>	<u>89,800,705</u>
Acquisitions of works of art	<u>(17,602,285)</u>	<u>-</u>	<u>-</u>	<u>(17,602,285)</u>	<u>(10,762,531)</u>
Increase in net assets	<u>28,790,892</u>	<u>6,078,687</u>	<u>16,265,339</u>	<u>51,134,918</u>	<u>80,298,466</u>
Net assets at beginning of year	256,422,734	133,588,217	296,433,889	686,444,840	606,146,374
Net assets at end of year	<u>\$ 285,213,626</u>	<u>\$ 139,666,904</u>	<u>\$ 312,699,228</u>	<u>\$ 737,579,758</u>	<u>\$ 686,444,840</u>

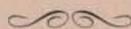
The accompanying notes are an integral part of these financial statements.

STATEMENTS OF CASH FLOWS
for the years ended September 30, 2004 and 2003

CASH FLOWS FROM OPERATING ACTIVITIES:	2004	2003
Increase in net assets	\$ 51,134,918	\$ 80,298,466
ADJUSTMENTS TO RECONCILE INCREASE IN NET ASSETS TO NET CASH USED IN OPERATING ACTIVITIES:		
Depreciation and amortization	6,821,070	6,611,651
Amortization of discount on pledges receivable	(294,070)	(285,572)
Provision for bad debts	37,500	358,333
Contributions and net investment income for permanently restricted investments	(8,032,443)	(10,726,504)
U.S. Government appropriations for renovation projects	(11,457,066)	(16,124,505)
Gifts and grants for art acquisitions and capital projects	(4,198,592)	(3,219,861)
Acquisitions of works of art	17,602,285	10,762,531
Realized gains on sale of investments	(24,514,194)	(4,984,459)
Unrealized gains on investments	(29,426,010)	(58,824,638)
Increase in value of trusts held by others	(535,985)	(872,649)
Decrease (increase) in accounts receivable, net	363,363	(391,438)
Decrease (increase) in pledges receivable, net	489,040	(2,575,903)
Decrease in publications inventory, net	83,539	625,451
(Increase) decrease in deferred charges	(29,077)	267,468
Increase (decrease) in accounts payable and accrued expenses	487,543	(2,377,384)
Net cash used in operating activities	<u>(1,468,179)</u>	<u>(1,459,013)</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of investments	(149,023,201)	(249,486,643)
Proceeds from sale of investments	162,225,320	248,385,710
Acquisitions of works of art	(17,597,748)	(8,047,070)
Purchase of fixed assets	(19,406,168)	(14,626,857)
Net cash used in investing activities	<u>(23,801,797)</u>	<u>(23,774,860)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:		
Contributions and net investment income for permanently restricted investments	2,459,422	10,076,530
U.S. Government appropriations for renovation projects	11,457,066	16,124,505
Gifts and grants for art acquisitions and capital projects	4,962,210	3,627,154
Principal payment on capital lease obligation	(106,439)	(97,074)
Net cash provided by financing activities	<u>18,772,259</u>	<u>29,731,115</u>
Net (decrease) increase in cash and cash equivalents	(6,497,717)	4,497,242
Cash and cash equivalents, at beginning of year	30,794,302	26,297,060
Cash and cash equivalents, at end of year	<u>\$ 24,296,585</u>	<u>\$ 30,794,302</u>
SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:		
Donated investment securities	\$ 1,931,228	\$ 633,143
Fixed asset additions included in accounts payable	\$ 452,574	\$ 1,830,469
Interest paid on capital lease	\$ 231,354	\$ 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, 2003 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, 2004 and 2003, cash and cash equivalents include federal cash of \$21,574,900 and \$25,240,154, 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, 2004 and 2003, accounts receivable consisted of the following:

	2004	2003
Accrued investment income	\$ 603,269	\$ 602,212
Special exhibition and other program receivables	653,901	897,796
Other	557,949	680,183
Subtotal	1,815,119	2,180,191
Less allowances	(87,847)	(52,056)
Total	<u>\$ 1,727,272</u>	<u>\$ 2,128,135</u>

4. PLEDGES RECEIVABLE

As of September 30, 2004 and 2003 pledges receivable consisted of the following:

	2004	2003
Due in one year or less	\$ 6,140,139	\$ 4,702,440
Due between one year and five years	14,767,294	11,520,800
Due in more than five years	600,000	710,000
Subtotal	21,507,433	16,933,240
Less discounts of \$665,141 and \$705,381 and allowances of \$300,000 and \$300,000, respectively	(965,141)	(1,005,381)
Total	<u>\$ 20,542,292</u>	<u>\$ 15,927,859</u>

5. INVESTMENTS

As of September 30, 2004 and 2003, investments consisted of the following:

	2004		2003	
	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	7,492,476	7,492,476	16,493,720	16,493,720
Common and preferred stocks	125,018,325	150,259,369	115,856,474	129,112,962
Mutual funds (equity & fixed income)	304,414,360	336,790,984	310,162,877	326,711,601
Alternative investments	45,435,840	47,156,705	26,849,372	26,956,683
Other	-	-	1,686,483	1,686,483
Total	<u>\$ 487,361,001</u>	<u>\$ 546,699,534</u>	<u>\$ 476,048,926</u>	<u>\$ 505,961,449</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 4.25% to 5.0% during fiscal year 2004). Interest income on this loan was \$233,038 and \$218,559 for the years ended September 30, 2004 and 2003, 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 \$47,156,705 and \$26,956,683 at September 30, 2004 and 2003, 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 as of September 30, 2003 are loans to an executive officer which are secured by residential real estate. The first note, totaling \$1,130,000, was due eight months after the officer's retirement from the Gallery and carried an interest rate of 5% on \$130,000 of the note balance; the second note, totaling \$600,000, carried 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. Both of these notes were paid off by the executive officer in May 2004.

According to the Gallery's spending policy set by the Board of Trustees, only a portion of the total investment return derived from investments is available to support current operations, while the remainder is reinvested. Under this spending policy, 5% 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	2004 TOTAL	2003 TOTAL
Interest on short-term investments	\$ 396,593	\$ -	\$ -	\$ 396,593	\$ 486,884
Investment return designated by spending policy for operations	1,762,000	10,094,000	-	11,856,000	11,561,000
Total investment return designated for operations	<u>\$ 2,158,593</u>	<u>\$ 10,094,000</u>	<u>\$ -</u>	<u>\$ 12,252,593</u>	<u>\$ 12,047,884</u>
INVESTMENT RETURN IN EXCESS OF AMOUNT DESIGNATED FOR OPERATIONS					
Dividends and interest (net of expenses of \$1,219,810 and \$1,021,461, respectively)	\$ 1,722,708	\$ 4,000,309	\$ 73,550	\$ 5,796,567	\$ 8,433,466
Net investment appreciation	14,336,486	27,275,483	12,328,235	53,940,204	63,809,097
Total return on long-term investments	16,059,194	31,275,792	12,401,785	59,736,771	72,242,563
Investment return designated by spending policy for operations	(1,762,000)	(10,094,000)	-	(11,856,000)	(11,561,000)
Investment return in excess of amount designated for operations	<u>\$ 14,297,194</u>	<u>\$ 21,181,792</u>	<u>\$ 12,401,785</u>	<u>\$ 47,880,771</u>	<u>\$ 60,681,563</u>

6. PUBLICATIONS INVENTORY, NET

As of September 30, 2004 and 2003, net publications inventory consisted of the following:

	2004	2003
Retail	\$1,111,205	\$ 843,821
Work-in-process	244,472	875,968
Consignment	528,066	569,129
	1,883,743	2,288,918
Less allowance for obsolescence	(357,412)	(679,048)
Total	<u>\$1,526,331</u>	<u>\$1,609,870</u>

7. FIXED ASSETS, NET

As of September 30, 2004 and 2003, net fixed assets consisted of the following:

	2004	2003
Buildings and improvements	\$ 239,245,271	\$ 204,123,679
Equipment	34,089,982	31,303,075
Construction-in-progress	7,702,273	25,752,030
Equipment under capital lease	2,962,380	2,962,380
	<u>283,999,906</u>	<u>264,141,164</u>
Less accumulated depreciation and amortization	(125,987,325)	(119,166,255)
Total	<u>\$ 158,012,581</u>	<u>\$ 144,974,909</u>

Depreciation and amortization expense was \$6,821,070 and \$6,611,651 for fiscal years 2004 and 2003, respectively.

8. UNEXPENDED APPROPRIATIONS

The Gallery's unexpended federal appropriations as of September 30, 2004 and 2003 are as follows:

	ONE-YEAR FUNDS	NO-YEAR RENOVATION FUNDS	NO-YEAR SPECIAL EXHIBITION FUNDS	NO-YEAR EMERGENCY RESPONSE FUNDS	TOTAL 2004 FEDERAL APPROPRIATED FUNDS	TOTAL 2003 FEDERAL APPROPRIATED FUNDS
BALANCE BEGINNING OF PERIOD:						
Available	\$ -	\$ 5,081,328	\$ 66,223	\$ 171,452	\$ 5,319,003	\$ 5,873,135
Unavailable	554,435	-	-	-	554,435	702,569
Total beginning unexpended appropriations	<u>554,435</u>	<u>5,081,328</u>	<u>66,223</u>	<u>171,452</u>	<u>5,873,438</u>	<u>6,575,704</u>
Unavailable authority returned to U.S. Treasury	(161,479)	-	-	-	(161,479)	(132,446)
U.S. Government funds provided for prior years	445,842	-	-	-	445,842	(18,017)
Current appropriation received	83,777,820	11,457,066	2,988,714	-	98,223,600	92,841,581
OBLIGATIONS INCURRED:						
Art care	(26,019,364)	-	-	-	(26,019,364)	(25,536,199)
Operations and maintenance	(17,830,906)	-	-	-	(17,830,906)	(15,293,940)
Security	(17,338,064)	-	-	(170,713)	(17,508,777)	(16,026,362)
General and administrative	(18,502,125)	-	-	-	(18,502,125)	(16,438,965)
Special exhibitions	-	-	(3,041,231)	-	(3,041,231)	(3,174,414)
Renovation and equipment	(4,083,425)	(11,995,680)	-	-	(16,079,105)	(16,923,504)
Total obligations incurred	<u>(83,773,884)</u>	<u>(11,995,680)</u>	<u>(3,041,231)</u>	<u>(170,713)</u>	<u>(98,981,508)</u>	<u>(93,393,384)</u>
NET CHANGE	<u>288,299</u>	<u>(538,614)</u>	<u>(52,517)</u>	<u>(170,713)</u>	<u>(473,545)</u>	<u>(702,266)</u>
Balance end of period:						
Available	-	4,542,714	13,706	739	4,557,159	5,319,003
Unavailable	842,734	-	-	-	842,734	554,435
Total ending unexpended appropriations	<u>\$ 842,734</u>	<u>\$ 4,542,714</u>	<u>\$ 13,706</u>	<u>\$ 739</u>	<u>\$ 5,399,893</u>	<u>\$ 5,873,438</u>

9. NET ASSETS RELEASED FROM RESTRICTIONS

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

	2004		2003	
	OPERATING	NON-OPERATING	OPERATING	NON-OPERATING
Acquisition of art	\$ —	\$ 16,939,640	\$ —	\$ 10,562,647
Collections	1,293,128	—	1,653,055	—
Special exhibitions	6,547,213	—	6,465,947	—
Education and public programs	3,893,430	—	4,854,110	—
Editorial and photography	45,743	—	144,910	—
Capital projects	—	17,801,293	—	15,498,470
Operations	4,060,328	—	3,489,621	—
Total	\$ 15,839,842	\$ 34,740,933	\$ 16,607,643	\$ 26,061,117

10. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2004 and 2003, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	2004		2003	
	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED
Acquisition of art	\$ 65,468,780	\$ 87,036,292	\$ 59,602,016	\$ 88,644,249
Collections	2,604,444	27,719,274	2,167,102	26,028,435
Special exhibitions	8,277,917	22,093,168	7,465,287	17,152,109
Education and public programs	29,314,037	59,148,823	26,440,846	54,524,988
Editorial and photography	118,257	—	114,000	—
Capital projects	10,140,506	—	16,314,418	—
Operations	23,742,963	116,701,671	21,484,548	110,084,108
Total	\$ 139,666,904	\$ 312,699,228	\$ 133,588,217	\$ 296,433,889

11. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was \$4,729,340 and \$4,639,590 for the years ended September 30, 2004 and 2003, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$1,744,716 and \$1,541,296, 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, 2004 and 2003, were \$1,495,254 and \$1,340,995, 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 2004 and 2003, the Gallery contributed \$3,657,989 and \$3,243,081, 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 \$4,432,900 and \$4,672,839 during fiscal years 2004 and 2003 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 Section 501(c)(3) of the Internal Revenue Code.

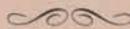
13. LEASE COMMITMENTS

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
2005	\$ 338,289	\$ 3,281,318
2006	338,801	3,347,295
2007	339,327	3,414,790
2008	339,870	3,527,726
2009	340,429	2,950,733
Thereafter	2,400,122	9,291,068
Total minimum lease payments	4,096,838	<u>\$ 25,812,930</u>
Less amount representing interest	(1,674,813)	
Present value of minimum capital lease payments	<u>\$ 2,422,025</u>	

Rental expense was approximately \$3,191,537 and \$2,634,406 for the years ended September 30, 2004 and 2003, respectively.

ACQUISITIONS



PAINTINGS

- Bannard, Walter Darby, American, born 1934
 > *Composition in Red*, undated, acrylic on canvas, 2004.30.1, Gift of William C. Seitz and Irma S. Seitz
- Batoni, Pompeo, Italian, 1708-1787
 > *Portrait of a Gentleman*, c. 1762, oil on canvas, 2004.86.1, Gift of Joseph F. McCrindle
- Bingham, George Caleb, American, 1811-1879
 > *Mississippi Boatman*, 1850, oil on canvas, 2004.66.1, John Wilmerding Collection
- Bochner, Mel, American, born 1940
 > *Theory of Boundaries*, 1969-1970, chalk on dry pigment on wall, 2004.123.1, The Nancy Lee and Perry Bass Fund
- Bonnard, Pierre, French, 1867-1947
 > *The Artist's Studio*, 1900, oil on wood, 2004.110.1, Collection of Mr. and Mrs. Paul Mellon
- Davis, Gene, American, 1920-1985
 > *Jasmine Jungle*, 1967, acrylic on canvas, 2004.30.3, Gift of William C. Seitz and Irma S. Seitz
- Decker, Joseph, American, 1853-1924
 > *Ripening Pears*, c. 1884/1885, oil on canvas, 2004.29.1, Gift of Ann and Mark Kington/The Kington Foundation and the Avalon Fund
- Dzubas, Friedel, American, 1915-1994
 > *Kanton*, 1966, acrylic on canvas, 2004.46.1, Gift of Charles Millard in memory of Michael Barclay Watson
- Eckersberg, Christoffer Wilhelm, Danish, 1783-1853
 > *View of the Cloaca Maxima, Rome*, 1814, oil on canvas, 2004.75.1, Gift from Victoria and Roger Sant
- Fantini-Latour, Henri, French, 1836-1904
 > *Roses de Nice on a Table*, 1882, oil on canvas, 2004.110.4, Collection of Mr. and Mrs. Paul Mellon
- Fautrier, Jean, French, 1898-1964
 > *Body and Soul*, 1957, oil and varnish with sand and dry pigment on paper mounted on canvas, 2003.138.1, Gift of The Glenstone Foundation
- Francken the Younger, Frans, Flemish, 1581-1642, and Master HDB
 > *Garland of Flowers with Adoration of the Shepherds*, c. 1625, oil on copper, 2003.140.1, Gift of Helen M.L. Marwick
- Gifford, Sanford Robinson, American, 1823-1880
 > *The Artist Sketching at Mount Desert, Maine*, 1864-1865, oil on canvas,

- 2004.99.1, Gift (Partial and Promised) of Jo Ann and Julian Ganz in honor of John Wilmerding
- Hofmann, Hans, American, 1880-1966
 > *Brown Center*, 1963, acrylic on canvas
- > *Flux*, 1964, oil on canvas, 2004.30.6-7, Gift of William C. Seitz and Irma S. Seitz
- Johnson, David, American, 1827-1908
 > *Three Pears and an Apple*, 1857, oil on board, 2003.152.1, Gift (Partial and Promised) of William and Abigail Gerds
- Martin, John, British, 1789-1854
 > *Joshua Commanding the Sun to Stand Still upon Gibeon*, 1816, oil on canvas, 2004.64.1, Paul Mellon Fund
- Morisot, Berthe, French, 1841-1895
 > *Young Girl with an Apron*, 1891, oil on canvas, 2004.110.5, Collection of Mr. and Mrs. Paul Mellon
- Motherwell, Robert, American, 1915-1991
 > *Study for "Reconciliation Elegy," 1977*, acrylic on canvas board, 2004.9.4, Gift of the Dedalus Foundation
- Stella, Frank, American, born 1936
 > *Rowley*, 1962, acrylic on canvas, 2004.30.17, Gift of William C. Seitz and Irma S. Seitz
- Tilborgh the Younger, Gillis van, Flemish, c. 1625-1678
 > *Self-Portrait in the Studio*, c. 1645, oil on panel, 2003.153.1, Gift of Otto Naumann and Heidi Shafranek
- Vernet, Horace, French, 1789-1863
 > *Departure for the Hunt in the Pontine Marshes*, 1833, oil on canvas, 2004.38.1, Chester Dale Fund
- Weenix, Jan, Dutch, 1642-1719
 > *Still Life with Swan and Game before a Country Estate*, c. 1685, oil on canvas, 2004.39.1, Patrons' Permanent Fund
- Whittredge, Worthington, American, 1820-1910
 > *Second Beach, Newport*, c. 1878/1880, oil on canvas, 2004.58.1, Paul Mellon Fund and Gift of Juliana Terian in memory of Peter G. Terian

SCULPTURE

- Abondio, Antonio, Attributed to, Italian, 1538-1591
 > *Arabian Camel (or Dromedary)*, c. 1570s/1580s, lead, 2004.51.1, Gift of Lisa Unger Baskin in honor of Douglas Lewis
- Barre, Albert-Désiré, French, 1818-1878
 > *Jérôme Napoleon, 1784-1860* (obverse)

- > *Inscription* (reverse), 1860, bronze, 2004.59.1.a-b, Eugene L. and Marie-Louise Garbaty Fund
- Bontecou, Lee, American, born 1931
 > *Untitled*, 1962, welded iron, canvas, wire, and black paint, 2004.44.1, Gift of the Collectors Committee
- Bovy, Antoine, Swiss, 1795-1877
 > *Louis Philippe, 1773-1850, King of the French 1830-1848* (obverse)
- > *The Establishment of the French Railway System: The Law of 11 June 1842* (reverse), 1842, copper, 2004.59.2.a-b, Eugene L. and Marie-Louise Garbaty Fund
- Calker, B. C. V., Dutch, active 18th century
 > *Recognition of the Independence of the United States by Friesland* (obverse)
- > *Inscription* (reverse), 1782, silver, 2003.154.1.a-b, Gift of Lisa Unger Baskin
- Carpeaux, Jean-Baptiste, French, 1827-1875
 > *Madame Defly*, model 1863, probably cast 1891, bronze, 2004.59.3, Eugene L. and Marie-Louise Garbaty Fund
- Cerbara, Giuseppe, Italian, 1770-1856
 > *Gregory XVI (Bartolomeo Alberto Cappellari, 1765-1846), Pope 1830* (obverse)
- > *Saint Romuald, Founder of the Camaldolese Order* (reverse), 1831, bronze, 2003.154.2.a-b, Gift of Lisa Unger Baskin
- Chaplain, Jules-Clément, French, 1839-1909
 > *Dr. Samuel Pozzi, 1846-1918, Physician* (obverse)
- > *Allegory of the Fight against Death* (reverse), 1906, silvered copper, 2004.59.4.a-b
- > *Leo Delibes, 1836-1891, Composer*, c. 1870, bronze, 2004.59.5, Eugene L. and Marie-Louise Garbaty Fund
- Charpentier, Alexandre, French, 1856-1909
 > *Edmond de Goncourt, 1822-1896, Writer and Critic*, 1894, bronze
- > *Paul Charpentier*, 1890, bronze, 2003.154.3-4, Gift of Lisa Unger Baskin
- Dadler, Sebastian, German, 1586-1657
 > *Death of King Gustavus Adolphus* (obverse)
- > *Triumph of King Gustavus Adolphus* (reverse), 1634, silver, 2003.154.5.a-b, Gift of Lisa Unger Baskin
- Danfrie II, Philippe, French, c. 1572-1604
 > *Henri IV, 1553-1610, King of France 1589* (obverse)

- > *Eagle Astride Two Cannons (The Artillery)* (reverse), 1601, bronze, 2003.154.8.a-b, Gift of Lisa Unger Baskin
- David d'Angers, Pierre-Jean, French, 1788-1856
 > *Jean-François Bodin, 1776-1829, Politician and Architect*, 1828, bronze, 2004.50.1, Gift of Dr. Stephen K. and Jamie Woo Scher
- > *Antoine Quatremère de Quincy, 1755-1849*, 1835, bronze, 2004.59.7, Eugene L. and Marie-Louise Garbaty Fund
- Desmeth, Louis-Antoine, Belgian, 1883-1964
 > *Gratitude (La Reconnaissance)* (obverse)
- > *Inscription* (reverse), late 19th century, bronze, 2003.154.6.a-b, Gift of Lisa Unger Baskin
- Dropsy, Henri, French, 1885-1969
 > *Self-Portrait of the Medalist at Work*, early 20th century, bronze, 2004.59.8, Eugene L. and Marie-Louise Garbaty Fund
- Dubufe, Juliette, French, active mid-19th century
 > *Paul Hugues Christofle*, 1842, copper, 2004.59.9, Eugene L. and Marie-Louise Garbaty Fund
- Eberach, Walter, German, 1866-1944
 > *The Torpedoing of the Tubantia* (obverse)
- > *Inscription* (reverse), 1916, iron, 2004.50.2.a-b, Gift of Dr. Stephen K. and Jamie Woo Scher
- Farocon, Jean-Baptiste-Eugene, French, 1812-1871
 > *Jean-Auguste-Dominique Ingres, 1780-1867, Artist* (obverse)
- > *Inscription* (reverse), 1867, copper, 2004.59.10.a-b, Eugene L. and Marie-Louise Garbaty Fund
- Flavin, Dan, American, 1933-1996
 > *Untitled (to Barnett Newman to commemorate his simple problem, red, yellow and blue)*, 1970, red, yellow, and blue fluorescent light, 2004.40.1, Gift of the Barnett & Annalee Newman Foundation in honor of Annalee G. Newman, and the Nancy Lee and Perry Bass Fund
- Galeotti, Pier Paolo, Italian, c. 1520-1584
 > *Tommaso Marino, Duke of Terranova, 1475-1572* (obverse)
- > *Sun Shining on a Stormy Sea* (reverse), c. 1559, bronze, 2003.154.11.a-b, Gift of Lisa Unger Baskin
- Gies, Ludwig, German, 1887-1966
 > *Refugee Family* (obverse)
- > *Inscription* (reverse), 1918, bronze, 2004.50.3.a-b, Gift of Dr. Stephen K. and Jamie Woo Scher

- Gindra, Karl, Austrian, active late 19th century
 > *Eduard Suess, 1831-1914, Geologist* (obverse)
 > *Inscription* (reverse), 1897, bronze, 2003.154.9.a-b, Gift of Lisa Unger Baskin
- Goetz, Karl, German, 1875-1950
 > *America's Peace Terms: Woodrow Wilson and the Fourteen Points* (obverse)
 > *The Four Supplementary Points* (reverse), 1918, bronze, 2004.50.4.a-b
 > *The Birth of the Weimar Republic and the Abdication of Kaiser Wilhelm II on 9 November 1918* (obverse)
 > *Washewomen of Weimar* (reverse), 1919, bronze, 2004.50.5.a-b
 > *Centennial of the Birth of Charles Darwin, 1809-1882* (obverse)
 > *Monkey Contemplating a Human Skull in a Landscape* (reverse), 1909, bronze, 2004.50.6.a-b
 > *Fritz Reuter, 1810-1874, Writer* (obverse)
 > *Fiftieth Anniversary of Fritz Reuter's Death* (reverse), 1924, bronze, 2004.50.7.a-b
 > *Martin Luther, 1483-1546, Theologian, and John the Steadfast, 1468-1532, Elector of Saxony 1525* (obverse)
 > *The Citadel of Coburg* (reverse), 1930, bronze, 2004.50.8.a-b, Gift of Dr. Stephen K. and Jamie Woo Scher
- Lauer Brothers, German, active 1888-early 20th century
 > *Henry Irving, 1838-1905, Actor* (obverse)
 > *Inscription* (reverse), 1891, copper, 2003.154.7.a-b, Gift of Lisa Unger Baskin
- Monnot, Pierre-Etienne, French, 1657-1733
 > *The Virgin Mary Swooning over the Dead Body of Christ at the Foot of the Cross, 1710, marble, 2004.18.1, Patrons' Permanent Fund*
- Nevelson, Louise, American, 1900-1988
 > *Secret Box*, undated, wood, 2004.30.9, Gift of William C. Seitz and Irma S. Seitz
- Nini, Giovanni Battista, Italian, 1717-1786
 > *Hiacynthe de Rigaud, 1741-1817, Count of Vaudreuil, 1770, terracotta, 2003.154.12, Gift of Lisa Unger Baskin*
 > *Benjamin Franklin, 1706-1790, Diplomat and Statesman, 1777, terracotta, 2004.50.9, Gift of Dr. Stephen K. and Jamie Woo Scher*
- Reinhart I, Hans, German, active 1535-1581
 > *The Fall of Man* (obverse)
 > *The Crucifixion* (reverse), 1536, gilded bronze, 2004.10.1.a-b, Gift of Mrs. Frederick M. Stafford
- Ringel d'Illzach, Jean Désiré, French, 1847-1916
 > *Auguste Vacquerie, 1819-1895, Writer and Critic, 1885, bronze, 2004.59.6, Eugene L. and Marie-Louise Garbaty Fund*
- Roth, Dieter, Swiss, 1930-1998
 > *Insel (Island), 1968, plaster, yogurt, orange, and mildew on wood, 2003.159.1, The Dorothy and Herbert Vogel Collection, Gift of Dorothy Vogel and Herbert Vogel, Trustees*
- Roty, Louis-Oscar, French, 1846-1911
 > *Centennial of the Bank of France, 1800-1900* (obverse)
 > *Personification of Trust and Industry in a Landscape* (reverse), 1900, silver, 2004.49.1.a-b, Gift of David and Constance Yates
 > *Charles Christofle, 1805-1863, Silversmith* (obverse)
 > *Fiftieth Anniversary of the Christofle Company, 1842-1892* (reverse), 1892, silvered bronze, 2004.59.11.a-b
 > *Michel-Eugène Chevreul, 1786-1889, Chemist, Physicist, and Philosopher, 1886, bronze, 2004.59.12*
 > *Maurice Albert, 1879, bronze, 2004.59.13, Eugene L. and Marie-Louise Garbaty Fund*
- Seeländer, Nicolaus, German, active first half 18th century
 > *Coronation of King George I* (obverse)
 > *The King Being Crowned between Peace and Justice* (reverse), 1714, lead, 2003.154.13.a-b, Gift of Lisa Unger Baskin
- Segal, George, American, 1924-2000
 > *Hands (Expression), 1978, painted plaster*
 > *Fragment: Reclining Woman, c. 1972, plaster, 2004.30.13-14, Gift of William C. Seitz and Irma S. Seitz*
- Soto, Jesús Rafael, Venezuelan, born 1923
 > *Optical Box, 1964, Plexiglas, 2004.30.16, Gift of William C. Seitz and Irma S. Seitz*
- Tanner, John Sigismund, German, active 1728-1775
 > *John Milton, 1608-1674, Poet* (obverse)
 > *Inscription* (reverse), 1737, silver, 2003.154.14.a-b, Gift of Lisa Unger Baskin
- Tuttle, Richard, American, born 1941
 > *Orange Bar, White Ellipse, Twisted String, 1974, painted wood and string*
 > *4th Summer Wood Piece, 1974, cloth and wood*
 > *3rd Rope Piece, 1974, rope and nails, 2004.45.1-3, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees*
- Venetian, 16th Century, Probably
 > *Head of a Satyr* (obverse)
 > *Composite Head Formed of Phalluses* (reverse), partially gilded bronze, 2003.154.10.a-b, Gift of Lisa Unger Baskin
- Wright, Charles Cushing, engraver, American, 1796-1854
 Obverse after design by Salathiel Ellis, American, 1806-1879, and reverses after design by Paul Peter Duggan, American, c. 1800-1861:
- > *Gilbert Stuart, 1755-1828, Painter* (obverse)
 > *Fame Crowning Painting and Sculpture* (reverse), 1848, bronze, 2003.145.1.a-b, 2.a-b
 Obverse after design by Robert Ball Hughes, American, 1806-1868, and reverse after design by Paul Peter Duggan:
 > *John Trumbull, 1756-1843, Painter* (obverse)
 > *Fame Crowning Painting and Sculpture* (reverse), 1849, bronze, 2003.145.3.a-b
 Obverse and reverses after designs by Paul Peter Duggan:
 > *Washington Allston, 1779-1843, Painter* (obverse)
 > *Fame Crowning Painting and Sculpture* (reverse), 1847, bronze, 2003.145.4.a-b, 5.a-b, Gift of Nancy and Merl Moore
- Borsato, Giuseppe, Italian, 1770-1849
 > *Architectural Fantasy of a Magnificent Ancient Mausoleum, 1810-1820, pen and black ink with watercolor, 2004.27.1, William B. O'Neal Fund*
- Boudin, Eugène, French, 1824-1898
 > *Crinolines on the Beach, 1865*
 > *Noon at Deauville, 1865/1866, watercolor and graphite, 2004.110.2-3, Collection of Mr. and Mrs. Paul Mellon*
- Brentel, Friedrich, German, 1580-1651
 > *The Crucifixion* (after Aegidius Sadeler II after Christoph Schwarz), 1627, gouache on vellum, 2004.112.1, New Century Fund
- Carrà, Carlo, Italian, 1881-1966
 > *Graphic Rhythm with Airplane* (Homage to Blériot), 1914, pen and black ink with graphite and collage on graph paper, 2004.62.1, Patrons' Permanent Fund
- Castro, Alex, American, born 1943
 > *Ocultos Bajo Plumas, c. 1978, graphite, 2004.52.1, Gift of Anne Truitt*
- Corot, Jean-Baptiste-Camille, French, 1796-1875
 > *Souvenir: Roman Landscape with the Colosseum, c. 1849, charcoal on blue paper, 2004.54.2, Gift of Jill Newhouse*
- Cruyl, Lieven, Flemish, c. 1640-c. 1720
 > *Santa Maria Maggiore, c. 1665, pen and brown ink with brown wash over graphite, 2004.101.1, Gift of Joseph F. McCrindle in memory of Frederick A. den Broeder*
- Cuvilliers I, Jean-François de, German, 1695-1768
 > *A Rococo Garden Trellis and Gazebo, c. 1750, pen and black ink with brown wash, heightened with white gouache on blue paper, 2004.31.1, Gift of Andrea Woodner*
- Day, Larry, American, 1921-1998
 > *Larry Day Sketchbooks, late 1960s-1997, four sketchbooks with drawings in various media, 2004.105.1-4, Gift of Ruth Fine in memory of H. Diane Russell*
- Desvallières, Georges-Olivier, French, 1861-1950
 > *Marguerite Desvallières, 1890, pastel on tan paper, 2004.106.1, Gift of Kate Ganz and Daniel Belin*
- Doré, Gustave, French, 1832-1883
 > *View of the Alps with Trees and Boulders, 1876, watercolor, gouache and charcoal over pen and black ink, 2003.144.1, Gift of Helen Porter and James T. Dyke*
- Füger, Friedrich Heinrich, German, 1751-1818
 > *Seven Men in Antique Dress, 1798, pen and brown ink, 2004.25.1, Ailsa Mellon Bruce Fund*
- Gagliardo, Bartolommeo, Italian, 1555-c. 1626
 > *Perseus and Andromeda, pen and brown ink with brown wash over black chalk, 2004.24.1, Ailsa Mellon Bruce Fund*

DRAWINGS

- Anderson, Walter Inglis, American, 1903-1965
 > *Redwings Eating, c. 1960, watercolor over graphite, 2004.56.1, Gift of Helen Porter and James T. Dyke*
- Arms, John Taylor, American, 1887-1953
 > *The Gates of the City, c. 1922, graphite on tissue paper, 2004.68.2, Gift (Partial and Promised) of Judy and Leo Zickler*
- Austrian 15th Century
 > *Judith Killing Holofernes* (recto)
 > *Jael Killing Sisera* (verso), c. 1460, pen and brown ink with watercolor, 2004.120.1, Ailsa Mellon Bruce Fund and Fund Given by an Anonymous Donor
- Baudouin, Pierre-Antoine, French, 1723-1769
 > *Family Promenade in the Park, c. 1763, gouache with pen and black ink, 2004.96.1, Ivan E. and Winifred Phillips Fund in Honor of Andrew Robison*
- Baziotes, William, American, 1912-1963
 > *Animal on Landscape, 1959, watercolor and graphite*
 > *Iridescent Forms, 1958, watercolor and graphite*
 > *Swamp, 1947, pastel*
 > *Untitled, 1934-1936, watercolor over graphite*
 > *Untitled, 1946/47, watercolor and brush with black ink, 2004.111.1-5, Gift of Ethel Baziotes in honor of Adlai E. Stevenson and Chief Joseph of the Nez Perce*
- Beauchamp, Robert, American, 1923-1995
 > *Untitled (Figure Studies), 1965, oil paint and graphite, 2004.30.2, Gift of William C. Seitz and Irma S. Seitz*
- Bellet du Poisat, Alfred, French, 1823-1883
 > *A Couple Seated among Trees above a Lake, charcoal on brown paper, 2004.117.1, Ailsa Mellon Bruce Fund*

- German 15th Century (Augsburg)
 > *The Crucifixion*
 > *The Virgin Appearing to a Dying Priest*, 1470s, pen and ink with watercolor, 2004.115.1-2, William B. O'Neal Fund
- Gillot, Claude, French, 1673-1722
 > *Scene from "Le Tombeau de Maître André"*, red chalk with pink, light mauve, and brown washes with corrections in black ink over graphite, 2004.77.1, Ailsa Mellon Bruce Fund
- Gonzaga, Pietro, Italian, 1751-1831
 > *Architectural Fantasy of Magnificent Courtyards and Loggie with a Monumental Staircase*, c. 1775, pen and brown ink with gray wash on two joined pieces of paper, 2003.134.1, William B. O'Neal Fund
- Grandville, Jean-Ignace-Isidore, French, 1803-1847
 > *Bird's-Eye View of a Man and Woman Conversing*, c. 1830, graphite, 2004.54.1, Gift of Jill Newhouse
- Greene, Stephan, American, born 1918
 > *Mav #23*, 1961, oil pastel and graphite, 2004.30.4, Gift of William C. Seitz and Irma S. Seitz
- Guston, Philip, American, 1913-1980
 > *Untitled*, 1961, pen and black ink on paperboard, 2004.30.5, Gift of William C. Seitz and Irma S. Seitz
- Harms, Johann Oswald, German, 1643-1708
 > *Landscape with a Draftsman among Ancient Ruins*, 1670s, pen and brown ink with gray and brown wash over red chalk, 2004.43.1, Ailsa Mellon Bruce Fund
- Hermann-Paul, French, 1864-1940
 > *Elegant Young Woman en Promenade*, brush and ink with watercolor and blue crayon, 2004.48.1, Gift of Evelyn Stefansson Nef
- Huber, Johann Caspar, Swiss, 1752-1827
 > *Wooded Cliffs along a Riverbank*, 1796, watercolor over black chalk on blue paper, 2004.6.1, Ailsa Mellon Bruce Fund
- Italian, 15th Century (Umbrian)
 > *Standing Apostle*, c. 1400, pen and brown ink with brown wash, 2004.92.1, Purchased with Funds from an Anonymous Donor
- Kolár, Jiri, Czechoslovakian, born 1941
 > *Remembering Fleece*
 > *Treacherous Fleece*, 1974, synthetic hair on collages, 2004.109.18-19, Gift of the Anne and Jacques Baruch Collection
- Kübler the Elder, Werner, Swiss, 1555-1586
 > *The Drunkenness of Noah* (after Tobias Stimmer), 1580/1585, pen and black and brown ink with brown wash, 2003.137.1, Ailsa Mellon Bruce Fund
- Larsson, Carl, Swedish, 1853-1919
 > *An Elegant Lady of the Eighteenth Century Holding a Fan*, 1897, charcoal on light brown paper, 2004.32.1, Gift of Diane Allen Nixon
- Lechter, Melchior, German, 1865-1937
 > *A Woman in Profile and a Pollard Tree in Bloom*, 1885, conté crayon with stumping on brown paper, 2004.3.1, Ailsa Mellon Bruce Fund
- Maulbertsch, Franz Anton, Austrian, 1724-1796
 > *The Adoration of the Shepherds*, 1757, pen and black ink with gray wash, 2004.79.1, Rudolf and Lore Heinemann Fund
- Masek, Karel Vitezslav, Czech, 1865-1927
 > *Nude and Fish with Flowers (Study for Etched Bathroom Window)*, c. 1900, pen and brown ink
 > *Angel*, 1915, charcoal
 > *Female Nude Leaning Forward, Holding a Ledge*, 1883/1884, charcoal
 > *Illustration for "Jestrab Kontra Hrdlicka, XXII" (Girl Asleep on a Bed)*, c. 1890, pen and black ink with watercolor
 > *Botanical-Milt*, 1906, watercolor
 > *Drapery Study*, 1888, charcoal
 > *Female Nude with a Platter*, 1898, graphite on brown paper
 > *Female Nude with Outstretched Arm*, 1898, red chalk and graphite
 > *Female Nude with Outstretched Arms*, 1896, charcoal and graphite
 > *Male Nude Leaning Forward, Holding a Pole*, 1883/1884, charcoal
 > *Ornament with Two Birds Pecking at Fruit*, 1890s, watercolor, pen and brown ink, and graphite
 > *Seated Old Man*, 1883/1884, charcoal
 > *Standing Female Nude Holding a Box*, 1896, graphite
 > *Study of a Shrub*, 1900, watercolor in red and green
 > *Thistle*, 1890s, graphite
 > *Woman in a Bath, Holding a Glass of Wine*, 1898, graphite
 > *Zeus and Hera*, 1895, chalk, charcoal and graphite on heavy paper mounted to canvas, 2004.109.20-29, 31-37, Gift of the Anne and Jacques Baruch Collection
 > *Ornamental Design with Birds and Lily*, c. 1900, pen and brown ink, 2004.109.30, Gift of Anne Baruch in honor of Mrs. Ellen Nickel
- Matasova, Adela, Czechoslovakian, born 1940
 > *Nebula*, 1982, pale blue cast paper, 2004.109.38, Gift of the Anne and Jacques Baruch Collection
- Mikus, Eleanore, American, born 1927
 > *Hand Folded, #1000*, 1981
 > *Hand Folded, #1010*, 1982, folded and ironed paper, 2004.12.1-2, Gift of the artist in memory of her mother, Bertha Englot Mikus
- Motherwell, Robert, American, 1915-1991
 > *Mural Sketch (pen, ink, and wash)*, 1977, sepia ink and wash
- > *Mural Sketch (pen and ink)*, 1977, sepia pen and ink
 > *Reconciliation Elegy*, acrylic paint, collage, and graphite on canvas board
 > *Untitled (Elegy Sketch for National Gallery Mural)*, 1977-1980, felt-tip pen with pen and ink on blue paper
 > *Untitled (Elegy Study)*, c. 1977, black felt-tip pen and graphite, 2004.9.1-3, 5-6, Gift of the Dedalus Foundation
- Muziano, Girolamo, Italian, 1528 or 1532-1592
 > *Christ on the Cross*, red chalk, 2004.84.1, Gift of John and Alice Steiner
- Nevelson, Louise, American, 1900-1988
 > *Female Nude*, c. 1930, graphite, 2004.30.8, Gift of William C. Seitz and Irma S. Seitz
- Noël, Jules, French, 1815-1881
 > *Breton Port with an Approaching Storm*, 1869, charcoal heightened with white gouache, 2004.80.1, Gift of Alexander M. and Judith W. Laughlin
- Pâris, Pierre-Adrien, French, 1745-1819
 > *An Architectural Fantasy with Ruins of a Circular Temple Seen through a Natural Arch*, c. 1785, pen and black ink with watercolor and gouache, 2004.111.1, New Century Fund
- Rosati, James, American, 1912-1988
 > *Untitled*, 1970, collage with paperboard mounted to plywood, 2004.30.12, Gift of William C. Seitz and Irma S. Seitz
- Russell, John, British, 1745-1806
 > *Miss Raymond*, 1783, pastel, 2004.20.1, Ellen F. Karpf and New Century Fund
- Schäufelein, Hans, German, c. 1480/1485-1538/1540
 > *Saint Benedict Reviving a Monk Killed by the Devil*, c. 1505, pen and brown ink, 2004.90.1, Patrons' Permanent Fund
- Segal, George, American, 1924-2000
 > *Still Life with Flowers in a Pitcher*, 1983, pastel and conté crayon on brown paper, 2004.30.15, Gift of William C. Seitz and Irma S. Seitz
- Simotová, Adriena, Czechoslovakian, born 1926
 > *Butterfly for Anne*, 1989, frottage, 2004.109.42, Gift of the Anne and Jacques Baruch Collection
- Steinle, Edward Jakob von, German, 1810-1886
 > *Saint Wenzel Cooking Hosts as Two Youths Press Wine*, 1866, black chalk with blue and gray wash, 2004.6.2, Ailsa Mellon Bruce Fund
- Stella, Joseph, American, 1877-1946
 > *Scallions*, 1919, silverpoint and crayon, 2004.102.1, Gift of Aaron I. Fleischman
- Sustris, Friedrich, German, probably 1540-1599
 > *The Baptism of Christ*, probably 1580s, pen and black ink with gray wash, Ailsa Mellon Bruce Fund
- Talasnik, Stephen, American, born 1954
 > *Defensive Architecture*, 2001, graphite, 2004.104.1, Gift of Architektur Galerie Berlin-Ulrich Müller
- Tischbein, Johann Heinrich Wilhelm, German, 1751-1829
 > *A Boxer*, c. 1795, black chalk, 2003.136.1, Ailsa Mellon Bruce Fund
- Tumarkin, Igaël, Israeli, born 1933
 > *Small paper collage, "W. C. S."*, collage, 2004.30.18, Gift of William C. Seitz and Irma S. Seitz
- Tuttle, Richard, American, born 1941
 > *Black and White around Center Point*, 1974, black and white ink with graphite
 > *Broken Line Drawing*, 1974, graphite
 > *Day*, 1972, pen and black ink
 > *Dorothy's Favorite*, 1977, fuchsia watercolor
 > *Dorothy's Soldiers*, 1970, blue watercolor
 > *Drawing Developed from Travel-Sketches Made in Turkey*, 1970, crayon and charcoal
 > *Drawing with One Line*, 1973, graphite
 > *Finding the Center Point #6*, 1973, black ink and wash
 > *Finding the Center Point #7*, 1973, black ink and wash
 > *Finding the Center Point #8*, 1973, black ink and graphite
 > *Finding the Center Point #9*, 1973, black ink
 > *Finland Group #1-14*, 1982, watercolors on lined notebook paper with pine frames
 > *Green Diamond with Pencil Line*, 1973, green and yellow watercolor with graphite
 > *I Blue and White (Dallas)*, 1971, blue and white gouache with graphite
 > *II Blue and Pale Blue (Dallas)*, 1971, blue gouache and graphite
 > *India 9*, 1980, watercolor on notebook paper with pine frame
 > *India 10*, 1980, watercolor on notebook paper with pine frame
 > *India 11*, 1980, watercolor on notebook paper with pine frame
 > *India 17*, 1980, watercolor on notebook paper with pine frame
 > *India 18*, 1980, watercolor on notebook paper with pine frame
 > *India 26*, 1980, watercolor on notebook paper with pine frame
 > *On the Way to New York*, 1969, black ball-point pen
 > *One Room Drawing #1*, 1975, graphite and white gouache
 > *One Room Drawing #3*, 1975, graphite and yellow and brown watercolor
 > *One Room Drawing #8*, 1975, graphite and red watercolor
 > *Green Transfer*, 1971, green felt-tip pen
 > *Rising Colors along Frontal Diagonal with Downward Slant*, 1973, watercolor and graphite

- > *Spiral Notebook Drawing 1*, 1975, white gouache and graphite
- > *Union of 3 & 4 w/2 Black Triangles & 7 Pencil Lines, 3 on Top, 4 Underneath*, 1974, black ink and graphite
- > *3 Lines Beginning at a Point & Intersecting in 2 Different Ways*, 1973, graphite
- > *French Hotel Drawing*, 1973, graphite
- > *Icelandic 1-4*, 1994, watercolor on four sheets of paper
- > *Title 5*, 1978, collage and watercolor
- > *Drawing Made with Device I*, 1971, pen and black ink
- > *Drawing Made with Device II*, 1971, pen and black ink
- > *Two Dips Plus X*, 1973, watercolor and graphite, 2004.98.1-39, 41-50, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees
- Tutundjian, Léon, Armenian, 1905-1968
- > *Untitled*, 1928, pen and black ink, 2004.53.1, Gift of Tamar Cohen, courtesy of Ubu Gallery, New York
- Vlaminck, Maurice de, French, 1876-1958
- > *Still Life with a Jug and Bowl of Fruit*, c. 1916, pen and black ink, 2004.91.1, Gift of Helen Porter and James T. Dyke
- Wagenbauer, Max Joseph, German, 1774-1829
- > *Altenhausen bei Freysing*, 1821, black chalk with white heightening and gray wash on blue paper, 2003.130.1, Anonymous Gift
- Weiss, Bartholomäus Ignaz, German, 1740-1814
- > *The Trinity Surrounded by Angels*, c. 1770, pen and brown ink with brown and gray wash, 2003.135.1, Anonymous Gift
- > *The Holy Family*, 1770s, pen and brown ink with brown and gray wash, heightened in white and pink gouache on blue paper, 2004.26.1, Ailsa Mellon Bruce Fund
- Werner, Carl Friedrich Heinrich, German, 1808-1894
- > *Cannon by a Bulwark*, 1849, watercolor and gouache over graphite on brown paper, 2004.6.3, Ailsa Mellon Bruce Fund

PRINTS AND ILLUSTRATED BOOKS

- Ademollo, Luigi, Italian, 1764-1849
- > *The Sack of the Temple at Jerusalem*, c. 1838, etching with aquatint, 2004.89.1, Ailsa Mellon Bruce Fund
- Alberti, Cherubino, Italian, 1553-1615
- > *The Rape of the Sabine Women and The Triumph of Two Emperors* (after Polidoro da Caravaggio), five engravings printed on separate pieces of gold satin backed with heavy paper, 2004.114.2, Patrons' Permanent Fund

- Amman, Jost, Swiss, 1539-1591
- > *Procession of the Doge in the Piazzas San Marco, Venice*, c. 1565/1580 (this impression, 1666), woodcut printed from fourteen blocks with text, 2003.125.1, Millennium Funds
- Anderle, Jiri, Czechoslovakian, born 1936
- > *Couple (Cycle: Masked Ball)*, 1962, intaglio, 2004.109.1, Gift of Anne Baruch in memory of Rebecca Stern
- > *Flight under the Cloud*, 1965, color drypoint
- > *Hunger and the Concept of Infinity (Comedy No. 3)*, 1968, drypoint and mezzotint, 2004.109.2-3, Gift of the Anne and Jacques Baruch Collection
- Appian, Adolphe, French, 1818-1898
- > *Le port de Gênes*, etching with monotype wiping (proof), 2004.95.1, Ailsa Mellon Bruce Fund
- Arms, John Taylor, American, 1887-1953
- > *The Gates of the City*, 1922, color etching and aquatint, 2004.68.1, Gift (Partial and Promised) of Judy and Leo Zickler
- Basse, Willem, Dutch, 1613 or 1614-1672
- > *Bacchanal with Dancing Couple in the Center*
- > *Bacchanal with Dancing Couple on the Right*, etchings with engraving, 2004.97.1, 3, Ailsa Mellon Bruce Fund
- Beccafumi, Domenico, Italian, c. 1485-1551
- > *Two Male Nudes Gesturing in a Landscape*, c. 1537, engraving, 2003.139.1, Pepita Milmore Memorial Fund and Edward E. MacCrone Fund
- Bednárová, Eva, Czechoslovakian, 1937-1986
- > *Favor*, 1969, etching and drypoint, 2004.109.4, Gift of the Anne and Jacques Baruch Collection
- Bodmer, Karl, Swiss, 1809-1893
- > *Canards*, 1861-1866, lithograph, 2004.107.1, Gift of Mrs. Martin Atlas
- Bonnet, Louis-Marie, French, 1736-1793
- > *Charms of the Morning*, 1777
- > *The Marriage Presents*, 1777, pastel manner with hand-drawn borders, 2003.150.9, 11, Ellwanger/Mescha Collection
- > *The Fine Musicians*, 1775, chalk manner with applied gold leaf, 2004.1.1, Gift of Ivan E. and Winifred Phillips in honor of Margaret Morgan Grasselli
- Bosse, Abraham, French, 1602-1676
- > *The Parable of the Wise and Foolish Virgins*, complete set of seven etchings, 2003.127.1.1-7, Mellon Bruce Fund
- Boudnik, Vladimír, Czechoslovakian, 1924-1968
- > *Acords*, 1965, etching, aquatint, and drypoint, 2004.109.5, Gift of the Anne and Jacques Baruch Collection

- Boufflers, Stanislas-Jean de, French, 1738-1815
- > *Mr. de Voltaire*, 1765, etching and engraving, 2004.57.1, Gift of John O'Brien
- Brebiette, Pierre, French, 1598 - c. 1650
- > *The Toilet of Thetis*, 1625, etching, 2004.37.1, Ailsa Mellon Bruce Fund
- Briceau, Alexandre, French, active 1770-after 1788
- > *The Four Seasons* (after Jean-Baptiste Huet), 1770s/1780s, color etching and aquatint, 2004.83.1, Gift of Ivan E. and Winifred Phillips
- Brunovsky, Albin, Czechoslovakian, 1935-1997
- > *Adriana's Garden*, 1968, lithograph
- > *Lady with a Hat I, Widow*, 1981, etching, drypoint, and mezzotint
- > *Orpheus and Eurydice I*, 1980, etching, drypoint, and mezzotint
- > *Prilbehy Orfeovy*, 1980, bound volume with six intaglio illustrations, 2004.109.6-7, 9-10, Gift of the Anne and Jacques Baruch Collection
- > *Lady with a Hat II, Mirror*, 1981, etching, drypoint, and mezzotint, 2004.109.8, Gift of Anne Baruch in honor of Paula and Sam Pfeffer
- Burgkmaier I, Hans, German, 1473-1531
- > *Coat of Arms with a Single Eagle*, c. 1505, woodcut, 2003.126.1, Ailsa Mellon Bruce Fund
- Carrière, Eugène, French, 1849-1906
- > *Jean Dolent*, 1898, lithograph, 2004.94.1, Ailsa Mellon Bruce Fund
- Castiglione, Giovanni Benedetto, Italian, 1609 or before-1664
- > *Old Man Wearing a Turban Ornamented with Fur, Facing Right*, c. 1650
- > *Temponalitis Aeternitas*, 1655, etchings, 2004.23.1, 2004.116.1, Ailsa Mellon Bruce Fund
- Corinth, Lovis, German, 1858-1925
- > *Annelise Halbe*, 1918, lithograph, 2004.103.1, Gift of Esther Klein
- Coriolano, Bartolomeo, Italian, active 1627/1653
- > *Herodias and Salome* (after Guido Reni), 1631, line block of chiaroscuro woodcut (working proof)
- > *Herodias and Salome*
- > *Herodias and Salome*, 1631, chiaroscuro woodcuts, 2004.67.1-3, Anonymous Gift
- Denon, Dominique Vivant, Baron, French, 1747-1825
- > *Citizen Aubour, Print Publisher*, etching, 2004.94.2, Ailsa Mellon Bruce Fund
- Dies, Albert Christoph, Austrian, 1755-1822
- > *Nemi*, 1793, etching, 2004.81.1, Ailsa Mellon Bruce Fund
- Dine, Jim, American, born 1935
- > *Woman on Fire in Vienna*, 1993, etching with hand coloring, 2004.14.1, Gift of Ruth Fine in honor of Judith Brodie

- Dolendo, Zacharias, Attributed to, Dutch, active 1581/1598
- > *The Masquerades* (after Jacques de Gheyn II), complete set of ten engravings, 2004.21.1-10, New Century Fund
- Dürer, Albrecht, German, 1471-1528
- > *The Betrothal of the Virgin*, 1504/1505 (printed 1560s/1570s), woodcut on blue paper, 2003.142.1, Ailsa Mellon Bruce Fund
- Edelinck, Gerard, Flemish, 1640-1707
- > *The Fight for the Standard* (after Sir Peter Paul Rubens and Leonardo da Vinci), engraving, 2003.129.1, Ailsa Mellon Bruce Fund
- Falck, Jeremias, German, c. 1619-1677
- > *The Dream of Saint Peter* (after Johann Liss), engraving (proof), 2004.60.1, Ailsa Mellon Bruce Fund
- Fessard, Étienne, French, 1714-1777, and Jean de La Fontaine (author), French, 1621-1695
- > *Fables choisies mises en vers...* (Paris, 1765-1775), set of six bound volumes with 721 etched and engraved illustrations, 2004.17.1-6, William B. O'Neal Fund
- Fokke, Simon, Dutch, 1726-1798, Noach van der Meer the Younger, Dutch, born 1740, and Jan Fokke, Dutch, 1745-1812 or Myndert de Boer (author)
- > *Historie van den Amsterdamschen Schouwburg* (Amsterdam, 1772), bound volume with six etched and engraved illustrations, 2004.7.1, William B. O'Neal Fund
- French 16th Century
- > *Bust of a Man in an Extravagant Costume*
- > *Bust of a Woman in an Extravagant Costume* (after René Boyvin or Pierre Milan), 1560/1600, engravings, 2004.4.1-2, Ailsa Mellon Bruce Fund
- Gauguin, Paul, French, 1848-1903
- > *Manu*, woodcut, 2004.55.1, Gift of Evelyn Stefansson Nef
- > *Manao Tipapau*, 1893-1894, color woodcut on japan paper, 2004.69.1, Patrons' Permanent Fund
- Gautier Dagoty, Jean-Baptiste-André, French, 1740-1786
- > *Ph. Cl. A. de Thubières, Comte de Caylus*, c. 1770, mezzotint, 2004.57.4, Gift of John O'Brien
- German 15th Century
- > *Allegory of the Eucharist*, 1470/1490, hand-colored woodcut, 2004.37.2, Ailsa Mellon Bruce Fund
- Gheyn II, Jacques de, Dutch, 1565-1629
- > *Officers and Soldiers* (after Hendrik Goltzius), 1587, complete set of twelve engravings, 2004.8.1-12, New Century Fund
- Workshop of Hendrik Goltzius, Dutch, 17th Century
- > *Ovid's Metamorphoses* (after Hendrik Goltzius), eight engravings from a series

- > *Six Proverbs* (after Karel van Mander I), c. 1592, complete set of six engravings, 2003.143.1-8; 2004.2.1-6, Ailsa Mellon Bruce Fund
- Heyboer, Anton, Dutch, born 1924
- > *Lesbians*, 1964, color etching, 2004.5.1, Gift of the Collectors Committee
- Hopfer, Hieronymus, German, active c. 1520-1550 or after
- > *Silenus* (after Andrea Mantegna), etching, 2004.97.2, Ailsa Mellon Bruce Fund
- Huet, Paul, French, 1803-1869
- > *The Poacher*, 1834, etching, 2004.47.1, Ailsa Mellon Bruce Fund
- Italian 15th Century and Domenico Benivieni (author), Italian, 1460-1507
- > *Tractato... in difensione... Frate Hieronymo da Ferrara* (Florence, 1496), bound volume with woodcut illustrations, 2004.100.1, Anonymous Gift
- Italian 15th Century and Gerolamo Savonarola (author), Italian, 1452-1498
- > *Compendio di revelatione* (Florence, 1496), bound volume with six woodcut illustrations (one repeated)
- > *Tractato divoto e tutto spirituale* (Florence, c. 1495), bound volume with two woodcut illustrations, 2004.70.1-2, Patrons' Permanent Fund
- Jacquette, Yvonne, American, born 1934
- > *Mississippi Night Lights - Minneapolis*, 1985-1986, color lithograph and screenprint, 2004.5.2, Gift of the Collectors Committee
- Jegher, Christoffel, Flemish, 1596-1652/1653
- > *Three Scenes on the Road to Calvary* (after Anthonis Sallaert), c. 1649, three woodcuts on a single sheet (uncut proofs), 2004.16.1, Ailsa Mellon Bruce Fund
- John, Jiri, Czechoslovakian, 1923-1972
- > *Minerals*, 1964
- > *Rays*, 1967
- > *Untitled*, 1970
- > *Untitled*, 1970, drypoints, 2004.109.11-14, Gift of the Anne and Jacques Baruch Collection
- Johns, Jasper, American, born 1930
- > *Eighty artists' proofs on seventy-eight sheets*, 1960-1966, 2004.28.1-78, Patrons' Permanent Fund
- Kafka, Cestmir, Czechoslovakian, 1922-1988
- > *Earth I*, 1964
- > *Radiance*, 1973
- > *"S" Cycle*, 1969, monoprints, 2004.109.15-17, Gift of the Anne and Jacques Baruch Collection
- Kandinsky, Wassily, Russian, 1866-1944
- > *Schwarzer Fleck*, 1912, woodcut, 2004.55.2, Gift of Evelyn Stefansson Nef
- Katz, Alex, American, born 1927
- > *Woods*, 1994, color aquatint, 2004.14.2, Gift of Ruth Fine in memory of Irvin and Miriam Brown Fine
- Kirchner, Ernst Ludwig, German, 1880-1938
- > *Nude Dancer*, 1905, woodcut on buff paper, 2004.82.1, Gift of Andrew Robison in honor of Ruth Cole Kainen
- Le Beau, Pierre Adrien, French, 1748-1800 or after
- > *Louis XVI, Roi de France* (after Benedict Alphonse Nicolet), 1783, etching and engraving, 2004.57.2, Gift of John O'Brien
- Leiber, Gerson August, American, born 1921
- > *The Hedge Clipper*, 2001, lithograph, 2004.55.3, Gift of Evelyn Stefansson Nef
- Leoni, Ottavio, Italian, c. 1578-1630
- > *Portrait of a Middle-Aged Man*, etching, 2004.23.2
- > *Ludovico Leoni*, 1625, etching with engraving, 2004.116.2, Ailsa Mellon Bruce Fund
- Lichtenstein, Roy, American, 1923-1997
- > *Imperfect 44 3/4" x 103"*, 1987-1988, color woodcut, screenprint, and collage
- > *View from the Window*, 1985, color lithograph, woodcut, and screenprint
- > *Bedroom*, 1990-1991, color woodcut and screenprint
- > *The Den*, 1990-1991, color woodcut and screenprint
- > *Blue Floor*, 1990-1991, color lithograph, woodcut, and screenprint
- > *The Living Room*, 1990-1991, color woodcut and screenprint
- > *Modern Room*, 1990-1991, color lithograph, woodcut, and screenprint
- > *Red Lamps*, 1990-1991, color woodcut, screenprint, and lithograph
- > *Wallpaper with Blue Floor Interior*, 1990-1992, color screenprint on five panels
- > *Water Lily*, 1993, color screenprint
- > *Yellow Vase*, 1990-1991, color woodcut, screenprint, and lithograph
- > *Composition I*, 1995-1996, color screenprint
- > *Composition II*, 1995-1996, color screenprint
- > *Composition III*, color screenprint
- > *La Sortie*, 1990-1991, color woodcut
- > *Still Life with Red Jar*, 1994, color screenprint
- > *Untitled Head*, 1994-1995, color screenprint
- > *Venetian School I*, 1995-1996, color lithograph and screenprint
- > *Venetian School II*, 1995-1996, color screenprint, 2003.146.1-19, Gift of Roy Lichtenstein and Gemini G. E. L.
- Ligon, Glenn, American, born 1960
- > *Untitled: Four Etchings (A-D)*, 1992, softground etchings with aquatint, spitbite, and sugarlift aquatint, 2004.65.1.1-4, Gift of Werner H. and Sarah-Ann Kramarsky and Collectors Committee Fund
- Lingée, Thérèse-Éléonore, French, 1753-1833
- > *Charles Pierre Colardeau* (after Louis Rolland Trinquesse), 1777, chalk manner printed in red, 2004.57.5, Gift of John O'Brien
- Londonio, Francesco, Italian, 1723-1783
- > *Shepherd with Donkey, Sheep and Goat*, 1759
- > *Shepherd with Walking Stick and a Peasant Woman with Child*, 1758/1759
- > *Sleeping Old Man with Dog*, 1759
- > *Woman Spinner and a Shepherd with Flock*, 1758/1759
- > *Reclining Cow and Calf in the Open*, 1758/1759, etchings heightened with white gouache on blue paper, 2003.150.1-4, 10, Ellwanger/Mescha Collection
- Lucas van Leyden, Netherlandish, 1489/1494-1533
- > *David Playing the Harp before Saul*, c. 1508, engraving, 2004.19.1, Anonymous Gift
- Mantegna, Andrea or Italian School, c. 1431-1506
- > *Battle of Naked Men* (after Antonio del Pollaiuolo), 1460s, engraving, 2004.114.4, Patrons' Permanent Fund
- Matisse, Henri, French, 1869-1954
- > *Maria Lani*, 1928, aquatint, 2004.55.4, Gift of Evelyn Stefansson Nef
- Munch, Edvard, Norwegian, 1863-1944
- > *Dr. Max Linde*, 1902, color drypoint
- > *The Garden (Linde House)*, 1902, etching
- > *Head of a Man*, 1906, drypoint
- > *Marie Linde*, 1902, drypoint
- > *Theodor Linde*, drypoint, 2004.13.1-5, Gift of the Epstein Family Collection
- Nevelson, Louise, American, 1900-1988
- > *Untitled*, c. 1967, color woodcut, 2004.108.1, Gift of Thomas G. Klarner
- Partenheimer, Jürgen, German, born 1947
- > *Untitled*, 1983, etching
- > *Untitled*, 1983, linocut, 2004.5.3, 11, Gift of the Collectors Committee
- Passe II, Crispijn de, Dutch, c. 1597- c. 1670
- > *Louis XIII on Horseback, Receiving Instruction*, 1625, engraving on two plates, 2004.60.2, Ailsa Mellon Bruce Fund
- Pechstein, Max, German, 1881-1955
- > *Portraits of an Elderly Gentleman and Two Women*, 1923, woodcut, 2003.141.1, Ailsa Mellon Bruce Fund
- Pian, Antonio, Italian, 1784-1851
- > *Interior of an Ancient Roman Sepulcher*, 1820, lithograph, 2003.126.2, Ailsa Mellon Bruce Fund
- Picasso, Pablo, Spanish, 1881-1973
- > *The Frugal Repast*, 1904, etching in blue-green ink, 2003.151.1, Gift of Robert H. and Clarice Smith, in Honor of the 50th Anniversary of the National Gallery of Art
- > *Sueño y Mentira de Franco, 1/8/1937*
- > *Sueño y Mentira de Franco, 1/9/1937*, 1937, aquatints with etching, 2004.30.10-11, Gift of William C. Seitz and Irma S. Seitz
- Piranesi, Giovanni Battista, Italian, 1720-1778
- > *The Aqueduct of Nero Leading to the Palatine*, 1775, etching (proof), 2004.114.3, Patrons' Permanent Fund
- Pribyl, Lubomir, Czechoslovakian, born 1937
- > *Configuration of Space, no. 87*, 1973, collotype, 2004.109.39, Gift of the Anne and Jacques Baruch Collection
- Rainer, Arnulf, Austrian, born 1929
- > *Blue Cross*, 1981, color drypoint
- > *Stalks*, 1971, drypoint
- > *Überdecktes Mädchen*, 1970, color drypoint
- > *Tomb Figure*, 1956, etching
- > *Tabernacle*, 1956, etching, 2004.5.4-8, Gift of the Collectors Committee
- Ribera, Jusepe de, Spanish, 1591-1652
- > *The Drunken Silenus*, 1628, etching, 2004.71.1, Patrons' Permanent Fund
- Roger, L., French, active fourth quarter 18th century
- > *Nicolas Catinat, Maréchal de France*, wash manner with tool work, 2004.57.6, Gift of John O'Brien
- Saint-Non, Jean-Claude-Richard, Abbé de, French, 1727-1791
- > *Interior of a Roman Villa* (after Hubert Robert), 1765, etching and aquatint in brown, 2004.57.3, Gift of John O'Brien
- Sandby, Paul, British, 1731-1809
- > *Views in England and Wales*, 1776-1777, bound album of forty-six aquatints in five complete sets, 2004.119.1, Paul Mellon Fund
- Schmidt, Georg Friedrich, German, 1712-1775
- > *Francesco Algarotti*, 1752, etching
- > *Hirsch Michel*, 1762, etching with drypoint
- > *The Old Soldier*, c. 1750, etching
- > *The Persian* (after Rembrandt van Rijn), 1756, etching and drypoint
- > *Johann Melchior Dinglinger* (after Antoine Pesne), 1769, etching
- > *Monseigneur Louis-Charles d'Orléans de Saint-Albin, Archbishop of Cambrai* (after Hyacinthe Rigaud), 1741, engraving, 2004.61.1-6, Ailsa Mellon Bruce Fund
- Scorel, Jan van, Netherlandish, 1495-1562
- > *The Deluge*, c. 1530, woodcut from two blocks on two joined sheets of paper, 2004.114.1, Patrons' Permanent Fund
- Serych, Jaroslav, Czechoslovakian, born 1928
- > *Untitled*, 1958, etching and collotype
- > *Untitled*, 1975, etching touched by hand, 2004.109.40-41, Gift of the Anne and Jacques Baruch Collection

- Shapiro, Joel, American, born 1941
 > *Untitled*, 1988
 > *Untitled No. 1*, 1985, woodcuts, 2004.5.9-10, Gift of the Collectors Committee
 Simotová, Adriana, Czechoslovakian, born 1926
 > *P. F. 1981*, 1980, color colotype
 > *Skimming of an Event 2A*, 1984, intaglio, 2004.109.43-44, Gift of the Anne and Jacques Baruch Collection

- Stock, Andries Jacobsz, Attributed to, Dutch, c. 1580-1648 or after
 > *The Fortune Teller* (after Jacques de Gheyn II), c. 1608, engraving, 2003.128.1, Ailsa Mellon Bruce Fund
 Strang, William, Scottish, 1859-1921
 > *Meal Time*, 1883
 > *Potato Lifting*, 1882
 > *The Prodigal Son*, 1882
 > *Tinkers*, 1882, etchings, 2003.150.5-8, Ellwanger/Mescha Collection
 Tiepolo, Giovanni Domenico, Italian, 1727-1804
 > *Old Man with a Helmet*, c. 1762, etching, 2004.15.1, Ailsa Mellon Bruce Fund

- Toulouse-Lautrec, Henri de, French, 1864-1901
 > *At the Concert*, 1898, color lithograph, 2004.55.5, Gift of Evelyn Stefansson Nef
 Toyen (Marie Cerminova), French, born 1902, and Annie Le Brun (author), French, born 1942
 > *Sur le Champ*, 1967, box with cover by Toyen, containing Le Brun's text on bright pink paper and three drypoints and six photogravures by Toyen, 2004.109.46, Gift of the Anne and Jacques Baruch Collection

- Toyen (Marie Cerminova), French, born 1902, and Radovan Ivšic (author), French, born 1921
 > *Le Puits dans la tour / Débris des rêves*, 1967, box with surrealist game embedded in the cover, containing *Débris des rêves*, a portfolio of twelve drypoints by Toyen, and *Le Puits dans la tour* by Ivšic, 2004.109.45, Gift of the Anne and Jacques Baruch Collection

- Villon, Jacques, French, 1875-1963
 > *The Bridge* (after Marcel Duchamp), 1934, color aquatint and etching, 2004.30.19, Gift of William C. Seitz and Irma S. Seitz

- Wandelaar, Jan, Dutch, 1690-1759
 > *Musculonum tabula IV*
 > *Musculonum tabula VIII*, 1742, engravings with accompanying leaves of text, 2004.7.2-3, Ailsa Mellon Bruce Fund

- Weigel, Johann Christoph, German, c. 1654-1726
 > *Passio Domini nostri Iesu Christi* (Augsburg, 1693), bound volume with 100 etched and engraved illustrations after Johann Jakob von Sandrart, 2004.78.1, Anonymous Donor

- Weirotter, Franz Edmund, Austrian, 1730-1771, and Jacob Matthias Schmutzer, Austrian, 1733-1811
 > *Oeuvre de Weirotter peintre Allemand* (Paris, 1775), bound volume with 210 etchings by Weirotter and one etched portrait of the artist by Schmutzer, 2004.93.1, William B. O'Neal, Katharine Shepard, and Ailsa Mellon Bruce Funds

PHOTOGRAPHS

- Adams, Ansel, American, 1902-1984
 > *A Grove of Tamarack Pine, Near Timber Line*, 1921
 > *Monolith, The Face of Half Dome*, 1927, gelatin silver prints, 2004.85.1-2, Gift of Harvey S. Shipley Miller

- Arbus, Diane, American, 1923-1971
 > *A Child Crying, N.J.*, 1967
 > *A Lobby in a Building, N.Y.C.*, 1966
 > *Triplets in Their Bedroom, N.J.*, 1963, gelatin silver prints, printed later, 2003.122.1-3, Gift of the R. K. Mellon Family Foundation
 > *New York Skyline in a Lobby, N.Y.C.*, 1971, gelatin silver print, printed later, 2004.36.1, Gift of the R. K. Mellon Family Foundation

- Barrow, Thomas, American, born 1938
 From the series *Cancellations*:
 > *Homage to L. F. (Lee Friedlander)* (variant) 1975
 > *Tri-arch*, 1975
 > *Field-Star*, 1975
 > *Power Poles*, 1975
 > *Tucson Palm*, 1975, gelatin silver prints, 2003.148.1-5, Gift of George and Alexandra Stephanopoulos

- Berda, Ernő, Hungarian, 1914-1961
 > *Kéz (My Hand)*, c. 1928, gelatin silver print, 2004.72.1, Patrons' Permanent Fund

- Bonfils, Félix, French, 1831-1885
 > *Momies égyptiennes (Egyptian Mummies)*, c. 1870, albumen print from collodion negative, 2004.35.1, Gift of Joyce and Robert Menschel
 > *Porteuse d'eau au Caire (Water Carrier in Cairo)*, c. 1870, albumen print from collodion negative, 2004.87.1, Anonymous Gift

- Brandt, Bill, British, born Germany, 1904-1983

- > *Untitled (Nude)*, c. 1950
 > *Old Lady in a Pimlico Air-Raid Shelter, Her Silver-Handled Umbrella Safely Tucked Away behind Her*, c. 1942

- > *Untitled (Nude)*, 1958, gelatin silver prints, 2003.147.1-3, Gift of Simon and Bonnie Levin
 > *Children in Sheffield*, c. 1937
 > *Cook and Kitchen Maids Preparing Dinner*, 1930s

- > *Untitled (Nude, Campden Hill, London)*, January 1956
 > *Ascot Enclosures; Within and Without*, early 1930s, gelatin silver prints, 2003.155.1-4, Gift of Charles S. and Elyne B. Zucker

- > *Hermitage Stairs*, 1930s
 > *Untitled (Nude)*, c. 1958, gelatin silver prints, 2003.156.1-2, Gift of Lawrence D. and Sybil Hite
 > *Untitled (Nude, London)*, early 1950s
 > *Untitled (Pub Interior)*, 1930s, gelatin silver prints, 2003.157.1-2, Gift of Steven E. and Phyllis Gross
 > *Cocktails in a Surrey Garden*, c. 1935
 > *Robert Graves in His Cottage at Churston, Devon*, 1941
 > *Untitled (Nude, London)*, 1959, gelatin silver prints, 2003.158.1-3, Gift of Jeffrey Hugh Newman

- Casebere, James, American, born 1953
 > *Sing Sing*, 1992, gelatin silver print, 2004.76.1, Gift of the Collectors Committee and Robert and Joyce Menschel

- Coburn, Alvin Langdon, British, 1882-1966
 > *Vortograph*, 1917, gelatin silver print, 2003.120.1, Patrons' Permanent Fund

- Couturier, Stéphane, French, born 1957
 > *Fenêtre, Eastlake Greens, San Diego (Window, Eastlake Greens, San Diego)*, 2001, cibachrome print, 2004.33.1, Fund for Living Photographers

- Dow, Arthur Wesley, American, 1857-1922
 > *Haystacks, Ipswich*, c. 1894, platinum print, 2003.117.1, Gift of Diana Walker

- Escher, Károly, Hungarian, 1890-1966
 > *Editors of Pesti Napló*, 1930, gelatin silver print, 2004.73.1, Patrons' Permanent Fund

- Famin, Constant, French, 1827-1888
 > *Forest Scene*, c. 1865, albumen print from collodion negative, 2004.42.1, Gift of Joyce and Robert Menschel

- Fenton, Roger, British, 1819-1869
 > *The Cloisters, Tintern Abbey*, 1854, salted paper print from collodion negative, 2004.22.1, Anonymous Gift

- Fichter, Robert, American, born 1939
 > *Look Out Baby*, c. 1982, silver dye bleach print, 2003.149.1, Gift of Marc Freidus

- Goldsworthy, Andy, British, born 1956
 > *Clay/ Worked into a Stone/ Edges to Catch the Passing Light/ Government Island, Virginia*, October 16, 2003, seven silver dye bleach prints mounted on white paper, 2004.74.1, Patrons' Permanent Fund

- > *Washington Diary*, October 11-19, 2003, twelve silver dye bleach prints mounted on nine sheets of white paper with text entries, 2004.74.2, The Nancy Lee and Perry Bass Fund

- Haár, Ferenc, American, born Hungary, 1908-1997
 > *Untitled (The Landlord)*, 1935, gelatin silver print, 2004.72.2, Patrons' Permanent Fund

- Hevesy, Iván, Hungarian, 1893-1966
 > *Fa alatt (Kálmán Kata) (Under a Tree [Kata Kálmán])*, 1932, gelatin silver print, 2004.63.1, Patrons' Permanent Fund

- Káldor, László, Hungarian, 1905-1963
 > *Hajó (Boat)*, c. 1930, gelatin silver print, 2004.72.3, Patrons' Permanent Fund

- Kálmán, Kata, Hungarian, 1909-1978
 > *Weisz Ernő, kályhagyári munkás (Ernő Weisz, Factory Worker)*, Budapest 1932, gelatin silver print, 2004.72.4, Patrons' Permanent Fund

- Kinszki, Imre, Hungarian, 1901-1945
 > *Untitled (Man Jumping)*, 1929
 > *Untitled (Shadows in Office)*, 1921-39, gelatin silver prints, 2004.63.2-3
 > *Karierte Welt (Checkered World)*, before 1933

- > *Untitled (Bridge and Fog)*, 1929?, gelatin silver prints, 2004.72.5-6
 > *Untitled (Bridge Chain, Elizabeth Bridge)*, November 19, 1929
 > *Untitled (Trees)*, 1934, gelatin silver prints, 2004.73.2-3, Patrons' Permanent Fund

- Máté, Olga, Hungarian, 1878-1965
 > *Horgász-stég (Fisherman's Dock)*, c. 1930, gelatin silver print, 2004.63.4, Patrons' Permanent Fund

- Nixon, Nicholas, American, born 1947
 > *The Brown Sisters, Ipswich, Mass.*, 2003, gelatin silver print, 2004.41.1, Fund for Living Photographers

- Pap, Gyula, Hungarian, 1899-1983
 > *Alföldi táj (In the Lowlands)*, c. 1925
 > *Untitled (Factory and Pond)*, c. 1925, gelatin silver prints, 2004.72.7-8, Patrons' Permanent Fund

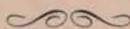
- Simelli, Carlo Baldassare, Attributed to, Italian, 1811-?
 > *Cloud Study, Roman Compagna*, c. 1860, albumen print from collodion negative, 2004.34.1, Anonymous Gift

- Southworth, Albert Sands, American, 1811-1894, and Josiah Johnson Hawes, American, 1808-1901
 > *Boy with Cap*, 1853-55, daguerreotype, 2003.121.1, Gift of Diana Walker

- Vallou de Villeneuve, Julien, French, 1795-1866
 > *Étude d'après nature (Nude Study)*, 1854, salted paper print from waxed paper negative, 2004.42.2, Anonymous Gift

- Varin Frères, French, active 1770-1910
 > *Boy with a Pumpkin Vine*, 1854, coated salted paper print from collodion negative, 2004.87.2, Anonymous Gift

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 2004. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

PAINTINGS

1937.1.5

The Madonna of Humility

Old: Workshop of Fra Angelico, c. 1430/1440

New: Fra Angelico, c. 1430

1937.1.31

Portrait of a Young Man

Old: Antonello da Messina, probably 1475

New: Attributed to Antonello da Messina, c. 1475/1480

1943.4.41

Francesco II Gonzaga, Fourth Marquis of Mantua

Old: Attributed to Baldassare d'Este, c. 1476/1478

New: Baldassare d'Este, c. 1474/1480

1939.1.224

Giovanni Emo

Old: Giovanni Bellini

New: Attributed to Giovanni Bellini

1943.4.37

Madonna and Child with Saints

Old: Giovanni Bellini, c. 1490

New: Follower of Giovanni Bellini, c. 1490/1500

1939.1.262

Madonna and Child in a Landscape

Old: Giovanni Bellini and Workshop, 1490/1500

New: Workshop of Giovanni Bellini, c. 1490/1500

1939.1.263

Profile Portrait of a Boy

Old: Attributed to Jacopo Bellini, probably c. 1470

New: North Italian 15th Century, c. 1460/1470

1939.1.153

The Triumph of Camillus

Old: Biagio d'Antonio da Firenze, c. 1480

New: Biagio d'Antonio and Workshop, c. 1470/1475

1942.9.4

Francesco Sforza

Old: Francesco Bonsignori, probably c. 1490

New: North Italian 15th Century, probably c. 1480/1500

1939.1.115

Madonna and Child with Angels

Old: Attributed to Francesco del Cossa, c. 1465

New: Ferrarese 15th Century, c. 1455/1470

1960.6.25

Old: Florentine 15th Century,

The Adoration of the Shepherds

New: Workshop of Bicci di Lorenzo,

The Adoration of the Christ Child,

c. 1440/1445

1952.5.62

Lucrezia Tornabuoni

Old: Domenico Ghirlandaio, before 1475

New: Attributed to Domenico Ghirlandaio, c. 1475

1952.5.66

Portrait of a Young Lady

Old: Studio of Leonardo da Vinci, early 16th century

New: Follower of Leonardo da Vinci, c. 1500

1942.9.38

Old: Lorenzo di Credi, *Self-Portrait*

New: Pietro Perugino, *Portrait of Lorenzo di Credi*

1942.9.42

Old: Andrea Mantegna, *Judith and Holofernes*, c. 1495

New: Andrea Mantegna or Follower (Possibly Giulio Campagnola), *Judith with the Head of Holofernes*, c. 1495/1500

1937.1.7

The Madonna of Humility

Old: Attributed to Masaccio, undated

New: Masaccio, c. 1423/1424

1939.1.294

Portrait of a Youth

Old: Master of Santo Spirito, c. 1505

New: Agnolo di Domenico del Mazziere or Donnino di Domenico del Mazziere, c. 1495/1500

1937.1.12

Claudia Quinta

Old: Neroccio de' Landi and Master of the Griselda Legend, c. 1494

New: Neroccio de' Landi, c. 1490/1495

1937.1.32

Saint Jerome in the Wilderness

Old: Paduan 15th Century,

c. 1450/1460

New: Follower of Andrea Mantegna, c. 1475

1952.5.19
Saint Apollonia
Old: Workshop of Piero della Francesca, before 1470
New: Attributed to Piero della Francesca, c. 1455/1460

1942.9.50
Madonna and Child
Old: Pseudo Pier Francesco Fiorentino, undated
New: Follower of Fra Filippo Lippi and Pesellino, c. 1470

1939.1.293
The Meeting of Saint Anthony and Saint Paul
Old: Sassetta and Workshop, c. 1440
New: Master of the Osservanza (Sano di Pietro?), c. 1430/1435

1952.5.20
Saint Anthony Distributing His Wealth to the Poor
Old: Sassetta and Workshop, c. 1440
New: Master of the Osservanza (Sano di Pietro?), c. 1430/1435

1952.5.21
Saint Anthony Leaving His Monastery
Old: Sassetta and Workshop, c. 1440
New: Master of the Osservanza (Sano di Pietro?), c. 1430/1435

1952.5.73
The Death of Saint Anthony
Old: Sassetta and Workshop, c. 1440
New: Master of the Osservanza (Sano di Pietro?), c. 1430/1435

1943.4.5
Saint Apollonia
Old: Attributed to Sassetta
New: Stefano di Giovanni, called Sassetta

1943.4.4
Saint Margaret
Old: Attributed to Sassetta
New: Stefano di Giovanni, called Sassetta

1939.1.357
Portrait of a Man
Old: Attributed to Cosmé Tura, 1475/1485
New: North Italian 15th Century, c. 1475/1500

1943.4.1
Madonna and Child
Old: Style of Andrea del Verrocchio, undated
New: after Andrea del Verrocchio, c. 1470/1480

1952.5.65
Madonna and Child with a Pomegranate
Old: Workshop of Andrea del Verrocchio (Possibly Leonardo da Vinci), 1470/1475
New: Lorenzo di Credi, 1475/1480

1939.1.7
Saint Apollonia Destroys a Pagan Idol
Old: Antonio Vivarini, c. 1450
New: Giovanni d'Alemagna, c. 1440/1445

1961.9.51
Madonna and Child
Old: Marco Zoppo, c. 1470
New: Marco Zoppo or Imitator, c. 1467/1468

SCULPTURE

1937.1.131
Mercury
Old: Attributed to Francesco Righetti, after Giovanni Bologna, c. 1780/1800
New: after Giovanni Bologna, c. 1780/c. 1850

1992.74.1
Male Nude Standing in a Fearful Pose
Old: Attributed to Niccolò Tribolo
New: Follower of Michelangelo (Possibly Niccolò Tribolo)

DRAWINGS

1991.190.1.h
Saint Roch between Saints Anthony Abbot and Catherine of Alexandria
Old: Botticelli
New: Raffaellino del Garbo

2002.98.377
Mucius Scaevola
Old: Possibly Bernard Costello
New: Bernardo Castello

1991.150.25
Old: Henri Fantin-Latour, *Putti*
New: William Perkins Babcock, *Wooden Landscape with Putti Helping Woman Undress*

1985.1.4
Imperfectorum Academia
Old: French 17th Century
New: Claude Deruet

1990.79.1
Warrior in Renaissance Armor on a Rearing Horse
Old: German 16th Century, 1530/1540
New: Workshop of Peter Vischer the Younger, c. 1525

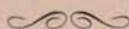
1971.62.1
Bearded Standing Figure
Old: Italian 16th Century
New: Girolamo Muziano

1991.190.1.a
Head of a Youth Wearing a Cap; a Right Forearm with the Hand Clutching a Stone; and a Left Hand Holding a Drapery
Old: Filippino Lippi
New: Botticelli

1985.1.44
Christ before Caiaphas
Old: Lambert van Noort
New: Crispen van den Broecke

1956.9.24
Old: Lorenzo Baldissera Tiepolo, *The Virgin and Child in Egypt (?)*
New: Giustino Menescardi, *The Flight into Egypt with the Holy Family and Two Angels in a Skiff*

EXHIBITIONS AND LOANS



During fiscal year 2004, 309 lenders from twenty-two countries and thirty-three states loaned 1,045 works of art to thirteen exhibitions (twelve special loan exhibitions and one in-house exhibition). The Gallery also worked on another twenty-nine projects scheduled to open in the next five years and administered the tour of seven exhibitions. United States Government Indemnity was secured for five exhibitions, enabling a savings of over \$1,677,250 in insurance premiums.

> *A Painter's Mind: Selections from the Library of Romare Bearden*
14 September 2003 to 4 January 2004
Coordinated by Neal Turtell

> *The Art of Romare Bearden*
Continued from the previous fiscal year to 4 January 2004
Organized by the National Gallery of Art
Ruth Fine, curator
Supported by AT&T; also supported in part by Chevy Chase Bank. Film made possible by the HRH Foundation.

> *Picasso: The Cubist Portraits of Fernand Olivier*
1 October 2003 to 19 January 2004
Organized by the National Gallery of Art
Jeffrey Weiss, curator
Supported by an indemnity from the Federal Council on the Arts and the Humanities

> *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting*
12 October 2003 to 11 January 2004
Organized by the National Gallery of Art, Washington; the National Gallery of Canada, Ottawa; and the Staatliche Museen zu Berlin, Gemäldegalerie
Philip Conisbee, curator, Colin B. Bailey and Thomas W. Gaehtgens, guest curators
Supported by The Florence Gould Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities

> *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France*
26 October 2003 to 16 February 2004
Organized by the National Gallery of Art
Meg Grasselli, curator

> *Christoffer Wilhelm Eckersberg, 1783-1853*
23 November 2003 to 29 February 2004
Philip Conisbee, NGA curator; Kasper Monrad, curator
Support by Her Majesty Queen Margrethe and His Royal Highness Prince Henrik's Fund; The Danish Ministry of Culture; Lockheed Martin; Augustinus Foundation; Bikuben Foundation; Scandinavian Airlines

System; GroupV Falck; The Wackenhut Corporation; Beckett Foundation; and Novo Nordisk Pharmaceuticals, Inc.; Catalogue support by The Honorable Edward E. Elson and Mrs. Elson; also supported by an indemnity from the Federal Council on the Arts and the Humanities

> *Verrocchio's David Restored: A Renaissance Bronze from the National Museum of the Bargello, Florence*
13 February 2004 to 21 March 2004
Organized by the High Museum of Art, Atlanta, and the National Museum of the Bargello, Florence
Eleonora Luciano and Nicholas Penny, NGA curators; Gary Radke, curator
Supported by Worldspan, L. P.; also supported in part by Progetto città and Steinhäuslin Bank in Florence

> *Drawings of Jim Dine*
21 March 2004 to 1 August 2004
Organized by the National Gallery of Art
Judith Brodie, curator

> *Courtly Art of the Ancient Maya*
4 April 2004 to 25 July 2004
Kathleen Berrin, curator; Mary Ellen Miller, curator
Organized by the National Gallery of Art and the Fine Arts Museums of San Francisco
Supported by the Catherine B. Reynolds Foundation; and by Televisa; also supported by an indemnity from the Federal Council on the Arts and the Humanities. Film made possible by the HRH Foundation.

> *The Cubist Paintings of Diego Rivera: Memory, Politics, Place*
4 April 2004 to 25 July 2004
Organized by the National Gallery of Art in collaboration with the Museo de Arte Moderno, Mexico City
Leah Dickerman, NGA curator; Luis-Martín Lozano, curator
Supported by Target Stores

> *American Masters from Bingham to Eakins: The John Wilmerding Collection*
9 May 2004 to 10 January 2005
Organized by the National Gallery of Art
Frank Kelly, curator

> *Hudson River School Visions: The Landscapes of Sanford R. Gifford*
27 June 2004 to 26 September 2004
Organized by the National Gallery of Art, Washington, and The Metropolitan Museum of Art, New York
Frank Kelly, NGA curator; Kevin J. Avery, curator
Supported by the Henry Luce Foundation

> *Palace and Mosque: Islamic Art from the Victoria and Albert Museum*
18 July 2004 to 6 February 2005

Organized by the Victoria and Albert Museum, London, in association with the National Gallery of Art, Washington
Tim Stanley, curator
Supported by H.R.H. Prince Bandar bin Sultan, Ambassador of Saudi Arabia to the United States; and Mohammed Jameel, the benefactor of the Victoria and Albert Museum's Jameel Gallery of Islamic Art, which is dedicated to the memory of Mr. Abdul Latif Jameel, the late founder of the Abdul Latif Jameel Group, and his wife, Nafisa; also supported by an indemnity from the Federal Council on the Arts and the Humanities

LENDERS TO EXHIBITIONS

Private Collections

Mr. and Mrs. Louis K. Adler,
Houston, Texas

Billie Allen

Peg Alston

Verner Åmell Ltd.

Harry W. and Mary Margaret Anderson

Artemis Fine Arts Ltd.

John P. Axelrod, Boston, Massachusetts

Harvey and Phyllis Baumann

Estate of Romare Bearden, courtesy of
Romare Bearden Foundation, New York

Merrill C. Berman, courtesy Michael
Rosenfeld Gallery, New York

Jane and Raphael Bernstein

Berry-Hill Galleries, Inc., New York

Juliette Bethea

Evelyn N. Boulware

John G. Bourne Foundation

Frederick L. Brown

Donald Byrd

Dr. Martin L. Cohen and Sharleen
Cooper Cohen

Thomas Colville Fine Art, LLC, New Haven

Dr. and Mrs. Mark Couture, Cramerton,
North Carolina

Robert and Faye Davidson, Los Angeles,
California

Judy and Patrick Diamond

Jim Dine

Professor and Mrs. David C. Driskell

Cheryl and Blair Effron

Courtesy of Ekstrom & Ekstrom, Inc.,
New York

Fanny Ellison

Ellwanger/Mescha Collection, Promised
gift to the National Gallery of Art,
Washington

Ambassador and Mrs. Edward E. Elson

The Walter O. Evans Collection of
African American Art

The Walter O. Evans Foundation for
Art and Literature

Galerie Didier Aaron, Paris

Garth Fagan

Jo Ann and Julian Ganz, Jr.

Family of Sanford Robinson Gifford

Arne and Milly Glimcher

Priscilla T. Grace, Promised gift to the
Philadelphia Museum of Art

Richard and Mary L. Gray

David A. Hagelstein, Bloomfield Hills,
Michigan

Eileen Harris-Norton and Peter Norton,
Santa Monica

halley k harrisburg and Michael
Rosenfeld, New York

Harry Henderson

James R. Haynes, Washington, DC

Grant Hill Collection

Jack Hollihan and Mary Ann Apicella

Melvin Holmes Collection of African
American Art

Mr. and Mrs. Douglas Houchens

The Earle Hyman Collection, Promised
gift to the National Gallery of Art,
Washington

Paul and Karen Izenberg

Laura Grosch and Herb Jackson

Stéphane Janssen, Arizona

Marian B. Javits

Robert L. Johnson from the Barnett-Aden
Collection, Washington, D.C.

Ruth Cole Kainen, Promised gift to the
National Gallery of Art, Washington

Daniel Katz Ltd.

Mr. and Mrs. Jack Kay

The Harmon and Harriet Kelley
Foundation for the Arts

Rowan Khaleel

Anstiss and Ronald Krueck

Jan and Marie-Anne Krugier-
Poniatowski Collection

Jack Krumholz

Elisabeth M. and William M. Landes, Chicago, Illinois
 Stan and Marguerite Lathan
 Latner Family Collection, Toronto, Canada
 Mr. Keith Lee and Dr. Lori Andochick
 Estate of Reginald F. Lewis
 Richard A. Long
 Manoogian Collection
 Wynton Marsalis
 Yvonne and Richard McCracken
 Raymond J. McGuire
 B. G. G. Merivale-Austin Esq.
 James D. Fishel and Barbara L. Micale
 Dr. David H. Moore
 Albert Murray
 Raymond and Patsy Nasher Collection, Dallas, Texas
 Patsy Orlofsky
 Christian Panbo, Aabenraa, Denmark
 Robert S. Peiser, Jr. and Dr. Peter K. Zucker
 Mr. Ivan E. Phillips
 The Ivan Phillips Family Collection
 The Phillips Family Collection
 Marina Picasso; Courtesy Galerie Jan Krugler, Ditesheim & Cie, Geneva
 Private collection, courtesy Galerie Haas, Zürich
 Private collections
 Private collection, courtesy of Garzoli Gallery, San Rafael, California
 Private collection, courtesy Mary-Anne Martin/Fine Art, New York
 Private collection, courtesy PaceWildenstein
 Private collection, courtesy Bruun Rasmussen
 Private collection, courtesy Thomas Colville Fine Art, LLC, New Haven
 Questroyal Fine Art, LLC
 Maurice Segoura, Paris
 Herbert Gentry and Mary Anne Rose
 The Michael L. Rosenberg Collection, Dallas, Texas
 Michael Rosenfeld Gallery, New York
 Andrew and Denise Saul, Katonah, New York
 The Collection of Philip J. and Suzanne Schiller, American Social Commentary Art 1930 - 1970
 Ann and Harold Sorgenti
 Dr. Paul and Dorie Sternberg, Illinois
 Frank Stewart
 Stephen and Francine Taylor, Huntington Woods, Michigan
 Fundación Televisa, A. C., Santa Fe

Peter and Juliana Terian Collection of American Art
 Barbara Anderson Terry
 Thelma Harris Galleries
 The Thompson Collection, Indianapolis, Indiana
 Glen and Lynn Tobias
 George and Joyce Wein
 Deedee and Barrie Wigmore, New York
 Professor John Wilmerding
 Collection Edward T. Wilson, Fund for Fine Arts, Bethesda, Maryland
 Erving and Joyce Wolf
 Catherine Woodard and Nelson Blitz, Jr.
 Beverly Zimmerman Private Collection

Public Collections

AUSTRALIA

Canberra: National Gallery of Australia
 Melbourne: National Gallery of Victoria

AUSTRIA

Vienna: Graphische Sammlung Albertina

CANADA

Montreal: Musée des Beaux-Arts de Montréal
 Ottawa: National Gallery of Canada

DENMARK

Copenhagen: Frederiksberg Kirke (Frederiksborg Parish Church); The Hirschsprung Collection; Ny Carlsberg Glyptotek; Statens Museum for Kunst; The David Collection; Thorvaldsens Museum

Helsingør: The Danish Museum of Science and Technology

Niva: Nivaagaards Malerisamling/The Nivaagaard Picture Gallery

Odense: Funen Art Museum / Odense City Museums

Ribe: Ribe Kunstmuseum

Tønder: Sønderjyllands Kunstmuseum

FRANCE

Aix-en-Provence: Musée Granet

Lyon: Musée des Beaux-Arts de Lyon

Montpellier: Musée Fabre

Paris: Musée de la Chasse et de la Nature; Musée du Louvre; Musée national d'art moderne, Centre Georges Pompidou; Musée Carnavalet; Musée Jacquemart-André; Musée Picasso

Perpignan: Musée Hyacinthe-Rigaud

Roanne: Musée des Beaux-Arts et d'Archéologie J. Déchelette

Rouen: Musée des Beaux-Arts de Rouen

Saint-Etienne: Musée d'art moderne, Saint Etienne

Saint-Jean-Cap-Ferrat: Musée Ephrussi-de-Rothschild

Versailles: Musée national du château de Versailles/Réunion des Musées Nationaux

GERMANY

Berlin: Staatliche Museen zu Berlin, Gemäldegalerie; Staatliche Museen zu Berlin, Skulpturensammlung

Cologne: Museum Ludwig

Düsseldorf: Kunstsammlung Nordrhein-Westfalen

Frankfurt: Städelsches Kunstinstitut Frankfurt am Main

Karlsruhe: Staatliche Kunsthalle Karlsruhe

Munich: Alte Pinakothek

Potsdam: Stiftung Preussische Schlösser und Gärten Berlin-Brandenburg

Schwerin: Staatliches Museum Schwerin

GUATEMALA

Guatemala City: Museo Nacional de Arqueología y Etnología

HONDURAS

Tegucigalpa: Copan Ruinas; Instituto Hondureño de Antropología e Historia

ITALY

Florence: Museo Nazionale del Bargello

JAPAN

Hiroshima: Hiroshima Museum of Art

Kasama: Kasama Nichido Museum of Art

MEXICO

Colonia Chapultepec Polanco: Museo Nacional de Antropología (INAH, México)

Colonia Roma: Comalcalco Site Museum; Fuerte de San Miguel

Guanajuato: Museo Casa Diego Rivera, CONACULTA, INBA

Mexico City: Museo de Arte Carillo Gil, CONACULTA, INBA; Museo Dolores Olmedo Patiño; Museo Nacional de Antropología; Museo Nacional de Arte, CONACULTA, INBA; Sub-dirección de Estudios Arqueológicos

Palenque: Museo de Sitio de Palenque "Dr. Alberto Ruz L'Huillier"- INAH, México

Puebla: Museo Amparo

Toniná: Toniná Site Museum

Tuxtla: Tuxtla Gutierrez Anthropology Museum

Veracruz: Property of the State of Veracruz
 Yucatan: Palacio Cantón

THE NETHERLANDS

Eindhoven: Van Abbemuseum

Rotterdam: Museum Boijmans Van Beuningen

The Hague: Gemeentemuseum Den Haag

NORWAY

Bergen: Bergens Billedgalleri

RUSSIA

St. Petersburg: State Hermitage Museum

SPAIN

Madrid: Museo Nacional Centro de Arte Reina Sofia; Museo Thyssen-Bornemisza

SWEDEN

Stockholm: Nationalmuseum

SWITZERLAND

Lausanne: Musée cantonal des Beaux-Arts Lausanne

UNITED KINGDOM - ENGLAND

Birmingham: Barber Institute of Fine Arts

Cambridge: The Fitzwilliam Museum

The British Museum;
 London: Dulwich Picture Gallery; Her Majesty Queen Elizabeth II; The National Gallery; Tate; Victoria and Albert Museum;

Norwich: Sainsbury Centre for Visual Arts

UNITED KINGDOM - SCOTLAND

Edinburgh: National Gallery of Scotland

YUGOSLAVIA

Belgrade: Narodni Muzej

UNITED STATES

California

Berkeley: City of Berkeley

Los Angeles: Los Angeles County Museum of Art; The J. Paul Getty Museum

San Diego: San Diego Museum of Man

San Francisco: The Fine Arts Museums of San Francisco

Colorado

Denver: Denver Art Museum

Connecticut

Hartford: Wadsworth Atheneum Museum of Art

New Haven: Yale University Art Gallery

District of Columbia

Washington: Dumbarton Oaks; Hirshhorn Museum and Sculpture Garden; National Gallery of Art, Library; National Museum of the American Indian; Smithsonian American Art Museum; The Corcoran Gallery of Art
National Gallery of Art

Georgia

Atlanta: High Museum of Art; Spelman College Museum of Fine Art

Hawaii

Honolulu: Honolulu Academy of Arts

Illinois

Champaign: Krannert Art Museum

Chicago: Terra Museum of American Art; The Art Institute of Chicago

Indiana

Bloomington: Indiana University Art Museum

Louisiana

New Orleans: New Orleans Museum of Art

Massachusetts

Boston: Museum of Fine Arts, Boston

Cambridge: Fogg Art Museum; Peabody Museum of Archaeology and Ethnology

Duxbury: Art Complex Museum

Springfield: George Walter Vincent Smith Art Museum

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

Mississippi

Tougaloo: Tougaloo College Art Collections

Missouri

St. Louis: Mildred Lane Kemper Art Museum; The Saint Louis Art Museum

New Hampshire

Hanover: Hood Museum of Art

Manchester: Currier Museum of Art

New Jersey

Princeton: The Art Museum, Princeton University

New York

Cazenovia: Lorenzo State Historic Site

New York: American Museum of Natural History; National Academy of Design; Seventh Regiment Foundation; The Frick Collection; The Metropolitan Museum of Art; The Museum of Modern Art; The Studio Museum in Harlem

Syracuse: Everson Museum of Art

Utica: Munson-Williams-Proctor Arts Institute, Museum of Art

North Carolina

Charlotte: Mint Museum of Art

Davidson: Davidson College

Durham: Duke University Museum of Art

Ohio

Cleveland: The Cleveland Museum of Art

Columbus: Columbus Museum of Art

Oberlin: Allen Memorial Art Museum, Oberlin College

Toledo: Toledo Museum of Art

Pennsylvania

Bryn Mawr: Bryn Mawr College

Philadelphia: Philadelphia Museum of Art; The African American Museum in Philadelphia

Pittsburgh: Carnegie Museum of Art

Tennessee

Nashville: Fisk University Galleries

Texas

Austin: Lyndon Baines Johnson Museum

Dallas: Dallas Museum of Art

Fort Worth: Amon Carter Museum; Kimbell Art Museum

Houston: The Museum of Fine Arts, Houston

Utah

Salt Lake City: Utah Museum of Fine Arts

Vermont

St. Johnsbury: St. Johnsbury Athenaeum

Virginia

Norfolk: Chrysler Museum of Art

Richmond: Virginia Museum of Fine Arts

Washington

Seattle: Seattle Art Museum

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
> *Aztec; Josephine Baker; Cheval Rouge; Cheval Rouge* (maquette); *Object with Red Ball; 1 Red, 4 Black plus X White; Red Panel; Tom's; Tom's* (maquette); *Untitled*

The Catholic University of America, Oliveira Lima Library

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

Collection of the Artist

Helen Frankenthaler
> *Mountains and Sea*

Cooper-Hewitt National Museum of Design, Smithsonian Institution

Giovanni Domenico Tiepolo
> *The Immaculate Conception*

Fioratti Collection

Giovanni Minello
> *Bust of a Woman*

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; Field Painting; No; Target; Dancers on a Plane*

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

Richard Caton Woodville
> *War News from Mexico*

The Metropolitan Museum of Art

Francesco di Giorgio Martini
> *The Nativity*

Robert and Jane Meyerhoff Modern Art Foundation

Willem de Kooning
> *Spike's Folly II*
Roy Lichtenstein
> *White Brushstroke II*
Agnes Martin
> *Field #2*
Frank Stella
> *Marquis de Portago* (first version)
Andy Warhol
> *Small Campbell's Soup Can, 1967*

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 Orloffsky

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*

Schroder Collection, London

Hans Mielich
> *Portrait of a Woman*

Candida and Rebecca Smith

David Smith
> *Aggressive Character; Ninety Father; Black-White Forward; Construction December II*

Smithsonian American Art Museum

French 13th Century
> *Vita Contemplativa; Heraldic Panel; Bishop Blessing; Angel Holding a Cross and the Crown of Thorns*

Sonnabend Collection

Robert Rauschenberg
> *Canyon*

Ruth Carter Stevenson

John Constable
> *Yarmouth Jetty*

U.S. Department of the Interior, National Park Service, Saint-Gaudens National Historic Site, Cornish, New Hampshire

Augustus Saint-Gaudens
> *Study Head of a Black Soldier* (6 works); *Preliminary Sketch for Shaw Memorial*; *Shaw Memorial*; *Early Study of the Allegorical Figure for the Shaw Memorial*

United States Naval Academy Museum

Jean Joseph Benjamin Constant
> *Favorite of the Emir*

The White House

Paul Cezanne
> *The Forest; House on the Marne; House on a Hill*

Erving and Joyce Wolf

Elie Nadelman
> *Classical Head; Head of a Girl*
Francis Augustus Silva
> *Indian Rock, Narragansett Bay*

Anonymous

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*
Chuck Close
> *Jasper*
Aelbert Cuyp
> *A Pier in Dordrecht Harbor*
Arshile Gorky
> *Portrait of Master Bill*
Jan van der Heyden
> *A View in Amsterdam*
Jan van Huysum
> *Still Life of Flowers and Fruit*
Willem de Kooning
> *Untitled III*
Edouard Manet
> *Spring*
Piero Manzoni
> *Achrome*
Brice Marden
> *For Pearl*
Frans van Mieris
> *Musical Party on a Terrace*

Jan Miense Molenaer
> *A Lute Player*
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
> *The Holy Family with Infant John*
Salomon van Ruysdael
> *River Landscape*
Frans Snyders
> *Still Life of Fruit (A Swag of Autumnal Fruits)*
Cy Twombly
> *Orpheus (Thou unending trace); Untitled*
Adriaen van de Velde
> *Figures in a Deer Park*
Willem van de Velde II
> *Ships on a Calm Sea*

NGA LOANS TO TEMPORARY EXHIBITIONS

The department of loans and the National Lending Service administered the loans of 538 works of art to 211 sites during fiscal year 2004. This number includes the loan of 385 works to 130 temporary exhibitions at 165 institutions and the extended loan of 144 Gallery works to forty sites. Nine paintings from Gallery collections were on short-term loan to the permanent collections of four foreign and two U.S. museums.

Works in National Lending Service marked*

AUSTRALIA

Canberra, National Gallery of Australia

The Edwardians
12 March - 14 June 2004

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

Circulated to Art Gallery of South Australia, Adelaide,
9 July - 12 September 2004

Sydney, Art Gallery of New South Wales

Darkness & Light: Caravaggio & His World
29 November 2003 - 22 February 2004

Jusepe de Ribera
> *The Martyrdom of Saint Bartholomew*
Circulated to National Gallery of Victoria, Melbourne, 11 March - 30 May 2004

AUSTRIA

Vienna, Albertina

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*

Rembrandt

26 March - 27 June 2004

Rembrandt van Rijn
> *The Circumcision*

Rembrandt van Rijn
> *Philemon and Baucis*

Rembrandt van Rijn
> *View of Houtewael near the Sint Anthoniespoort* (recto)

Rembrandt van Rijn
> *View over the Amstel from the Rampart*

Peter Paul Rubens

14 September - 5 December 2004

Sir Peter Paul Rubens
> *Daniel in the Lions' Den*

Sir Peter Paul Rubens
> *Lion*

Sir Peter Paul Rubens
> *Pan Reclining*

Sir Peter Paul Rubens
> *Young Woman in Profile*

Vienna, Kunsthistorisches Museum

Giorgione: Myth and Enigma
23 March - 11 July 2004

Giorgione
> *The Holy Family*

BELGIUM

Antwerp, Rubenshuis

A House of Art: Rubens as Collector
6 March - 14 June 2004

Sir Anthony van Dyck
> *Isabella Brant*

Sir Peter Paul Rubens
> *Deborah Kip, Wife of Sir Balthasar Gerbier, and Her Children*

CANADA

Toronto, Art Gallery of Ontario

Turner, Whistler, Monet: Impressionist Visions
12 June - 15 September 2004

Joseph Mallord William Turner
> *Mortlake Terrace*

James McNeill Whistler
> *Nocturne*

James McNeill Whistler
> *Nocturne*

James McNeill Whistler
> *Wapping**

DENMARK

Humblebaek, Louisiana Museum of Modern Art

Roy Lichtenstein
22 August 2003 - 18 January 2004

Roy Lichtenstein
> *Look Mickey*

Circulated to Hayward Gallery, London, 26 February - 16 May 2004, and Museo Nacional Centro de Arte Reina Sofia, Madrid, 24 June - 27 September 2004

FRANCE

Dijon, Musée des Beaux-Arts

L'art à la cour de Bourgogne: Le mécénat de Philippe le Hardi et de Jean sans Peur (1364-1419) (Art from the Court of Burgandy: The Patronage of Philip the Bold and John the Fearless 1360-1419)
28 May - 15 September 2004

French 15th Century (setting western European late 19th Century)
> *Morse with the Trinity*

Lille, Palais des Beaux-Arts de Lille

Rubens
6 March - 14 June 2004

Sir Peter Paul Rubens
> *Decius Mus Addressing the Legions*

Sir Peter Paul Rubens
> *The Fall of Phaeton*

Paris, Galeries nationales du Grand Palais

Édouard Vuillard 1868-1940 (Édouard Vuillard (1868-1940): From Post Impressionist to Modern Master)

Edouard Vuillard
> *Child Wearing a Red Scarf*

Edouard Vuillard
> *The Conversation*

Edouard Vuillard
> *Place Vintimille*

Edouard Vuillard
> *Woman in a Striped Dress*

Edouard Vuillard
> *Women Sewing* (London only)

Edouard Vuillard
> *The Yellow Curtain*

Circulated to Royal Academy of Arts, London, 31 January - 18 April 2004

Gauguin-Tahiti, L'atelier des tropiques (Gauguin-Tahiti)

30 September 2003 - 19 January 2004

- Paul Gauguin
 - > *The Invocation** (Boston only)
 - Paul Gauguin
 - > *Parau na te Vārua ino* (Words of the Devil)*
 - Paul Gauguin
 - > *Plate with the Head of a Horned Devil* (Planche au diable cornu) (Boston only)
 - Paul Gauguin
 - > *Tē Pape Nave Nave* (Delectable Waters)
 - Paul Gauguin
 - > *Tivo Marquesans* (recto) (Paris only)
 - Paul Gauguin
 - > *Tivo Tahitians Gathering Fruit* (recto) (Boston only)
- Circulated to Museum of Fine Arts, Boston, 29 February - 20 June 2004

The Great Parade: Portrait of the Artist as Clown

9 March - 31 May 2004

- Alexander Calder
 - > *The Circus*
 - Pablo Picasso
 - > *Study for "The Death of Harlequin"*
 - Antoine Watteau
 - > *Italian Comedians*
- Circulated to National Gallery of Canada, Ottawa, 25 June - 19 September 2004

Paris, Musée Jacquemart-André

Nicolas de Largillière (1656 - 1746)

14 October 2003 - 22 February 2004

- Nicolas de Largillière
- > *A Young Man with His Tutor*

Paris, Musée Marmottan-Claude Monet

Frédéric Bazille

1 October 2003 - 18 January 2004

- Frédéric Bazille
- > *Edmond Maître**
- Frédéric Bazille
- > *The Ramparts at Aigues-Mortes**

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

Joan Miró 1917-1934: La naissance du monde (Joan Miró 1917-1934: The Birth of the World)

3 March - 28 June 2004

- Joan Miró
- > *The Farm*
- Joan Miró
- > *Head of a Catalan Peasant*

Paris, Musée d'Orsay

Aux origines de l'abstraction, 1800-1914

3 November 2003 - 22 February 2004

- Frantisek Kupka
- > *Organization of Graphic Motifs II*
- Claude Monet
- > *Waterloo Bridge, London, at Dusk*

Paris, Musée Picasso

Picasso - Ingres

16 March - 21 June 2004

- Pablo Picasso
- > *Lady with a Fan**

GERMANY

Berlin, Altes Museum

Meisterwerke der französischen Genremalerei in Zeitalter von Watteau, Chardin und Fragonard (The Age of Watteau, Chardin, and Fragonard: Masterworks of French Genre Painting)

8 February - 9 May 2004

- 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*

Berlin, Schloss Charlottenburg

Don Quichotte and Ragotin. Two Comic Heroes in the Castles of the Prussian Kings

15 February - 25 April 2004

- Jean-Baptiste Joseph Pater
- > *A Comic Actor Dressed as a Gentleman* (recto)

Cologne, Museum Ludwig

Cruel and Tender: The Real in the Twentieth-Century Photograph

29 November 2003 - 15 February 2004

- Walker Evans
- > *Subway Portrait* (9 works)

Essen, Kulturstiftung Ruhr, Villa Hügel

Die Flämische Landschaft 1520-1700

23 August - 30 November 2003

- Antwerp 16th Century (Possibly Matthys Cock)
- > *The Martyrdom of Saint Catherine*

Circulated to Kunsthistorisches Museum, Vienna, 21 December 2003 - 12 April 2004, and Koninklijk Museum voor Schone Kunsten Antwerpen, Antwerp, 8 May - 1 August 2004

Essen, Museum Folkwang

Cézanne: Aufbruch in die Moderne (Cézanne: The Dawn of Modern Art)

18 September 2004 - 16 January 2005

- Paul Cézanne
- > *Boy in a Red Waistcoat*
- Paul Cézanne
- > *Houses in Provence*
- Paul Cézanne
- > *Still Life**

Frankfurt, Jüdisches Museum

Verehrt und Verfeimt - Chagall und Deutschland

1 February - 18 April 2004

- Marc Chagall
- > *Houses at Vitebsk*

Circulated to Stiftung "Brandenburger Tor" der Bankgesellschaft Berlin, Max Liebermann Haus, Berlin, 1 May - 1 August 2004

Hamburg, Hamburger Kunsthalle

Lyonel Feininger's Figurative Paintings

24 October 2003 - 31 January 2004

- Lyonel Feininger
- > *The Bicycle Race**

Karlsruhe, Staatliche Kunsthalle Karlsruhe

Eugène Delacroix

1 November 2003 - 1 February 2004

- Eugène Delacroix
- > *Arabs Skirmishing in the Mountains*
- Eugène Delacroix
- > *The Edge of a Wood at Nohant*
- Eugène Delacroix
- > *Tiger*

Kassel, Schloss Wilhelmshöhe

Pan & Syrinx: Eine erotische Jagd, Peter Paul Rubens, Jan Brueghel und ihre Zeitgenossen (Pan and Syrinx: An Erotic Chase. Depictions by Peter Paul Rubens, Jan Brueghel, and Their Contemporaries)

18 March - 13 June 2004

- Sir Peter Paul Rubens
- > *Pan Reclining*

Circulated to Städtisches Kunstinstitut und Städtische Galerie, Frankfurt, 25 June - 22 August 2004

Munich, Alte Pinakothek

Isabella Rubens

17 October 2003 - 18 January 2004

- Sir Anthony van Dyck
- > *Isabella Brant*

Wuppertal, Von der Heydt-Museum

Judith Rothschild

2 November 2003 - 4 January 2004

- Judith Rothschild
- > *The Gothic XI*

Würzburg, Mainfränkisches Museum Würzburg

Tilman Riemenschneider - Werke seiner Blütezeit

24 March - 13 June 2004

- Tilman Riemenschneider
- > *A Bishop Saint (Burchard of Würzburg?)*

GREECE

Athens, National Gallery and Alexandros Soutzos Museum

The Radiance of Apollo: The Italian Renaissance and Greece

22 December 2003 - 31 March 2004

- Andrea Briosco, called Riccio
- > *An Allegorical Scene (Fame & Eros)*
- Domenico Campagnola
- > *Head of a Man*
- Domenico Campagnola
- > *Head of a Man*

Cima da Conegliano

- > *Saint Helena*
- Giovanni Antonio da Brescia
- > *Hercules and the Cretan Bull*

Italian 15th Century

- > *The Triumph of Cupid*
- Giulio Romano
- > *River God*

Master F. B.

- > *Five Cupids Playing*
- Moderno
- > *Mars Surrounded by Trophies*

Niccolò Fiorentino

- > *The Three Graces* (reverse)
- Ulocrino
- > *Aristotle and Alexander of Aphrodisias*

HUNGARY

Budapest, Szépművészeti Múzeum

Monet and Friends

1 December 2003 - 15 March 2004

- Auguste Renoir
- > *Madame Monet and Her Son*

IRELAND

Dublin, National Gallery of Ireland

Love Letters: Dutch Genre Paintings in the Age of Vermeer

1 October - 31 December 2003

Johannes Vermeer
> *A Lady Writing*

ITALY

Cremona, Museo Civico Ala Ponzone

Pittori della realtà: Le ragioni di una rivoluzione da Foppa e Leonardo a Caravaggio e Ceruti (Painters of Reality: The Legacy of Leonardo and Caravaggio in Lombardy)

14 February - 2 May 2004

Bernardino Luini
> *The Magdalen*

Circulated to The Metropolitan Museum of Art, New York, 23 May - 15 August 2004

Deruta, Museo Regionale della Ceramica di Deruta

La ceramica umbra al tempo di Perugino (Ceramics in Umbria in the Time of Perugino)

28 February - 5 September 2004

Deruta 16th Century
> *Large dish with border of floral scrollwork and cornucopias; in the center, profile bust of "Faustina"*

Deruta 16th Century
> *Large dish with scale border; in the center, the Madonna and Child*

Deruta 16th Century
> *Large dish with segmental border of plant sprays and scale pattern; in the center, an emblematic female figure holding a crowned toad and cornucopia*

Attributed to Nicola da Urbino or a close associate; probably lustered in the Workshop of Maestro Giorgio Andreoli of Gubbio

> *Plate with Venus in her chariot and Cupid, riding through a night sky*

Florence, Palazzo Strozzi

Botticelli e Filippino. L'inquietudine e la grazia nella pittura fiorentina del Quattrocento (Botticelli and Filippino. Passion and Grace in Fifteenth-Century Florentine Painting)

Filippino Lippi
> *Pietà*

Genoa, Palazzo Ducale, Genova

L'età di Rubens: Dimore, committenti e collezionisti Genovesi

20 March - 11 July 2004

Sir Anthony van Dyck
> *The Prefect Raphael Ragius*

Sir Peter Paul Rubens
> *Marchesa Brigida Spinola Doria*

Lucca, Museo Nazionale di Villa Guinigi

Matteo Civitali e il suo tempo: Pittori, scultori e orafi a Lucca nel tardo Quattrocento

2 April - 25 July 2004

Matteo Civitali
> *Saint Sebastian*

Francesco Marti
> *A Nymph on a Dolphin*

Milan, Palazzo Reale

Il gran teatro del mondo: L'anima e il volto del Settecento

12 November 2003 - 2 May 2004

Alessandro Magnasco
> *The Choristers**

Pietro Antonio Novelli
> *The Peep-Show*

Giovanni Battista Tiepolo
> *A Venetian Lawyer at His Desk*

Anton van Dyck: Riflessi italiani

19 February - 4 July 2004

Sir Anthony van Dyck
> *A Genoese Noblewoman and Her Son*

Sir Anthony van Dyck
> *Marchesa Elena Grimaldi, Wife of Marchese Nicola Cattaneo*

Perugia, Galleria Nazionale dell'Umbria

Perugino: Il divin pittore

28 February - 18 July 2004

Perugino
> *Madonna and Child*

Rome, Complesso del Vittoriano

Toulouse-Lautrec: Uno sguardo dentro la vita

11 October 2003 - 8 February 2004

Henri de Toulouse-Lautrec
> *Carmen Gaudin*

Paul Klee: Uomo, pittore, disegnatore

13 March - 27 June 2004

Paul Klee
> *New House in the Suburbs*

Rome, Scuderie del Quirinale

Metafisica

27 September 2003 - 6 January 2004

Arshile Gorky
> *Organization*

Rovereto, Museo di Arte Moderna e Contemporanea di Trento e Rovereto

Montagna: Arte, scienza, mito da Dürer a Warhol

19 December 2003 - 18 April 2004

Joos de Momper II,
> *Vista from a Grotto*

Venice, Fondazione Giorgio Cini

Tiepolo: Ironia e comico

3 September - 5 December 2004

Giovanni Domenico Tiepolo
> *The Prison Visit*

Giovanni Domenico Tiepolo
> *Punchinello's Farewell to Venice*

Venice, Peggy Guggenheim Collection

William Baziotès: Metamorphosis

3 September 2004 - 9 January 2005

William Baziotès
> *Desert Landscape*

William Baziotès
> *Iridescent Forms*

William Baziotès
> *Pierrot*

William Baziotès
> *Swamp*

William Baziotès
> *Untitled*

JAPAN

Hayama, The Museum of Modern Art, Hayama

Ben Nicholson

7 February - 28 March 2004

Ben Nicholson
> *1969 (Holkham Sands No. 1)*

Circulated to Aichi Prefectural Museum of Art, Nagoya, 9 April - 23 May 2004, and Tokyo Station Gallery, Tokyo, 29 May - 25 July 2004

Hiroshima, Hiroshima Prefectural Art Museum

Claude Monet, A Hymn to Light: Selected Works from the 1870s and 1890s

3 August - 20 September 2004

Claude Monet
> *Bridge at Argenteuil on a Gray Day*

Claude Monet
> *Waterloo Bridge, London, at Dusk*

Claude Monet
> *Waterloo Bridge, London, at Sunset*

Tokyo, The National Museum of Western Art

Rembrandt and the Rembrandt School: The Bible, Mythology and Ancient History

3 September - 14 December 2003

Gerard Dou
> *The Hermit*

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

Henri Matisse: Processus / Variation

10 September - 12 December 2004

Henri Matisse
> *The Plumed Hat*

Henri Matisse

> *Still Life with Sleeping Woman*

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 (three works)**

Mark Rothko
> *Untitled (five 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)*

Circulated to State Hermitage Museum, St. Petersburg, Russia, 16 December 2003 - 8 March 2004

MEXICO

Mexico City, Museo de Arte Moderno

Cubist Paintings of Diego Rivera: Memory, Politics, Place

22 September 2004 - 16 January 2005

Diego Rivera
> *No. 9, Nature Morte Espagnole*

NETHERLANDS

The Hague, Koninklijk Kabinet van Schilderijen Mauritshuis

Hans Holbein the Younger 1497/98-1543: Portraitist of the Renaissance

16 August - 16 November 2003

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

- RUSSIA**
 Moscow, State Pushkin Museum of Fine Arts
Golitzyn Museum in Volkhonka Street
 5 July - 5 September 2004
 Pietro Perugino
 > *The Crucifixion with the Virgin, Saint John, Saint Jerome, and Saint Mary Magdalene*
 St. Petersburg, State Hermitage Museum
Masterpieces of the World at the Hermitage Museum. Raphael's Alba Madonna from the National Gallery of Art, Washington
 3 September - 8 October 2004
 Raphael
 > *The Alba Madonna*
- SPAIN**
 Barcelona, Centre de Cultura Contemporània de Barcelona
El salvatge europeu (The European Savage)
 18 February - 23 May 2004
 Workshop of Andrea Mantegna
 > *Virtus Combusta: An Allegory of Virtue*
 Benedetto Montagna
 > *Satyr's Family*
 Circulated to Centre Cultural Bancaja, Valencia, 15 June - 31 August 2004
 Bilbao, Museo Guggenheim Bilbao
Calder: La gravedad y la gracia (Calder: Gravity and Grace)
 18 March - 12 October 2003
 Alexander Calder
 > *Triple Gong*
 Circulated to Museo Nacional Centro de Arte Reina Sofía, Madrid, 27 November 2003 - 16 February 2004
 Madrid, Museo Nacional del Prado
Edouard Manet
 6 October 2003 - 8 February 2004
 Edouard Manet
 > *The Dead Toreador*
 Edouard Manet
 > *Flowers in a Crystal Vase*
 Edouard Manet
 > *A King Charles Spaniel*
 Edouard Manet
 > *The Railway*
 Edouard Manet
 > *The Tragic Actor (Rouvière as Hamlet)*
 Luis Meléndez Bodegones (Luis Meléndez Still Lifes)
 17 February - 16 May 2004
 Luis Meléndez
 > *Still Life with Figs and Bread*
 Circulated to National Gallery of Ireland, Dublin, 16 June - 5 September 2004
- Madrid, Museo Thyssen-Bornemisza
Gauguin and the Origins of Symbolism
 28 September 2004 - 9 January 2005
 Paul Gauguin
 > *Breton Girls Dancing, Pont-Aven*
 Paul Gauguin
 > *Self-Portrait Dedicated to Carrière*
 Édouard Vuillard
 > *The Yellow Curtain*
 Valencia, Institut Valencià d'Art Modern
Francis Bacon: The "Pope" Paintings (Francis Bacon: Le sacré et le profane)
 11 December 2003 - 21 March 2004
 Circle of Diego Velázquez
 > *Pope Innocent X*
 Circulated to Fondation Dina Vierny-Musée Maillol, Paris, 7 April - 14 August 2004
- SWEDEN**
 Stockholm, Prins Eugens Waldemarsudde
Kleopatra Blir Ariadne. Identitet och Förvandling (From Cleopatra to Ariadne. Identity and Transformation)
 11 October 2003 - 8 February 2004
 Lucas Cranach the Elder
 > *The Nymph of the Spring*
- SWITZERLAND**
 Basel, Fondation Beyeler
Calder - Miró
 2 May - 5 September 2004
 Alexander Calder
 > *Little Spider*
 Alexander Calder
 > *Finny Fish*
 St. Gallen, Kunstmuseum St. Gallen
Andy Warhol. Selbstportraits/ Self-Portraits
 5 June - 12 September 2004
 Andy Warhol
 > *Self-Portrait*
 Zurich, Kunsthhaus Zürich
Georgia O'Keeffe: From the Plains
 23 October 2003 - 1 February 2004
 Georgia O'Keeffe
 > *Jack-in-the-Pulpit No. V*
 Georgia O'Keeffe
 > *Jack-in-the-Pulpit No. VI*
 Georgia O'Keeffe
 > *Sky Above White Clouds I*
 Georgia O'Keeffe
 > *Winter Road I*
- UNITED KINGDOM - ENGLAND**
 London, The National Gallery
Thomas Jones (1742-1803): An Artist Rediscovered
 12 November 2003 - 15 February 2004
 Thomas Jones
 > *Larici from the Convent of the Galora*
 London, Tate Britain
Turner and Venice
 9 October 2003 - 11 January 2004
 Joseph Mallord William Turner
 > *Approach to Venice*
 Joseph Mallord William Turner
 > *Venice: The Dogana and San Giorgio Maggiore*
 Joseph Mallord William Turner
 > *Keelmen Heaving in Coals by Moonlight*
 Circulated to Kimbell Art Museum, Fort Worth, 15 February - 30 May 2004
 London, Tate Modern
Edward Hopper
 27 May - 5 September 2004
 Edward Hopper
 > *Cape Cod Evening*
 London, Victoria and Albert Museum
Gothic Art for England 1400-1547
 9 October 2003 - 18 January 2004
 English 14th or 15th Century
 > *Saint George and the Dragon*
 Manchester, Manchester Art Gallery
Turner: The Late Seascapes
 1 November 2003 - 25 January 2004
 Joseph Mallord William Turner
 > *The Evening of the Deluge*
 Joseph Mallord William Turner
 > *The Dogana and Santa Maria della Salute, Venice*
 Circulated to The Burrell Collection, Glasgow, 19 February - 25 May 2004
- UNITED KINGDOM - SCOTLAND**
 Edinburgh, Royal Scottish Academy Building
Monet: The Seine and the Sea 1878-1883
 6 August - 26 October 2003
 Claude Monet
 > *The Artist's Garden at Vétheuil*
 Degas and the Italians in Paris
 12 December 2003 - 29 February 2004
 Edgar Degas
 > *Woman Viewed from Behind*
- The Age of Titian: Venetian Renaissance Art from Scottish Collections**
 5 August - 5 December 2004
 Jacopo Tintoretto
 > *A Procurator of Saint Mark's*
 Titian
 > *Vincenzo Cappello*
 Veronese
 > *The Martyrdom and Last Communion of Saint Lucy*
- UNITED STATES**
 Alabama
 Birmingham, Birmingham Museum of Art
The Impressionist Eye
 27 January - 30 April 2004
 Claude Monet
 > *The Artist's Garden in Argenteuil (A Corner of the Garden with Dahlias)*
 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
 Los Angeles, The J. Paul Getty Museum
Jean-Antoine Houdon (1741-1828): Sculptor to the Enlightenment
 4 November 2003 - 25 January 2004
 Jean-Antoine Houdon
 > *Diana*
 Circulated to Musée national du château de Versailles, Versailles, 1 March - 30 May 2004
Exhibition of Children's Portraits Held in Conjunction with Jean-Antoine Houdon (1741-1828): Sculptor to the Enlightenment
 4 November 2003 - 25 January 2004
 Jean-Antoine Houdon
 > *Alexandre Brongniart*
 Jean-Antoine Houdon
 > *Louise Brongniart*
 Los Angeles, The Museum of Contemporary Art, Los Angeles
A Minimal Future? Art as Object 1958-1968
 14 March - 2 August 2004
 Robert Mangold
 > *Light - Neutral Area*

San Francisco, San Francisco
Museum of Modern Art

The Art of Romare Bearden
7 February-16 May 2004

- Romare Bearden
- > *Prelude to Troy* (No. 2) (Dallas only)
- Romare Bearden
- > *The Street* (Composition for Richard Wright)
- Romare Bearden
- > *Tomorrow I May Be Far Away*
- Circulated to Dallas Museum of Art, 20 June-5 September 2004

District of Columbia

The Phillips Collection

Discovering Milton Avery: Two Devoted Collectors, Louis Kaufman and Duncan Phillips
14 February-16 May 2004

- Milton Avery
- > *Avery Sketchbook* (Jamaica, Vermont)
- Milton Avery
- > *Avery Sketchbook* (Milton Avery)
- Milton Avery
- > *Avery Sketchbook* (Mother Ann Cottage, Eastern Point, Gloucester, Mass.)
- Milton Avery
- > *Avery Sketchbook* (Pemaquid Point, Maine)
- Milton Avery
- > *Dnaubridge*
- Milton Avery
- > *Fancy Bird*
- Milton Avery
- > *Fantail Pigeon*
- Milton Avery
- > *Hen*
- Milton Avery
- > *Hooded Owl*
- Milton Avery
- > *Little Girl*
- Milton Avery
- > *My Wife Sally*
- Milton Avery
- > *My Wife Sally* (copper plate)
- Milton Avery
- > *Rothko with Pipe*
- Milton Avery
- > *Rothko with Pipe* (zinc plate)
- Milton Avery
- > *Sally with Beret*
- Milton Avery
- > *Sally with Beret* (copper plate)
- Milton Avery
- > *Self-Portrait*
- Milton Avery
- > *Self-Portrait* (copper plate)
- Milton Avery
- > *Sleeping Baby*

- Milton Avery
- > *Sleeping Baby* (zinc plate)
- Milton Avery
- > *Summer Holiday*

Revelation: Georges Rouault at Work
12 June-5 September 2004

- Georges Rouault
- > *Verlaine*

Georgia

Atlanta, High Museum of Art

After Whistler: The Artist and His Influence on American Painting
22 November 2003-8 February 2004

- Henry Ossawa Tanner
- > *The Seine**
- James McNeill Whistler
- > *Symphony in White, No. 1: The White Girl*
- Circulated to The Detroit Institute of Arts, 13 March-6 June 2004

Thomasville, Thomasville Cultural Center, Inc.

Moulin Rouge: The Seeds of Modernity
12 December 2003-28 March 2004

- Jules Chéret
- > *Au Quartier Latin*
- Henri-Gabriel Ibels
- > *Boubouroche; Valet de Coeur*
- Henri-Gabriel Ibels
- > *Clowns*
- Henri-Gabriel Ibels
- > *Menu du réveillon offert aux amis du Théâtre Antoine*
- Henri de Toulouse-Lautrec
- > *Chocolat Dancing in the Achille Bar*
- Jacques Villon
- > *The Lucky Negro (Le nègre en bonne fortune)*

Illinois

Chicago, The Art Institute of Chicago

Dreaming in Pictures: The Photography of Lewis Carroll
11 October 2003-11 January 2004

- Lewis Carroll
- > *Xie Kitchin*

Manet and the Sea
20 October 2003-19 January 2004

- Eugène Boudin
- > *Beach Scene at Trouville*
- Eugène Boudin
- > *Festival in the Harbor of Honfleur*
- Berthe Morisot
- > *The Harbor at Lorient* (Chicago and Philadelphia only)
- Circulated to Philadelphia Museum of Art, 15 February-30 May 2004, and Van Gogh Museum, Amsterdam, 18 June-10 October 2004

Seurat and the Making of La Grande Jatte
16 June-19 September 2004

- Camille Pissarro
- > *Peasant Girl with a Straw Hat*
- Auguste Renoir
- > *Oarsmen at Chatou*
- Georges Seurat
- > *The Lighthouse at Honfleur*
- Georges Seurat
- > *Study for "La Grande Jatte"*

Chicago, Terra Museum of American Art

Debating American Modernism: Stieglitz, Duchamp, and the New York Avant-Garde
29 August-30 November 2003

- Max Weber
- > *Rush Hour, New York**

Leaving for the Country: George Bellows at Woodstock
4 October 2003-11 January 2004

- 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*

Maryland

Baltimore, The Baltimore Museum of Art

John Russell Pope's Baltimore
31 March-1 August 2004

- John Russell Pope and Otto R. Eggers
- > *National Gallery, South Facade*

Massachusetts

Boston, Isabella Stewart Gardner Museum

Raphael, Cellini and a Renaissance Banker: The Patronage of Bindo Altoviti
5 October 2003-10 January 2004

- Raphael
- > *Bindo Altoviti*
- Circulated to Museo Nazionale del Bargello, Florence, 1 March-15 June 2004

Boston, Museum of Fine Arts, Boston

Rembrandt's Journey: Painter, Draftsman, Etcher
26 October 2003-18 January 2004

- Rembrandt van Rijn
- > *Abraham Entertaining the Angels* (recto)
- Rembrandt van Rijn
- > *Christ before Pilate: Large Plate*

Rembrandt van Rijn

- > *Christ Presented to the People: Oblong Plate*

Rembrandt van Rijn

- > *Death Appearing to a Wedded Couple from an Open Grave*

Rembrandt van Rijn

- > *The Flight into Egypt: Small*

Rembrandt van Rijn

- > *The Holy Family*

Rembrandt van Rijn

- > *Jan Asselyn*

Rembrandt van Rijn

- > *Jan Six*

Rembrandt van Rijn

- > *Jupiter and Antiope*

Rembrandt van Rijn

- > *The Presentation in the Temple in the Dark Manner*

Rembrandt van Rijn

- > *Self-Portrait* (two works)

Rembrandt van Rijn

- > *Self-Portrait, Frowning*

Rembrandt van Rijn

- > *Sick Woman with a Large White Headress* (Saskia)

Rembrandt van Rijn

- > *The Triumph of Moncecai*

Circulated to The Art Institute of Chicago, 14 February-9 May 2004

Michigan

Ann Arbor, University of Michigan Museum of Art

Georgia O'Keeffe and the Sublime Landscape
10 July-3 October 2004

- Georgia O'Keeffe
- > *Winter Road I*

Missouri

Kansas City, The Nelson-Atkins Museum of Art

Marsden Hartley
11 October 2003-11 January 2004

- Marsden Hartley
- > *Mount Katahdin, Maine*
- Marsden Hartley
- > *The Aero*

New York

Cooperstown, Fenimore Art Museum, New York State Historical Association

Winslow Homer: Masterworks from the Adirondocks
21 June-6 September 2004

- Winslow Homer
- > *Hound and Hunter*

Huntington, Heckscher Museum of Art

The Golden Age of American Impressionism

22 November 2003 - 1 February 2004

Childe Hassam
> *Poppies, Isles of Shoals*

Katonah, Katonah Museum of Art

The Birth of the Banjo

9 November 2003 - 1 February 2004

Thomas Eakins
> *Study for "Negro Boy Dancing": The Banjo Player"*

Richard Diebenkorn: Prints 1948 - 1993

25 July - 3 October 2004

Richard Diebenkorn
> *L.A. Landscape*

Richard Diebenkorn
> *Nude*

Richard Diebenkorn
> *Reclining Figure II*

Richard Diebenkorn
> *Seascape*

Richard Diebenkorn
> *Sleeping Girl*

Richard Diebenkorn
> *Small Red*

New York, Adelson Galleries, Inc.

Sargent's Women

12 November - 13 December 2003

John Singer Sargent
> *Street in Venice*

New York, Dahesh Museum of Art

Maestà di Roma. D'Ingres à Degas. Les artistes français à Rome

3 September - 2 November 2003

Jules Coignet
> *View of Lake Nemi*

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

New York, The Frick Collection

The Drawings of François Boucher

24 October 2003 - 4 January 2004

François Boucher
> *Apollo*

François Boucher
> *Les Crêpes*

François Boucher
> *Reclining Female Nude*
(Fort Worth only)

Circulated to Kimbell Art Museum, Fort Worth, 25 January - 18 April 2004

The Unfinished Print

2 June - 15 August 2004

Nicolaus Beatrizet after Michelangelo Buonarroti
> *Striding Man*

Félix Bracquemond
> *Edmond de Goncourt* (two works)

Laurent Cars after Antoine Watteau
> *Fetes venetiennes*

Giovanni Benedetto Castiglione
> *The Bodies of Saints Peter and Paul Hidden in the Catacombs*

Giovanni Benedetto Castiglione
> *David with the Head of Goliath*

Charles-Nicolas Cochin I after Antoine Watteau
> *La Mariée de Village (The Village Bride)*

Edgar Degas
> *Mary Cassatt at the Louvre: The Etruscan Gallery (Au Louvre: Musée des antiques)* (two works)

Edgar Degas
> *Mary Cassatt at the Louvre: The Paintings Gallery (Au Louvre: La Peinture)*

Edgar Degas
> *Woman by a Fireplace*

Edgar Degas
> *Woman Reading (Liseuse)*

Albrecht Dürer
> *Desperate Man*

Sir Anthony van Dyck
> *Philippe le Roy, Lord of Ravels*

Sir Anthony van Dyck and Various Artists after Sir Anthony van Dyck
> *Le Cabinet des plus beaux Portraits ... faits par le fameux Antoine van Dyck*

Jean-Jacques Flipart after Jean Siméon Chardin
> *Le Dessinateur (The Draughtsman)*

Paul Gauguin
> *Two Marquesans* (recto)

Hendrik Goltzius
> *The Massacre of the Innocents*

Charles François Adrien Macret after Jean-Honoré Fragonard
> *La fuite à dessin*

Charles François Adrien Macret and Jacques Couché after Jean-Honoré Fragonard
> *La fuite à dessin*

Edouard Manet
> *Berthe Morisot*

Workshop of Andrea Mantegna
> *The Adoration of the Magi (Virgin in the Grotto)*

Jan Muller after Adriaen de Vries
> *Hercules Killing the Hydra*

Edvard Munch
> *Madonna*

Parmigianino
> *The Entombment*

Giovanni Battista Piranesi
> *The Draubridge* (two works)

Giovanni Battista Piranesi
> *Fantastic Port Monument* (left plate)

Giovanni Battista Piranesi
> *Fantastic Port Monument* (right plate)

Giovanni Battista Piranesi
> *The Skeletons*

Giovanni Battista Piranesi
> *Title Plate* (two works)

Giovanni Battista Piranesi
> *The Tomb of Nero*

Giovanni Pietro Possenti
> *Hercules and Antaeus*

Rembrandt van Rijn
> *The Artist Drawing from the Model*

Rembrandt van Rijn
> *Christ Crucified between the Two Thieves (The Three Crosses)* (two works)

Rembrandt van Rijn
> *Christ Presented to the People: Oblong Plate*

Rembrandt van Rijn
> *Old Man Shading His Eyes with His Hand*

Rembrandt van Rijn
> *Saint Jerome beside a Pollard Willow*

Rembrandt van Rijn
> *Saint Jerome Reading in an Italian Landscape*

Rembrandt van Rijn
> *Sheet of Studies including Head of the Artist, a Beggar Couple, Heads of an Old Man*

Rembrandt van Rijn
> *Sheet of Studies including a Woman Lying Ill in Bed*

Rembrandt van Rijn
> *Sheet with Two Studies: A Tree, and the Upper Part of a Head of the Artist Wearing a Velvet Cap*

Rembrandt van Rijn
> *Studies of the Head of Saskia and Others*

Auguste Rodin
> *Victor Hugo, De Face*

Various Artists after Antoine Watteau
> *L'oeuvre d'Antoine Watteau* (volume 1)

Jacques Villon
> *La Parisienne* (three works)

New York, Gagosian Gallery

David Smith Related Clues: Drawings, Paintings & Sculpture 1931 - 1964

13 March - 17 April 2004

David Smith
> *Construction December II*

David Smith
> *Untitled*

David Smith
> *Untitled (9/3/59)*

New York, The Grolier Club

Whistler and His Circle in Venice

17 September - 22 November 2003

James McBey
> *Barcarole*

James McBey
> *Palazzo dei Cammerlenghi*

Alfred Stieglitz
> *A Venetian Canal*

Alfred Stieglitz
> *A Venetian Well*

Alfred Stieglitz
> *Venice*

James McNeill Whistler
> *The Balcony*

James McNeill Whistler
> *The Doorway*

James McNeill Whistler
> *Doorway and Vine*

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
> *Two Doorways*

James McNeill Whistler
> *Upright Venice*

New York, The Jewish Museum

Schoenberg, Kandinsky and the Blue Rider

24 October 2003 - 12 February 2004

Alexej von Jawlensky
> *Murnau*

New York, The Metropolitan Museum of Art

El Greco: The Illumination and Quickening of the Spirit

29 September 2003 - 11 January 2004

El Greco (Domenikos Theotokopoulos)
> *Christ Cleansing the Temple*
(London only)

El Greco (Domenikos Theotokopoulos)
> *Laocöon*

El Greco (Domenikos Theotokopoulos)
> *Madonna and Child with Saint Martina and Saint Agnes*
(New York only)

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

Circulated to The National Gallery, London, 18 February - 24 May 2004

Crossing the Channel: British and French Painting in the Age of Romanticism

7 October 2003 - 4 January 2004

Théodore Rousseau
> *Mountain Stream in the Auvergne*

Horace Vernet
> *Hunting in the Pontine Marshes*

Hudson River School Visions: The Landscapes of Sanford R. Gifford
7 October 2003 - 8 February 2004

Sanford Robinson Gifford
> *Siout, Egypt*
Circulated to Amon Carter Museum, Fort Worth, 6 March - 16 May 2004

Philip Guston Retrospective
27 October 2003 - 4 January 2004

Philip Guston
> *Painter's Table*
Circulated to Royal Academy of Arts, London, 24 January - 12 April 2004

Byzantium: Faith and Power (1261-1557)
23 March - 5 July 2004

Byzantine 13th Century
> *Madonna and Child on a Curved Throne*
Gentile Bellini
> *Mehmed II, 1430 - 1481, Sultan of the Turks 1451* (obverse)
Giovanni Bellini
> *Madonna and Child*
Costanzo da Ferrara
> *Mehmed II, 1430 - 1481, Sultan of the Turks 1451* (obverse)

Childe Hassam, American Impressionist
7 June - 12 September 2004

Childe Hassam
> *Allies Day, May 1917**
Childe Hassam
> *Oyster Sloop, Cos Cob**
Childe Hassam
> *Poppies, Isles of Shoals*

New York, The Museum of Modern Art

Roth Time: A Dieter Roth Retrospective
12 March - 7 June 2004

Dieter Roth
> *Insel (Island)*

New York, Pace Wildenstein

Rothko: A Painter's Progress. The Year 1949
23 January - 23 February 2004

Mark Rothko
> *No. 17 [or] No. 15**
Mark Rothko
> *Untitled**

New York, Solomon R. Guggenheim Museum

James Rosenquist: A Retrospective
16 October 2003 - 18 January 2004

James Rosenquist
> *Circles of Confusion*

New York, Whitney Museum of American Art

Arshile Gorky Drawings Retrospective
20 November 2003 - 15 February 2004

Arshile Gorky
> *The Plow and the Song*
Arshile Gorky
> *Portrait of the Artist and His Mother*
Arshile Gorky
> *Sketch for Marine Building Mural*
Circulated to The Menil Collection, Houston, 5 March - 12 May 2004

Roslyn Harbor, Nassau County Museum of Art

European Art between the Wars
9 May - 1 August 2004

Henri Matisse
> *Still Life with Pineapple**

Ohio

Cleveland, The Cleveland Museum of Art

Jasper Johns: Numbers
26 October 2003 - 11 January 2004

Jasper Johns
> *Numbers*

Toledo, Toledo Museum of Art

Hendrick Goltzius (1558 - 1617): Drawings, Prints and Paintings
18 October 2003 - 4 January 2004

Hendrik Goltzius
> *The Fall of Man*
Hendrik Goltzius
> *Head of a Siren*

Oregon

Portland, Portland Art Museum

Frankenthaler: The Woodcuts
13 December 2003 - 15 February 2004

Helen Frankenthaler
> *Freefall*
Circulated to Salander-O'Reilly Galleries, Inc., New York, 1 March - 1 April 2004

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**

Pittsburgh, The Andy Warhol Museum

Andy Warhol Museum 10th Anniversary
15 May - 5 September 2004
Edouard Manet
> *Flowers in a Crystal Vase*

Texas

Dallas, Nasher Sculpture Center

Picasso: The Cubist Portraits of Fernande Olivier
14 February - 9 May 2004

Pablo Picasso
> *Head of a Woman (Fernande)*

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*

Richmond, Virginia Museum of Fine Arts

Van Gogh and Gauguin: An Artistic Dialogue in the South of France
26 March - 13 June 2004

Vincent van Gogh
> *Self-Portrait*

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**

Wisconsin

Milwaukee, Milwaukee Art Museum

American Fancy: Exuberance and Delight in the Arts, 1800 - 1840
3 April - 20 June 2004

American 19th Century
> *The Sargent Family**
American 19th Century
> *Martha Eliza Stevens Edgar Paschall**
Circulated to Peabody Essex Museum, Salem, 14 July - 31 October 2004

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. Geroge 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* (returned)

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 Home*
- Frederick Carl Frieseke
- > *Memories* (returned)
- Thomas Gainsborough
- > *William Yelverton Davenport*

- Walt Kuhn
- > *Pumpkins* (returned)
- Gari Melchers
- > *The Sisters* (returned)
- 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*

District of Columbia
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*

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*

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 Wyant
> *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 Camanchees*

George Catlin
> *Buffalo Chase*
George Catlin
> *Camanchee Chief, His Wife, and a Warrior*

George Catlin
> *Camanchee 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
> *Ojibbeaway Indians*

George Catlin
> *An Ojibbeaway 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* (returned)

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*

Mark Rothko
> *Untitled*

Administrator, Environmental Protection Agency

Joseph Bartholomew Kidd after John James Audubon
> *Black-Backed Three-Toed Woodpecker*

Joseph Bartholomew Kidd after John James Audubon
> *Orchard Oriole*

Auguste Renoir
> *Landscape between Storms*

Douglas Volk
> *Abraham Lincoln*

Director, Office of Homeland Security

Franklin C. Couter
> *Lincoln and His Son, Tad*** (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

- 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

- André Derain
- > *Abandoned House in Provence*
- Henri Moret
- > *The Island of Raguenez, Brittany*
- Mark Rothko
- > *Untitled* (returned)
- Maurice Utrillo
- > *The Pont Saint-Michel, Paris*
- James McNeill Whistler
- > *Alice Butt*

*Supreme Court of the United States
Chief Justice Rehnquist*

- George Cuijt, the Younger
- > *Easby Abbey, near Richmond*
- Thomas Sully
- > *Thomas Alston*
- Eugene Lawrence Vail
- > *The Flags, Saint Mark's, Venice – Fete Day*

Justice Ginsburg

- Mark Rothko
- > *The Omen*
- Mark Rothko
- > *Untitled*
- Justice Kennedy*
- Jean Béraud
- > *Paris, rue du Havre*
- Dutch 17th Century
- > *Flowers in a Classical Vase*
- Walt Kuhn
- > *Zinnias*

Justice O'Connor

- George Catlin
- > *After the Buffalo Chase – Sioux*
- George Catlin
- > *An Apachee Village*
- George Catlin
- > *Buffalo Chase, Sioux Indians, Upper Missouri*
- George Catlin
- > *A Crow Village and the Salmon River Mountains*
- George Catlin
- > *Two Blackfoot Warriors and a Woman*

Justice Scalia

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

Justice Souter

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

Justice Stevens

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

Indiana

- Indianapolis, Indianapolis Museum of Art*
- Max Beckmann
- > *Christ in Limbo* (returned)
- Mark Rothko
- > *Sketch for Mural H* (returned)

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
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- Joseph Goodhue Chandler
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PUBLICATIONS



EXHIBITION CATALOGUES

- > *Picasso: The Cubist Portraits of Fernande Olivier*
Jeffrey Weiss et al. (216 pages, 82 color, 68 duotones; hardcover published in association with Princeton University Press)
- > *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France*
Margaret Morgan Grasselli et al. (200 pages, 152 color, 66 b/w; hardcover published in association with Lund Humphries Publishers)
- > *Drawings of Jim Dine*
Judith Brodie (200 pages, 110 color, 20 b/w; hardcover published in association with Gerhard Steidl)
- > *American Masters from Bingham to Eakins: The John Wilmerding Collection*
Franklin Kelly et al. (166 pages, 63 color, 66 b/w; hardcover published in association with Lund Humphries Publishers)
- > *Jean-Antoine Houdon: Sculptor of the Enlightenment*
Anne L. Poulet et al. (384 pages, 140 color, 203 b/w; new softcover edition published in association with University of Chicago Press)

PERMANENT COLLECTION CATALOGUE

- > *National Gallery of Art: Master Paintings from the Collection*
John O. Hand with a foreword by Earl A. Powell III (492 pages, 423 color; hardcover published in association with Harry N. Abrams, Inc.)

SYSTEMATIC CATALOGUE

- > Volume 15, *Italian Paintings of the Fifteenth Century*
Miklós Boskovits and David Alan Brown (784 pages, 140 color, 350 b/w; distributed by Oxford University Press)

EXHIBITION BROCHURES

- > *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting*
- > *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France*
- > *Courtly Art of the Ancient Maya*

> *Palace and Mosque: Islamic Art from the Victoria and Albert Museum*

> *The Cubist Paintings of Diego Rivera: Memory, Politics, Place*

AWARDS

- > *Édouard Vuillard* (exhibition catalogue)
Association of American University Presses 2004 Book, Jacket and Journal Show; 8th Biennial AIGA 50
- > *Frederic Remington: The Color of Night* (exhibition catalogue)
Western Heritage Awards Outstanding Art Book
- > *The Art of Romare Bearden* (exhibition catalogue)
Association of American University Presses 2004 Book, Jacket and Journal Show
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- > *Large Bronzes in the Renaissance*
Edited by Peta Motture (352 pages, 286 duotones; copublished and distributed by Yale University Press)
- > *Tilman Riemenschneider, c. 1465-1531*
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- > *Center 24* (Annual Report)

WEB SITE AND WEB PUBLICATIONS

13,655,380 visits to www.nga.gov in fiscal year 2004 (daily average: 37,412)

EXHIBITION FEATURES

- > *Picasso: The Cubist Portraits of Fernande Olivier*: selected highlights
- > *The Age of Watteau, Chardin, and Fragonard: Masterpieces of French Genre Painting*: exhibition brochure
- > *Colorful Impressions: The Printmaking Revolution in Eighteenth-Century France*: selected highlights; printmaking techniques
- > *Drawings of Jim Dine*: selected highlights
- > *Courtly Art of the Ancient Maya*: special feature; children's guide
- > *Cubist Paintings of Diego Rivera: Memory, Politics, Place*: exhibition brochure
- > *American Masters from Bingham to Eakins: The John Wilmerding Collection*: special feature
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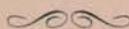
- > *Mark Rothko: The Mural Projects*: selected highlights
- > *Small French Paintings*: special feature
- > Armand Hammer collection: selected highlights
- > World War II feature: selections from Gallery Archives
- > Sol Lewitt installation: images of progression of installation
- > *Artistic Exchange*: special feature in conjunction with *Palace and Mosque*
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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 Glinsman
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

Associate Conservator
Bethann Heinbaugh

Coordinator of Preservation Services
Hugh Phibbs

Exhibition Specialist—Matting
and Framing
Jenny Ritchie

Conservators of Frames
Richard Ford
Stephan Wilcox

Summer Intern
Sarah Kleiner

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
Marina Galvani
Robert LaFrance
Elizabeth Pergam
Eike Schmidt

Project Staff
Karen Binswanger
Sabine Eiche

Program Assistants

Kristina Giasi
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
2003 - 2004**

Samuel H. Kress Professor
Virginia Spate

Andrew W. Mellon Professor
Caroline Elam

Edmond J. Safra Professor
Carel van Tuyl van Serooskerken

Fifty-third A. W. Mellon Lecturer
in the Fine Arts
Irving Lavin

Paul Mellon Senior Fellow
Caroline Bruzelius

Samuel H. Kress Senior Fellows
C. Jean Campbell
Katherine Wentworth Rinne

Ailsa Mellon Bruce Senior Fellows
Anthony Alofsin
Sally M. Promey
Susana Torre
Danilo Udovicki-Selb

Frese Senior Fellow
Eleanor Winsor Leachs

Ailsa Mellon Bruce National Gallery
of Art Sabbatical Curatorial Fellows
E. Melanie Gifford
Alison Luchs

Millon Architectural History
Guest Scholar
Daniela Lamberini

Paul Mellon Visiting Senior Fellows
David Bindman
Janine Mileaf
Zygmunt Ważbiński

Ailsa Mellon Bruce Visiting
Senior Fellows
Nina Athanassoglou-Kallmyer
Christine Mengin
Michael Roaf
Javier Pérez Segura

Samuel H. Kress Paired Fellows for
Research in Conservation and the
History of Art and Archaeology
Maria-Clelia Galassi
Elizabeth Walmsley

**PREDOCTORAL FELLOWS
IN RESIDENCE**

Paul Mellon Fellow
Guendalina Ajello

Samuel H. Kress Fellow
Meredith Hale

Mary Davis Fellow
Adriaan Walboer

Wyeth Fellow
Alison Mairi Syme

Ittleton Fellow
Kate Lingley

Andrew W. Mellon Fellow
Yu Jiang

Chester Dale Fellow
Carmenita Higginbotham

**PREDOCTORAL FELLOWS
NOT IN RESIDENCE**

David E. Finley Fellows
Nina Dubin
Ashley West

Paul Mellon Fellows
Sabina de Cavi
Ara H. Merjian

Samuel H. Kress Fellow
Hérica Valladares

Mary Davis Fellow
Shilpa Prasad

Wyeth Fellow
Terri Weissman

Ittleton Fellow
Talinn Grigor

Andrew W. Mellon Fellow
Wei Yang Teiser

Chester Dale Fellows
Alison Locke
Amy Powell

Robert H. and Clarice Smith Fellow
Suzanne Jablonski Walker

Predoctoral Travel Abroad Fellowship
for Historians of American Art
Heidi S. Applegate
Peter Brownlee
Mari Dumett
Elizabeth Fowler
Angela S. George
Amanda Glesmann
Eric F. Gollanet
Katie Mullis Kresser

**OFFICE OF THE
ADMINISTRATOR**

Administrator
Darrell R. Willson

Deputy Administrator
Charles H. Schneider

Staff Assistant
Kathleen Ortner

Assistant to the Administrator
for Budget Analysis
Andrew McCoy

Budget Analyst
Nathan Guyer

Assistant to the Administrator
for Business Activities (Interim)
Anne Valentine

OFFICE OF CAPITAL PROJECTS

Assistant to the Administrator
for Capital Projects
Susan Wertheim

Senior Program Manager
Alison Hunt

Staff Assistant
Lauren Huh

Construction Field Engineer
Dennis Donaldson

Construction Field Representative
Michelle Gilbert

Fire Protection Engineer
Robert Wilson

Interior Designer
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

Facilities Management
Processes Specialist
Dan Hamm

Assistant Special Projects Coordinator
Darrell Waytes

Program Specialist
Vasily Lazarenko

Staff Assistants
Marcy Broiles
Linda Hilliard

Engineering Department

Supervisor
William Burns

Engineering Technicians
James Cromwell

Gary Iiko
Rodney Lough
Phillip Walker
Ron Welch
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
Anthony Givens
Willard Menson
Robert Motley
John Natale
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
Robert Brinkley
Daniel Depaz
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
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
 Vanessa 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
 Darryel Parker
 Cassandra Pixley
 Leora Richardson
 Henry Rivers
 Betty Rufus
 Evelyn Scott
 Lorraine Staggs
 Angeline Sutton
 Gloria Thomas
 Diana Wells
 Zilphia Wright
 Linda Young

Building Operations Department

Manager
 Dave Gilson
 Assistant Manager
 John Bixler
 Supervisors
 Zery Mingo
 William Sutton
 Donald Young
 Leaders
 Felix Mulder
 James Phillips
 Larry Smith
 Anthony Thomas
 Control Technicians
 Anthony Brooks
 Kevin Cockrell
 Eugene Givens
 John Goff
 Wayne Valentine
 Operating Engineer
 James Hamilton
 Maintenance Engineers
 Noel Ashton
 Nathaniel Bethune
 Roger Dunning
 Operations Unit
 Larry Brown
 Eugene Guthrie
 John Ott
 Utility Systems Repair Operators
 David Elzey
 Samuel Gamble
 Varon Lee
 Clifton Mutts

Lamar Sanker
 Charles Strickland
 Mark Teed
 Alexander Tonic
 Anthony Walker
 Pipefitters
 Michael Casasanto
 Levern Jacobs
 Robert Lowry

Electric Shop

Supervisor
 Chuck Herndon
 Leader
 Daniel Smith
 Electricians
 David Cole
 Anthony Newman
 Jason Rosenbaum
 Carlton Williams
 Electrical Helper
 Leslie Raspberry
 High Voltage Electrician
 Mike Case

HORTICULTURAL SERVICES

Chief of Horticultural Services
 Dianne Cina
 Deputy Chief
 Cynthia Kaufmann
 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 Carlon
 Brannock Reilly
 Risk Management Deputy Chief
 Phillip E. Goldsmith
 Occupational Safety and
 Health Manager
 Linda G. 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

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 Operators
 Phillip Arnett
 Kenneth Bristow
 Winston Franklin
 Derieck 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
 Joseph Hudson
 Quellan Josey
 Lawrence Marshall
 Joshua Mewborn
 Daniel Miller
 Dexter Moten
 John Palmer

Kathy Sutton
 Marlene Tucker
 Sergeants
 Ronald Brown
 Bernard Clemons
 Timothy Fortt
 Emanuel Goddard
 James Hairston
 Dennis Hill
 William Johnson
 Alonzo Kennedy
 David Lee
 Quinyardo McClain
 Victor McCrea
 Ronnie Sloan Jr.
 Anthony Thompson
 Gerald Walker
 Sheila Wright

Gallery Protection Officers II

Daniel Bailey
 Latina Bailey
 Leonard Bashful
 Ludwig Bednar Jr.
 Vander Blount
 John Boone Jr.
 Corey 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
 George Hamilton
 Peter Henderson
 Elvis Hernandez
 Jimmie Hines
 Donna Hinton
 Mildred Holeman
 Edgar Hopson
 Edward Johnson
 Frank Johnson
 Felisha Jones
 John Jones
 Lee Jones
 Veronica Jones
 Albert Lawrence
 Dana Lee
 John Legrand
 Franklin Lewis
 Joe Lewis
 David Logan
 Marvin Mallard
 Isaac Mathis III
 Joseph Midgette
 Charles Moody
 James Murphy
 Jacob Neal
 Beverly North
 Michelle Perry
 Chris Privott
 Ronald Randall
 Jerry Reaves
 Marcus Reeves
 William Richardson
 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
 Ralph Wright (Union Representative)
 Willie Wright
 James Yancey

Gallery Protection Officers

William Abrams
 Rukan Ahmed
 James Allison Jr.
 Irene Anderson-Thomas
 Cedric Baker
 Kenneth Baker
 Wiziri Belcher
 Gwendolyn Bell
 Larita Best
 Vincente Best
 Ronald Bond Jr.
 Steve Brock
 Jason Brown
 Nigel 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
 Alexander DuBoise
 Patrick Dumsch
 Altwan Edwards
 Robert Edwards
 Roby Ellis
 Christopher Eubanks
 Neil Floyd
 Patrick Foley
 Johnnie Gallop
 Gene Garrett
 Russell Gaskins
 Antone Gatewood
 Dionne Gilbert
 Debra Graham
 Paul Gresham
 Sharman Gresham
 Mark Griffith
 Carolyn Groce
 Lorne Harleston
 Dorothy Harper
 Burley Harris
 Marjorie Harvey
 Patricia Hassell
 Thomas Hebb
 Thomas Hill
 Fred Holmes
 Priscilla Hopkins
 Sheila Humphrey
 Ina Hunter
 Robert Hyer

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

Gallery Security Officer
 Maxine Simmons

PERSONNEL

Personnel Officer
 Michael Bloom
 Deputy Personnel Officer
 Meredith Weiser
 Personnel Systems Specialists
 Michele Caputo
 Darryl Cherry
 Personnel Management Specialist
 Terrence Snyder
 Senior Staffing Specialist
 Rick Decuir
 Staffing Specialist
 Linda Pettiford
 Personnel Staffing Assistant
 Janie Cole
 Gallery Representatives
 Luis Baquedano
 Eric Janson
 Staff Assistant
 Tammy Bennett
 Human Resources Specialist
 Miriam Berman
 Receptionist
 Annette Brown
 Training Officer
 Judith Frank
 Training Administrator
 George Martin
 Summer Intern
 Anne Haffner

ADMINISTRATIVE SERVICES

Chief of Administrative Services
 Cathy Yates
 Administrative Officer
 Scott Stephens
 Staff Assistant
 Bernadette Homol

Logistics Support Branch

Branch Chief
 Rick Pleffner
 Travel
 Program Assistant and Travel
 Coordinator
 Barbara Caldwell

Mail and Records Management

Support Services Specialist
 Felton Byrd
 Mail Clerks
 James Arnold
 Bryant Durham
 Clifton Fleet
 Reginald Matthews
 Jose Vallecillo

Property Management and Movement

Supervisory Inventory
 Management Specialist
 Ted Harper

Supply Technicians (Property)
 Paul Fortune
 Kevin Grays
 Nathan Howell

Supply, Distribution, and Fleet Management

Support Services Supervisor
 Paul Rodriguez
 Lead Materials Handler
 Lemuel Jamison
 Materials Handler (Receiving)
 Alfred Cohen
 Materials Handler
 Darnell Brandon
 Supply Technicians (Supply)
 Anthony Sean Hilliard
 Ulrick Vjimenay
 Transportation Assistant
 Dora Barksdale
 Driver
 Samuel McKenzie

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

Printing Services Specialists
 Patrick Beverly
 Frank Schiavone
 Equipment/Copier Operator
 James Morris

Telecommunications

Telecommunications Specialists
 Ron Despres
 Barbara McNair
 Mark Ranze
 Supervisory Telephone Operator
 Minnie Barbour
 Telephone Operator
 Juanita Walker

PROCUREMENT AND CONTRACTS

Chief of Procurement
 Elaine Larison
 Deputy Chief of Procurement
 Jeffrey P. Petrino
 Contract Specialists
 Erica Chong
 Kristin S. Fuller
 Claudine A. Harper
 Robert L. Lawrence
 Ethan S. Premysler

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 Officer
William W. McClure
Budget Analysts
Lea-Ann Bigelow
Jean Krevinas
Assistant to the Treasurer for Risk
Management and Special Projects
Nancy Hoffmann
Financial Systems Manager
Carol Ann Proietti
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

IT Specialist/Manager, Data Engineering
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

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 Tewart

West Building Shop

Store Manager
Nancy G. Vibert
Assistant Store Managers
Frenzetta Coward
Petra Guiland
Category Specialists
Mary Heiss
Naomi Morgulis
Lead Cashier
Linda Peterson
Cashiers
Beth Allen
Pamela Baxter-Simms
Chris Bowden
Karyn Elsea
Amanda Jirou-Murphy
Theresa Keys
Mary Kulik
Noelle Larson
Matthew Mann
Hong Sherwood
Mildred Shivers
Timothy Turne
Rosemary Wilkerson
Merchandise Stock Clerks
Terry Gibson
Aaron Seaboch

Concourse Shops

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
Maria Aragon
Christine Chu
Pamela Coleman
Denis Donovan
Pat Giblin
Angela Johnson
Jonathan Louis
Bonnie McBride
Kim Peacock
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
Midril Andoque
Mike Nichols
Truck Driver
James B. Everett
Fulfillment/Shipping Clerk
E. Jean Mitchell

Shipping Clerk
Todd Osborn
Accounts Receivable Clerk
Carol L. Messineo

OFFICE OF THE SECRETARY AND GENERAL COUNSEL

Secretary and General Counsel
Elizabeth A. Croog
Deputy Secretary and Deputy
General Counsel
Nancy Robinson Breuer
Associate General Counsels
Lara Levinson
Isabelle Raval
Assistant General Counsel
Julian Saenz
Legal Assistant
Sarah E. Fontana
Assistant Secretary
Kathryn K. Bartfield
Staff Assistant
Carol A. Christ
Administrative Assistant
Montrve V. Conner

GALLERY ARCHIVES

Chief
Maygene F. Daniels
Deputy Chief
Anne G. Ritchie
Archivist
Michele Willens
Archives Technicians
Jean Henry
Lauren Melo
Researcher
Jorgelina Orfila
Summer Intern
Shaunna Moore

OFFICE OF EXTERNAL AND INTERNATIONAL AFFAIRS

External and International Affairs Officer
Joseph J. Krakora
Deputy to the Executive Officer
Ellen Bryant
Special Assistant
Francine Linde
External and International Affairs
Associate
Erin Fisher

DEVELOPMENT

Senior Associate for Development
Cathryn Dickert Scoville
Senior Associate for Planned Giving
F. A. Bonnie Hourigan
Senior Associate
Patricia A. Donovan
Senior Associate
Betsy O'Brien

Associate for Development Operations
Elizabeth A. Hutcheson

Associate for Foundation Relations
Salina R. Muellich

Development Officer, Research
Rita P. Monner

Development Officer,
Collectors Committee
Kara Ramirez Mullins

Development Officer, The Circle
Jeffrey W. Hale

Development Associate, Stewardship
Susan L. Redford

Development Associate, Annual Giving
Peggy Beavers

Development Associate
Suzanne R. Pilet

Development Associate, Research
Katherine M. Fritzsche

Staff Assistant
Wayne Henson

Development Assistant, Annual Giving
Danielle Williams

Summer Intern
Sarah Baumer

CORPORATE RELATIONS

Chief Corporate Relations Officer
Christine M. Myers

Deputy Corporate Relations Officer
Jason Herrick

Executive Assistant
Catherine C. Labib

Research and Multimedia Specialist
Jeanette Crangle Beers

Sponsorship Manager
Susan McCullough

PRESS AND PUBLIC INFORMATION

Chief Press and Public Information Officer
Deborah Ziska

Senior Publicist
Mary Jane McKinven

Publicists
Anabeth Guthrie
Sarah Holley

Web Designer/Systems Developer
Dwayne Franklin

Office Assistant/Clips Coordinator
David Wojcinski

Staff Assistant/Calendar Editor
Laurie Tylec

Administrative Secretary
Barbara Lennhoff

SPECIAL EVENTS

Chief Protocol and Special Events Officer
Genevra O. Higginson

Assistants
Bethann Burns
Nora Connolly
Barbara K. Kauffman
Claire T. Ruppert
Anne Sawkiw

Carissa E. South
Liza Tanner
Maria Tousimis

SPECIAL PROJECTS

Special Projects Officer
Pamela Jenkinson

Special Projects Associates
Beth Sherrard
Katherine Williams

MUSIC

Head of Department
Stephen Ackert

Music Program Specialist
Juliana Munsing

Music Librarian
George Gillespie

Concert Aides
Vrejoohie Armenian
Mary Carter
Cathy Kazmierczak
Angela Rooney

VOLUNTEERS

DOCENTS

Ann Allen
Lee Allen
Satomi Aoki
Donna Aubinoe
Hannah Aurbach
Barbara Baker
Rosalie Baker
Jane Barton
Sue Beddow
B. J. Beers
Valerie Bernat
Susan Bollendorf
Marlene Bolze
Irene Bortolussi
Maureen Fallon Bridgeland
Gail Briggs
Florence Brodkey
Ana Maria Brown
Debra Brown
Susan Brown
Susan Bruce
Roberta Buchanan
Carol Burton
James Byron
Mary Ann Cameron
Nancy Cammack
Karen Campbell
Sheila Campbell
Valerie Carleton
Jane Casazza
Sara Cherner
Leslie Cohen
David Cooper
Marjorie Coward
Nancy Cummings
Dina D'Arcangelo
Joy Dale
Kitty Davis
Gerard de la Cruz
Rutgera de Rivera
Anna Dixon
Margaret Doole
Judy Doyle
Paula Duggan
Sandra Dugoff

Helga Ehudin
Alice Ellington
Elizabeth Farrell
Leslie Farrell
Marilyn Farrington
Sharon Feldman
Victoria Feldman
Paula Ferdinand
Sima Ficks
Harriet Finkelstein
Sandra Fischer
Virginia Flavin
Eleanor Foulger
Stephanie Frasher
Phyllis Freirich
Maureen Gevlin
Mary Gibb
Thomas Gilday
Marcia Gilman
Dawn Glass
Marilynn Goldsmith
Hilary Gordon
Enza Gorges
Joan Gottfried
Gail Gregory
Deborah Griffith
Nancy Hafer
Pamela Gulley Hardin
Joyce Harmon
Mary Harms
Melissa Harris
Susan Hinsdale
Jane Hochberg
Nira Hodos
Sally Hoffmann
Beth Holland
Jennifer Hollings
Adriana Hopper
Marta Horgan
Sandy Horowitz
Marilyn Horwood
Merry Hunt
Mary Hurd
Patricia Jacobs
Francesca Janni
Marilyn Johnson
Cynthia Juvan
Candace Kaller
Rebecca Karo
Louise Karpicus
Nancy Keefe
Carolyn Kelloff
Marney Kennedy
Carol King
Iize King
Phyllis Knight
Gunter Koenig
Patricia Kraemer
Audrey Kramer
Andrea Kraus
Bonhee Ku
Olga Kushnir
Marie Kux
Rita Landers
Anne-Marie Lee
Hillary Lee
Rosalie Lesser
Georgia Lewis
Kimiko Lipsitz
Paula Litvak
Janet Lloyd
Jean Loper
Rody Lopez
Ana Maria Macchetto
Barbra Mann
Anne Marie Marenburg

Patricia Martin
Marylin Mathis
Margot Maurer
Ursula McKinney
Mary Ellen McMillen
Irma J. McNelia
Joseph McPhillips
Amy Meadows
Alberto Melo
Elaine Miller
Sandra Mitchell
Marjorie Mitzner
Sally Molenkamp
Ellen Moore
Joan Morton
Mary Mossop
Joan Mulcahy
Laureen Nicholson
Elizabeth Niederman
Akemi Nishida
Saka Norma
Olga Nosova
Nur Nossuli
Titiana O'Blazney
Mary Catharine O'Connell
Mary O'Neill
Mary Lee O'Neill
Mariko Oka
Yasuko Okuno
Gail H. Ostergaard
Patty Owens
Hedwig Pasolini
Maxie Phillips
Deborah Pietras
Karen Piper
Gay Pirozzi
Gwenaella Pole
Judith Pomeranz
Nancy Porter
Teresa Preville
Ludmila Pruner
Maria Amelia Ramaciotti
Pickett Randolph
Alyson Redden
Mary Jane Rensler
Lucia Jean Reynolds
Nancy Richardson
Cynthia Riesenber
Jo Roland
Eileen Romano
Deborah Rucci
Susan Rudy
Sheila Ruffine
Lois Sacks
Suzanne Schiffman
Tazuko Schmitz
Joyce Schwartz
Nancy Searles
Judy Shulman
Ruth Sickel
Milton Silveira
Iris Silverman
Joan Silverman
Beatriz Slotkoff
Trudi Small
Sally Smyser
Langley Spurlock
James Stein
Celia Steingold
Jem Sullivan
Mary Ann Sures
Hiroko Tada
Michelle Tager
Hiroko Takagi
Victor Tang
Lillian Taylor

Carolyn Thayer
Ruth Thomas
Laurie Trusty
Susan Van Nice
Margaret Vanderhye
Pastell Vann
Suzanne Vegh
Joy Vige
Stella Walters
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