

NATIONAL GALLERY OF ART 2005 ANNUAL REPORT



UNITED STATES OF AMERICA

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(as of 30 September 2005)



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NATIONAL GALLERY OF ART

*Washington, D.C.*



*The Fourth Street  
Plaza's glass pyramids,  
designed by I.M. Pei*





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## PRESIDENT'S FOREWORD



Our appreciation for a great year in 2005 is offered first to those who ultimately give the Gallery its dynamism and strength: its visitors. The many visitors who toured the *Toulouse-Lautrec and Montmartre* exhibition—including close to ten thousand on its opening day—represent the best endorsement the Gallery can receive. They are among the millions who visited the Gallery this year and experienced it online.

This success would be impossible, of course, without the federal government's ongoing commitment to support the Gallery's operations and maintenance, enabling the Gallery to remain open free of admission charge 363 days a year. My fellow trustees join me in expressing our appreciation to the President and the Congress for their commitment to the Gallery.

That commitment has been matched by many generous individuals, foundations, and corporations in their support of the Gallery's privately funded programs this year.

The year 2005 saw several changes to the Gallery's Board of Trustees. It is my great pleasure as president to express the board's best wishes to Julian Ganz, Jr., and David O. Maxwell, who retired as general trustees. We greatly appreciate Julian's and David's distinguished service and leadership, and we look forward to their continuing participation in the life of the Gallery. We also extend a warm welcome to their successors, Sharon Percy Rockefeller of Washington, D.C., and John Wilmerding of Princeton, New Jersey. Robert F. Erburu of Los Angeles continues as chairman and John C. Fontaine of New York City continues as a general trustee. 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, founded in 1982 as a national advisory body to the Board of Trustees, plays an invaluable role in advancing the Gallery's mission of service to the nation. We were pleased to welcome Gregory W. Fazakerley of Middleburg, Virginia; John Freidenrich of Atherton, California; David M. Rubenstein of Washington, D.C.; and Alice L. Walton of Mineral Wells, Texas, as new Council members in fiscal year 2005.

This was a year of transition in sad ways as well. In October 2004, the Gallery lost one of its dearest friends and most generous benefactors, Jane B. Meyerhoff. She and her husband Bob transformed the Gallery's collection of modern and contemporary art through their extraordinary gifts. We also mourn the passing of Trustees' Council member Raymond J. Horowitz in September 2005. Ray and his late wife Margaret will long be remembered for their remarkable legacy in strengthening the Gallery's American art collection and related programs.

The Board of Trustees is grateful to many corporations and foundations that supported the Gallery's special exhibitions program in 2005. We especially would like to thank Time Warner and the Catherine B. Reynolds Foundation for their respective roles as corporate sponsor and foundation sponsor of the Gallery's acclaimed *Toulouse-Lautrec and Montmartre* exhibition. We are grateful to Target for its commitment in support of the *Gilbert Stuart* exhibition. Our thanks go as well to the Trellis Fund and the Melvin and Ryna Cohen Family Foundation for making possible several important photography exhibitions, including *All the Mighty World: The Photographs of Roger Fenton, 1852–1860*, *André Kertész*, and *Irving Penn: Platinum Prints*. We also wish to recognize The Broad Art Foundation, Lehman-Smith + McLeish, Merrill Lynch, the Pearl Family Fund of The Community Foundation for the National Capital Region, and Siemens for their gifts to the exhibitions program this year.

We also wish to acknowledge several individuals for their support of special exhibitions this year, particularly an anonymous Gallery friend who made possible *Monumental Sculpture from Florence*:

# TOULOUSE - LAUTREC and



*Ghiberti, Nanni di Banco, and Verrocchio at Orsanmichele.* Trustees' Council member Thomas A. Saunders III and his wife Jordan sponsored *Rembrandt's Late Religious Portraits* and Greg and Candy Fazakerley provided key support for the *Jan de Bray* and *Pieter Claesz* exhibitions. My fellow Trustees and I are appreciative to them all for their commitment to the Gallery's exhibitions program.

Several major gifts were received that enhance the collection this year. Among the most significant was a major gift from the Glenstone Foundation, founded by Trustees' Council member Mitchell P. Rales, to acquire Ellsworth Kelly's *Color Panels for a Large Wall*. This monumental work, together with Rachel Whiteread's *Ghost*, given as a partial and promised gift by the Glenstone Foundation, represent outstanding additions to the collection. We are deeply grateful for Richard Mellon Scaife's gift of John James Audubon's painting *Osprey and Weakfish*, the centerpiece of the exhibition *Audubon's Dream Realized: Selections from "The Birds of America."* We were greatly touched to receive an extraordinary gift from Dorothy Lichtenstein, her sons David and Mitchell, and the Roy Lichtenstein Foundation in memory of Jane Meyerhoff.

Several programs were enhanced by private gifts in 2005. David Rubenstein made a significant commitment toward The Andrew W. Mellon Foundation's challenge grant to build an endowment for the Gallery's scholarly publications program. We are grateful as well to Julie and Lee Folger and The Lee and Juliet Folger Fund for their ongoing commitment to providing magnificent floral arrangements for the West Building Rotunda, adding immeasurably to our visitors' enjoyment. We also want to thank Sharon P. Rockefeller and the HRH Foundation, and its executive director Helen L. Henderson, for their generous planned gifts this year.

The Gallery's modern and contemporary art collection continued to enjoy spectacular growth this year thanks to the ongoing efforts of the Collectors Committee. To date, the Committee has acquired more than three hundred works of art for the collection, including five outstanding works acquired at the Committee's annual meeting in the spring of 2005. These acquisitions include a painted construction by Sol LeWitt, an early work by Marcel Broodthaers, two object sculptures by Robert Morris, and a photography and installation piece by Lorna Simpson.

The Committee's ongoing success is a testament to the leadership provided by Doris Fisher and Barney Ebsworth, who stepped down as co-chairs of the Collectors Committee at the 2005 meeting. My fellow trustees and I are enormously grateful to Doris and Barney for their ten years of dedicated and enthusiastic service as co-chairs of this vital group. We look forward to working with their successors, John G. Pappajohn of Des Moines, Iowa, and Roselyne C. Swig of San Francisco, in building on the Committee's remarkable record of accomplishment.

The Circle of the National Gallery of Art, co-chaired by Edward J. Mathias and Mary Jo Kirk, is a national group that provides unrestricted funding for a wide range of important Gallery needs. At the close of the fiscal year, The Circle numbered nearly twelve hundred members nationwide and provided over \$3 million in unrestricted revenue. Our heartfelt thanks go to Mary Jo, Ed, and all of our Circle members nationwide for their commitment.

Numerous friends also helped secure the Gallery's future through their participation in the Legacy Circle, the planned giving program. In fiscal year 2005 the Gallery received several generous bequests, charitable remainder trusts, charitable gift annuities, and other deferred gifts. We extend our heartfelt appreciation to all who have provided for the Gallery through their testamentary plans.

The National Gallery of Art provides its millions of visitors with an enjoyable and rewarding experience with the world's artistic heritage through the collection and special exhibitions. Our success rests on the strong foundation provided by the federal government and private sector. With this foundation in place, my fellow trustees and I look forward to securing the Gallery's long-term goals.

*Victoria P. Sant*

Victoria P. Sant

*The Gallery provides its millions of visitors with an enjoyable and rewarding experience with the world's artistic heritage through the collection and special exhibitions.*

MONTMARTRE



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## DIRECTOR'S STATEMENT

The activities of fiscal year 2005 demonstrate a continued dedication to the mission of the National Gallery of Art among its Board of Trustees, staff, and volunteers. During the year, all contributed to the Gallery's commitment to serve the United States in a national role by collecting, exhibiting, preserving, and fostering the understanding of works of art, at the highest possible museum and scholarly standards.

Throughout its sixty-five years, a dynamic partnership of public and private support has made possible the Gallery's achievements and accomplishments. We are grateful to the President and the Congress for the continued crucial support sustaining the nation's art museum. We are also grateful to the individuals, foundations, and corporations that made possible the acquisition of works of art, the care and preservation of the collection, special exhibitions, and educational programming.

The Gallery continues to build on its core collection begun by Andrew W. Mellon and the Founding Benefactors. This great public collection would not exist without the generosity of individuals and foundations as well as support from the Collectors Committee.

In fiscal year 2005, the Gallery acquired significant works in the areas of European painting, nineteenth-century French painting, modern and contemporary art, and sculpture. The Gallery's holdings of European drawings and American twentieth-century drawings saw extraordinary growth as well. Acquisitions in the area of old master prints numbered more than two hundred individual sheets, portfolios, and illustrated books ranging over five centuries. Several gifts contributed to the collection of twentieth-century and American prints. A number of additions greatly enriched the Gallery's collection of nineteenth- and twentieth-century photographs, and the Library's rare book collection grew by more than one hundred volumes.

Special exhibitions in fiscal year 2005 presented audiences with a wide range of artists and experiences. One of the most well-received and transformative was *Toulouse-Lautrec and Montmartre*. The installation was specifically designed to evoke the decadent spirit and glamour of bohemian life in the Parisian district of Montmartre at the turn of the 20th century. Works by Edgar Degas, Edouard Manet, Pierre Bonnard, Edouard Vuillard, Vincent van Gogh, and Pablo Picasso were presented alongside more than 250 works by Lautrec.

The year began with *Dan Flavin: A Retrospective*. Several galleries were designed especially for his installation pieces that explored the art of light. Fellow contemporary artist Ed Ruscha was on hand to address his work during public programs presented in conjunction with the exhibition *Cotton Puffs, Q-tips®, Smoke and Mirrors: The Drawings of Ed Ruscha*, as was Andy Goldsworthy who spoke on the creation of the site-specific sculpture *Roof*, staged on the ground floor of the East Building over the course of nine weeks.

In the West Building, five galleries dedicated to the display of photographs were unveiled. The inaugural exhibition of the renovated photography galleries was *All the Mighty World: The Photographs of Roger Fenton, 1852–1860*. Other exhibitions followed including *André Kertész*, a retrospective including some of the most celebrated works in twentieth-century photography, and *Irving Penn: Platinum Prints*, a presentation of the artist's experiments with platinum prints.

Galleries devoted to Dutch and Flemish paintings reopened after two years as part of an ongoing renovation project. In addition, the works of Dutch seventeenth-century artists were highlighted in the exhibitions *Jan de Bray and the Classical Tradition*, *Pieter Claesz: Master of Haarlem Still Life*, and *Gerard ter Borch*.

American artists were well represented in the Gallery's special exhibitions, particularly *Winslow Homer in the National Gallery of Art* and *Audubon's Dream Realized: Selections from "The Birds of America"* with the superb oil painting *Osprey and Weakfish* as its centerpiece. The most successful and prolific painter of the early American republic, Gilbert Stuart, was the subject of a retrospective, the first in four decades.

Works from the Gallery's collection were also featured in an exhibition commemorating the 100th anniversary of the fauve movement in French art with major works of characteristic bold color by Henri Matisse, André Derain, Georges Braque, and others. Some of the finest works on paper were shown, many for the first time since being acquired by the Gallery within the last five years, and the exhibition featured six centuries of art beginning with an early fifteenth-century German drawing and concluding with one of the finest impressions of Picasso's *The Frugal Repast*.

Representing international and cultural collaborations, the exhibitions *Monumental Sculpture from Renaissance Florence: Ghiberti, Nanni di Banco, and Verrocchio at Orsanmichele* and *Masterpieces in Miniature: Italian Manuscript Illumination from the J. Paul Getty Museum* brought masterpieces of Italian art to Washington audiences. Listening stations in the *Masterpieces in Miniature* exhibition presented Gregorian chants recorded in two of the illuminated choir books for our visitors.

After more than a year of conservation treatment, the iconic seventy-six-foot-long mobile by Alexander Calder was reinstalled in the central court of the East Building. When it returned following repair and repainting to its prominent location, visitors and staff alike delighted in its movement and appearance once again as Calder envisioned it almost thirty years ago.

Providing increased educational programming for a local, national, and international audience is an exciting area for the future. In fiscal year 2005, the Gallery's Web site continued to flourish, with over 14.5 million visits, offering images and information on the nation's works of art and special exhibitions to users worldwide. Online offerings such as *NGAClassroom* and *NGAKids* continued to reach new and younger audiences.

The 25th anniversary year of the Center for Advanced Study in the Visual Arts was marked by the realization of a longstanding wish to provide housing to its fellows.

This year some 4.5 million visitors experienced the collection, special exhibitions, the National Gallery Sculpture Garden, and educational programs. The acquisitions, care for the collection, special exhibitions, and public programs would not be possible without the generous support of many individuals, foundations, and corporations. We are also grateful for the continuing support from the federal government for the vital mission of this great institution through the appropriated funds that ensure the operation and maintenance and the protection and care of the nation's art collection.

Similarly, these achievements would not be possible without the dedication of Gallery staff and volunteers. On behalf of the executive officers of the Gallery, I would like to thank them for their efforts that further the Gallery's mission.

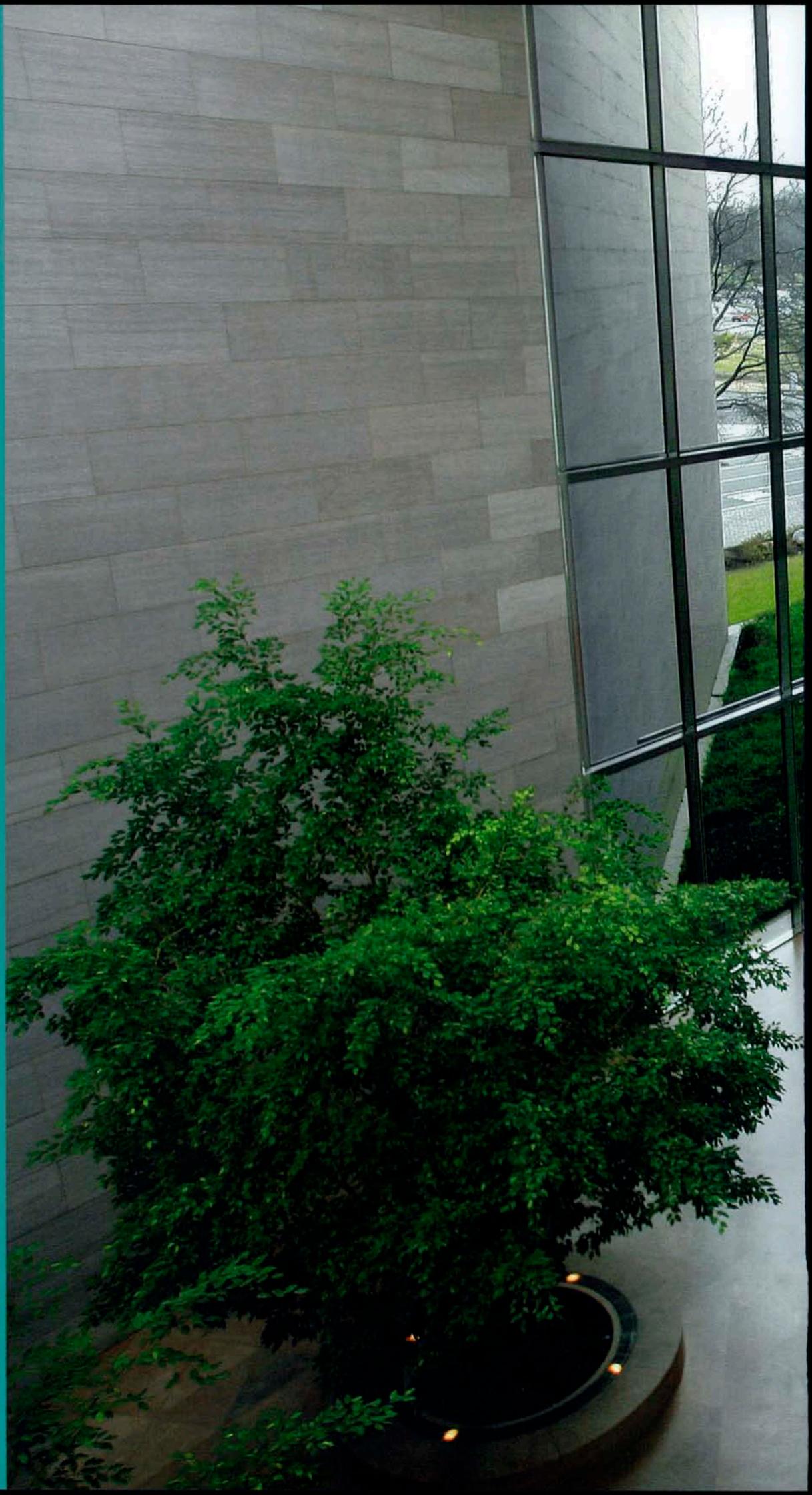
I join with Gallery President Victoria P. Sant in welcoming new trustees Sharon Percy Rockefeller and John Wilmerding, and thanking Julian Ganz, Jr. and David O. Maxwell for their enthusiastic commitment to the Gallery as they retire from the board.

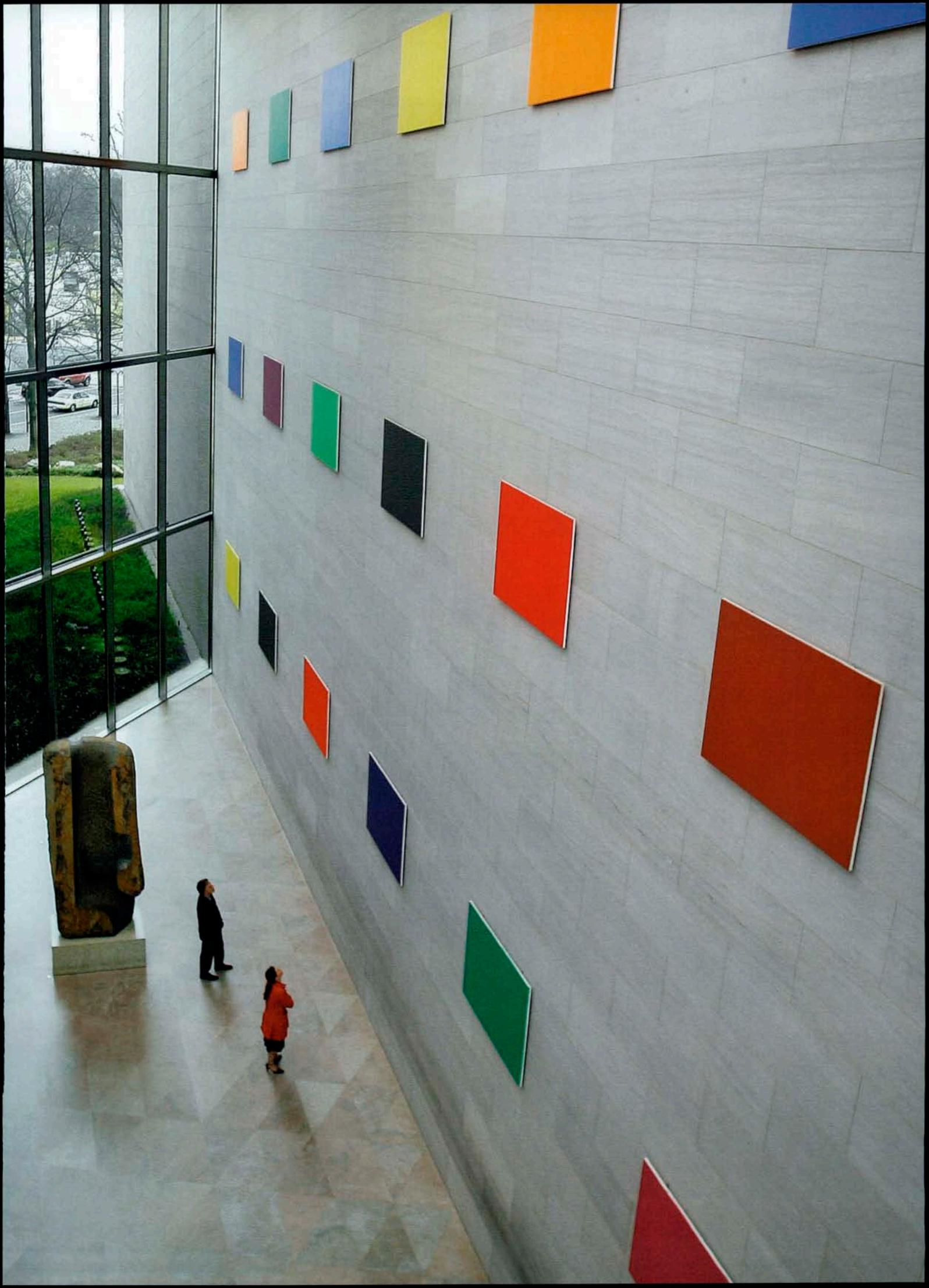


Earl A. Powell III

*This year, some 4.5 million visitors experienced the collection, special exhibitions, and the Sculpture Garden.*

*Ellsworth Kelly's Color  
Panels for a Large Wall,  
a 2005 acquisition*







The Gallery actively collects paintings, sculpture, and works of art on paper including photographs, from the late middle ages to the present, from Europe and the United States. In fiscal year 2005, the generosity of many individuals made possible the acquisition of more than 1,200 works of art in the primary areas of the Gallery's collections.

**P**AINTINGS The Gallery's primary European painting acquisitions in fiscal year 2005 were six works from Italy, the Netherlands, Germany, and France. The earliest, by the Italian painter Giovanni Francesco Barbieri called Guercino, is *Self-Portrait before a Painting of "Amor Fedele,"* 1655, one of a relatively small number of portraits by the artist. Depicted in the act of finishing a painting, the artist is dressed in a black brocade coat, palette and brush in hand, as he turns towards the viewer. On the easel behind him sits a painting of Cupid and a greyhound, as well as a stone relief carving representing a serpent biting its tail; the painting signifies fidelity, the sculpture eternity. This painting was acquired through the Patrons' Permanent Fund.

*The Interior of the Oude Kerk, Amsterdam, c. 1660,* is one of Emanuel de Witte's most imposing works, not only because of its unusually large scale, but also for the dramatic light streaming across the space. Well-conceived figures enliven the church interior, particularly the two gentlemen who discuss the open tomb in the foreground and the mother nursing her child seated at the base of the large column in the foreground at the right. The painting was acquired through the Patrons' Permanent Fund.

Godfried Schalcken's *Woman Weaving a Crown of Flowers, c. 1675/1680,* reveals Schalcken's connection to Gerrit Dou and the Leiden 'Fine' painters (*Leidse fijnschilders*), artists who specialized in small genre scenes painted with extraordinary attention to detail and brilliant touches of color and light. Like many paintings from this time and



of this type, Schalcken's painting was almost certainly intended to be an allegory. Here the theme is of lost love, symbolized by the crown of flowers, the statue of Cupid atop the fountain, and the young lovers in the distance. This work was acquired with funds provided by the Lee and Juliet Folger Fund.

*Northern Landscape, Spring, c. 1825,* the first painting by Caspar David Friedrich and by any artist of the German Romantic School to enter the Gallery collections, is a perfect example of Friedrich's later work: highly refined, subtle in its light and its beautifully articulated space. It also reflects Friedrich's pantheistic attitude to nature. In this painting of a cold winter's day on a desolate

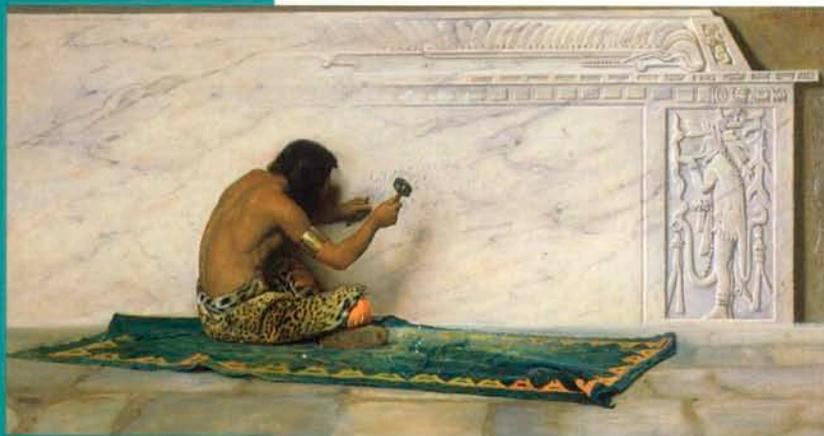
▷ GUERCINO  
*Self-Portrait before  
a Painting of  
"Amor Fedele,"*  
Patrons' Permanent Fund

◁ JOHN JAMES AUDUBON  
*Osprey and Weakfish*  
Gift of Richard M. Scaife

> EMANUEL DE WITTE  
*The Interior of the  
Aude Kerk, Amsterdam*  
Patrons'  
Permanent Fund



▼ GEORGE DE FOREST  
BRUSH  
*An Aztec Sculptor*  
Gift (partial and  
promised) of the Ann  
and Tom Barwick  
Family Collection



heath land, two tiny figures are dwarfed into insignificance by the vast expanse of untramed nature. The “Spring” of the title refers to the first blades of grass pushing through the snow in the foreground, suggesting the hope and rebirth inherent in the drama of nature itself.

This painting was acquired through the Patrons' Permanent Fund.

Several fine American paintings were added to the collection this year. *Osprey and Weakfish*, 1829, the gift of Richard M. Scaife, is a rare painting in oil by John James Audubon. The artist/naturalist is best known for his four-volume set *The Birds of America* and for the watercolors from which its 435 plates were produced. This

magnificent image of an osprey in flight combines Audubon's sensitive scientific observations of avian life with his keen sense of dramatic design.

*An Aztec Sculptor*, 1887, is a stunning American Indian subject by George de Forest Brush. In the precision of its mood, color, and composition, *An Aztec Sculptor* reflects the influence of Brush's teacher, the French academician Jean-Leon Gérôme. A partial and promised gift of the Ann and Tom Barwick Family, it is the first work by the artist to enter the collection.

Two additional still lifes by English-born artists were added to the partial and promised gifts of William and Abigail Gerds. Samuel Marsden Brookes' *Still Life with Fan and Pendant*, c. 1865/1875, demonstrates the artist's remarkable skill at replicating the surface of objects, in this instance employing intriguing man-made pieces that suggest a narrative. Edwin Deakin's *Grapes Against White Wall*, 1883, utilizes the subject of grapes suspended on a string, a motif to which he often turned in a startlingly realistic treatment that elicited amazement among viewers.

A significant group of works were acquired in the area of modern and contemporary art. Rachel Whiteread's iconic *Ghost*, 1990, a negative plaster cast of a Victorian London townhouse, is an object of great expressive power, drawing on

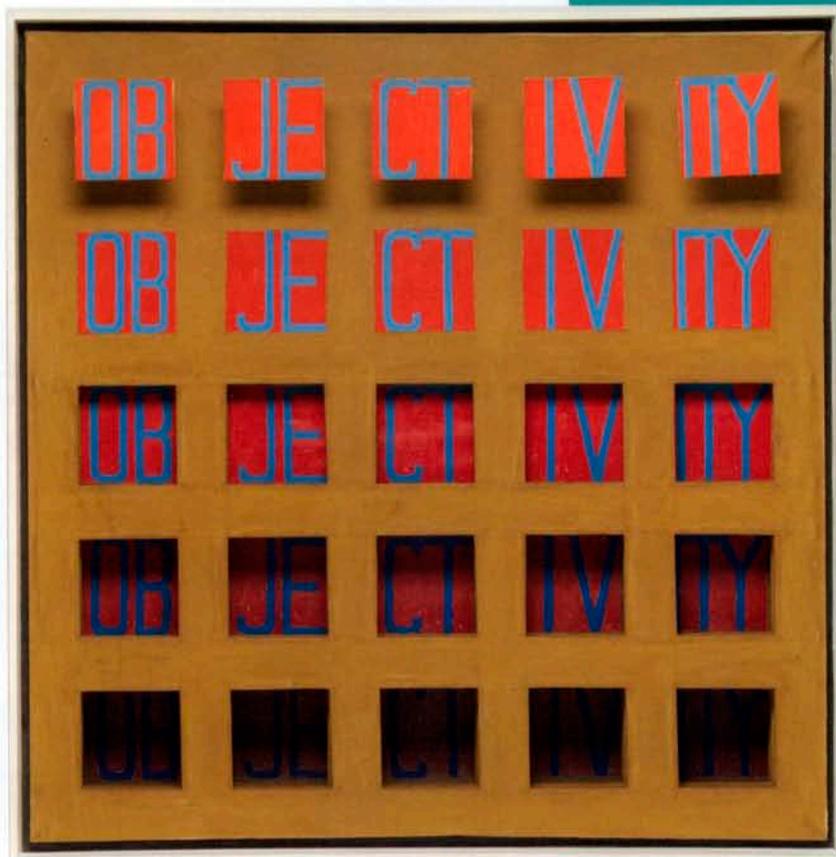
multiple disparate traditions, including the recent history of tomb architecture and the language of minimal art. Ellsworth Kelly's magisterial *Color Panels for a Large Wall*, 1978, reconfigured by the artist for the East Building ground floor atrium wall, also entered the collection. The acquisition of the Whiteread and the Kelly were made possible through the generosity of The Glenstone Foundation, Mitchell P. Rales, Founder. Chaim Soutine's extraordinary and visceral *Piece of Beef*, 1923, purchased through the Chester Dale Fund, is a remarkable example of the artist's expressionist manner. British artist Andy Goldsworthy's site-specific slate sculpture *Roof*, 2004–2005, is comprised of stacked slate, low-profile domes that fill the expanse of the East Building's north side. It was made possible by the Patrons' Permanent Fund.

This year, several works were acquired for the Gallery by the Collectors Committee. Sol LeWitt's rare, early, painted construction, *Objectivity*, 1962, represents essential issues of art and language during the formative years of conceptual art. Composed of hundreds of shells affixed to a large square panel, Marcel Broodthaers' eccentric *Mussel Painting*, 1966, relates both visually and philosophically to monochromatic abstract painting and to the tradition of readymade or "object sculpture." Two sculptures from the early 1960s by Robert Morris, *Hook* and *Untitled (The Letter)*, were also Collectors Committee acquisitions.

Several major works by Chuck Close entered the Gallery's collection: the early portrait *Nat*, 1971, and *Nat (Five Color States)*, 1971, the five photographic color separations used by the artist to create the painting, are partial and promised gifts of Anita and Burton Reiner; the more recent painting *Jasper*, 1997–1998, was the generous gift of Ian and Annette Cumming.

Mel Bochner's *Theory of Boundaries*, 1969–1970, an early wall drawing that represents the artist's use of language and diagram to explore the physical nature of the pictorial field; and Robert Mangold's *Yellow Wall (Section I + II)*, 1964, whose rare early works transform the conceit of the cut-out architectural fragment into an object that is at once painting and sculpture. Both works were acquired with the support of The Nancy Lee and Perry Bass Fund. *Nature Abhors a Vacuum*, 1973, by Helen Frankenthaler, one of the most prominent practitioners of post-war abstraction, was acquired with the Patrons' Permanent Fund combined with support from Audrey and David Mirvish. Claes Oldenburg's *U.S.A. Flag*, 1960, a generous

partial and promised gift of John and Mary Pappajohn from Oldenburg's famous *Store*, provides wry commentary on the state of cold-war American identity. Richard Tuttle's intimate abstracted portrait, *Herbert Vogel*, 1974,



was made a gift by Dorothy and Herbert Vogel. Ann Hamilton's *(lineament-ball)*, 1994, and *Scripted*, 1997, gifts of Heather and Tony Podesta, mark the first sculptural objects by this significant contemporary artist to enter the Gallery's collection.

**S**CULPTURE The life-size bronze sculpture *Isoult* by Edward McCartan heads the list of sculpture acquisitions this year. This female nude accompanied by a fawn was originally conceived to stand at the end of a long reflecting pool in the garden of Junius P. Morgan's home at Glen Cove on Long Island. The 1926 bronze was acquired with the Patrons' Permanent Fund.

Two other notable sculptures by American artists have also been acquired. Harriet Hosmer's bronze *Clasped Hands of Robert and Elizabeth Barrett Browning*, given in honor of Margaret and Raymond Horowitz, is a poignant homage to the marital devotion of the two great poets. *Ecorché: Relief of a Horse (Josephine)*, c. 1882, by Thomas Eakins, given by Mr. and Mrs. Stuart P. Feld in honor of John Wilmerding, was made as a teaching aide for students and enhances the

▲ SOL LEWITT  
*Objectivity*  
Gift of the Collectors  
Committee

didactic dimension of the Gallery's collection. The Gallery's holdings of works by Auguste Rodin and Antoine-Louis Barye were enhanced with a group of important French bronzes given by Mrs. Elizabeth Klee.

Continuing the initiative started last year, medals were again an important part of the acquisitions program. Gallery librarian Ted Dalziel, Jr. donated a beautiful and crisply stuck medal featuring Victoria, Queen of England, on its obverse, and the commemoration of the Liverpool exhibition of 1886 on its reverse. A new display case of French and German nineteenth- and twentieth-century medals was added in the sculpture galleries, featuring artists such as David d'Angers, Jules-Clément Chaplain, and Alexandre Charpentier. An elegant medal by the latter celebrating the art of painting

was given by Mark and Lynne Hammerschlag. Among earlier works, Andrew M. Brown presented a rare seventeenth-century German or Netherlandish plaquette symbolizing America.

**DRAWINGS** Among the more than eighty European drawings added to the collection, the most important was a gouache from 1496/1497 by Albrecht Dürer, a gift from Dian and Andrea Woodner. Contained in a volume of the *Idylls* by Theocritus, this exceptionally fine, early work brings the Gallery's holdings of Dürer's drawings to ten. Further augmenting the Gallery's collection of early German drawings was the gift from an anonymous donor of an impressive design for a stained glass window by Christoph Bockstorfer.

Among key eighteenth-century drawings acquired this year was a lively design for a ceiling decoration by Bohemian artist Anton Kern, acquired for the Gallery with funds provided by Diane Allen Nixon, the Ailsa Mellon Bruce Fund, and the Professor William B. O'Neal Fund. A sheet of figure studies by Luis Paret y Alcázar, given by Alexandra Baer and Jason Iahn, was a rare addition to the Gallery's collection of Spanish drawings. Ivan and Winifred Phillips contributed the funds that allowed the purchase of a handsome, anonymous gouache based on the Gallery's Hubert Robert painting. Joan and David Maxwell funded the acquisition of Richard Cosway's charming drawing of his wife and daughter, made in 1794. A view in Pont-Aven by Robert Polhill Bevan was a gift from Agnew's. Trustee emeritus Alexander Laughlin and his wife Judith donated funds for the purchase of two nineteenth-century watercolors: *Trees by a Weir* by the British artist Robert Hills and *A Clump of Trees by a Rocky Stream in the Ramsau* by German artist Carl Morgenstern. Two French works from the same period, an impressive landscape drawing with a beech tree by Adolphe Appian, and a brilliant pen drawing by Paul Huet showing flood waters on the island of Séguin near Paris, together with related print, were purchased with funds contributed by Karen B. Cohen. The Gallery's collection of nineteenth-century drawings was broadened with the gift of a double-sided drawing by Jean-Louis-Ernest Meissonier from Athena Tacha and Richard Spear. Among important American additions were six splendid watercolors by Pre-Raphaelite artists Fidelity Bridges, Henry Farrer, John Henry Hill, and John William Hill—partial and promised gifts of William and Abigail Gerdts.

V ALBRECHT DURER  
A Pastoral Landscape  
with Shepherds Playing  
a Viola and Panpipes  
Woodner Collection



Thirty-five old master and modern drawings came as the gift of the late Benjamin and Lillian Hertzberg, including examples by Jacopo Ligozzi, Bartholomaeus Spranger, Pier Francesco Mola, and François Boucher as well as eight works by Paul Klee spanning nearly three decades.

Among the Gallery's purchases this year were a number of German works, including a mannerist work by Caspar Meneller from 1595, two black chalk landscapes by the seventeenth-century artist Jonas Umbach, a rendering of the murderous Feast of Absalom by Vitus Felix Rigl, a charming theater scene by Johann Esaias Nilson, a magical morning landscape by Ernst Ferdinand Oehme, and two sketchbooks by German nineteenth-century artists Traugott Faber and Albert Emil Kirchner. Other purchases of note were a pen drawing by Giovanni Battista Paggi and a red chalk landscape drawing by Nicolaes Pietersz Berchem from the 1660s. A rare and important addition to the Gallery's small collection of Pre-Raphaelite drawings was Dante Gabriel Rossetti's major composition, *Desdemona's Death-Song*.

Acquisitions from the first half of the twentieth century include a vividly-colored pastel, *Wooded Landscape*, c. 1905, by the French artist Lucien Ott, a gift from Jean-Luc Baroni; two black chalk drawings by the British artist Augustus John, a gift from Janet and David Bruce; and a startling 1920s drawing by the German expressionist Otto Dix, made possible by Joan and David Maxwell. The collection of M. C. Escher drawings was expanded with a gift of twelve examples from the 1920s to 1954 from Barry and Gigi Fitzmorris. Seven Russian Constructivist works, including a watercolor and photocollage by Gustav Klutis, designs for provisional structures by Elena Semenova, and photocollages by Solomon Telingater, were acquired from the Merrill C. Berman collection.



▲ DANTE GABRIEL  
ROSSETTI  
*Desdemona's Death-Song*  
New Century Fund  
and Paul Mellon Fund

An area that saw extraordinary growth this year was American twentieth-century drawings. Judy and Leo Zickler donated transfer drawings for two of John Taylor Arms' Venetian prints from the 1930s (as well as impressions of the prints). A contribution from Monica and Hermen Greenberg enabled the acquisition of a richly worked drawing by John Steuart Curry, *Stallion and Jack Fighting*, 1943. A gift from Norma B. Marin, further enriches the Gallery's impressive holdings, making it the most comprehensive collection of works by Marin in the world.

◀ SOLOMON TELINGATER  
*All Soviet  
Military Railroad  
Patrons'*  
Permanent Fund

The collection of postwar drawings also saw significant growth. Thirteen drawings by Roy Lichtenstein, including *Cow Triptych*, 1974, and *Razzmatazz*, 1978, were given by Dorothy Lichtenstein, in memory of Jane B. Meyerhoff. They relate directly to paintings by Lichtenstein promised to the Gallery from the Robert and Jane Meyerhoff collection.



> ROY LICHTENSTEIN

*Study for Center Panel  
of "Cow Triptych  
(Cow Going Abstract)"*

Gift of Dorothy

Lichtenstein in memory

of Jane B. Meyerhoff



In the area of contemporary works, an extraordinary drawing by Robert Morris from his *Blind Time* series was a gift of the Collectors Committee; British artist Andy Goldsworthy gave the Gallery thirty-two drawings related to his sculpture *Roof*; and Dorothy and Herbert Vogel donated a wall drawing by Sol LeWitt.

**P**RINTS The most outstanding print acquisition this year is an extraordinary rarity from the earliest period of Western printing and printmaking, a block book of the so-called *Biblia Pauperum*, or "Bible of the Poor," 1460s, made possible through the exceptional generosity of an anonymous donor.

A superb impression of Rembrandt van Rijn's etching *Abraham Entertaining the Angels*, 1656, complements the recent acquisition of the artist's original copper plate for this print. The etching is printed on a fine japan paper that richly enhances the atmospheric effect of the drypoint.

Jean Morin's *Death's Head*, 1645/1650, generously donated by David and Elizabeth Tunick; Johann Friedrich Overbeck's etching of a monk in prayer, 1826; and various portfolios, including a series of etchings after Ovid's *Metamorphoses* by

Georg Andreas Wolfgang and a suite of aquatints by Friedrich Wilhelm Schwechten, 1826, the latter purchased from the William B. O'Neal fund, give an indication of the scope of this year's acquisitions.

An unusually large proportion of the additions to the old master print collection came through donations. The collection of nineteenth-century French prints, especially etchings and lithographs, greatly benefited from the bequest of Frank Anderson Trapp and the continuing generosity of Virginia and Ira Jackson.

Gifts of twentieth-century prints include a proof impression of Jacques Villon's *Gaby in a Chaise Longue*, 1906, from André and Angela Candillier. Thomas G. Klarner continued to enrich the Gallery's collection of contemporary prints with a gift of *Ubu Centenaire*, 1996, a portfolio of twenty-four prints by South African artists. Universal Limited Arts Editions and Jasper Johns donated a lithographic stone for Johns' *Flag*, 1967, as well as a rare impression of the print, in honor of Jane B. Meyerhoff. The later twentieth-century holdings were strengthened by a gift of seventy-six prints and three volumes by twenty-six artists from Joshua Smith.



Most outstanding among donations of American prints was from Ruth Cole Kainen: a superb gift of thirty-seven prints by twenty-two artists, including three important lithographs by Stuart Davis—*Place Padeloup*, 1929; *Composition*, 1931; and *Barbershop Chord*, 1931—as well as Childe Hassam’s *Old Doorway, East Hampton*, Milton Avery’s *Birds and Sea*, and Louis Lozowick’s boldly geometric *Doorway into Street*.

**P**HOTOGRAPHS The Gallery made a number of significant additions that greatly enrich its holdings of nineteenth- and twentieth-century photographs. The Paul Mellon Fund enabled the acquisition of works by Roger

Fenton, including *Moscow, Domes of Churches in the Kremlin*, 1852, one of the first photographs of Russia seen by the British public, and the exquisite late work *Fruit and Flowers*, 1860. American photographer Timothy O’Sullivan’s *Iceberg Canyon, Colorado River, Looking Above*, a view made in 1871 when he served on a geographical expedition to explore and map land west of the 100th meridian, was acquired with funds donated by Diana Walker and an anonymous donor.

The Gallery continued to build its collection of eastern European photography with the important acquisition of eight photographs by the Russian artist Aleksandr Mikhailovich Rodchenko made between 1924 and 1936. Included in this group are



▲ ROGER FENTON  
*Fruit and Flowers*  
 Paul Mellon Fund

two portraits of the poet and revolutionary hero Vladimir Mayakovsky, several studies of architecture, and portraits of young Russians that celebrate the post-revolution society.

The acquisition of a 1930s photomontage by the German artist Marianne Brandt was made possible by the Pepita Milmore Memorial Fund, the R.K. Mellon Fund, and Thomas Walther. It is the only photomontage by Brandt in an American museum. Other acquisitions made in anticipation of a major exhibition on central European photography include fifteen works by Czech modernist Jaromír Funke as well as eight works by the preeminent Polish documentary and pictorialist photographer Jan Buřhak.

The R. K. Mellon Family Foundation enabled the Gallery to acquire Dora Maar's unsettling photograph of a crumpled, garish doll nailed to a fence. Aaron and Barbara Levine generously donated a print of Man Ray's penetrating portrait *Igor Stravinsky*.

The Gallery's collection of contemporary photography was greatly enriched with the acquisition of Ray K. Metzker's *Car and Street Lamp*, a gift of Harvey S. Shipley Miller. The Collectors Committee made possible the acquisition of Lorna Simpson's *Untitled (Two Necklines)*.

**R**ARE BOOKS AND IMAGES Among the notable volumes acquired with the resources of the David K.E. Bruce Fund are three sumptuously illustrated folio collection catalogues. *Museum Worsleyanum*, or,

*a collection of antique basso relievos, bustos, statues, and gems...*, 1794, depicts Sir Richard Worsley's collection of classical antiquities acquired during his travels to Rome, Greece, Egypt, and Turkey between 1783 and 1788. Charles Gavard's *Galerie historiques de Versailles*, 1838–1841, is a comprehensive pictorial and historical record of the art collections at Versailles, featuring more than 1,190 engraved plates. *Imperatorskaia Ermitazhaia galerei*, 1845–1847, is a rare deluxe edition presenting the Russian Imperial collections in 120 lithographs (including ten in color) with five additional portraits of the family of Tsar Nicholas I. Several of the paintings depicted were later acquired by Andrew W. Mellon and given to the Gallery. The Bruce fund also supported the purchase of a rare twentieth-century illustrated exhibition catalogue documenting the third and last iteration of the 1913 Armory Show held in New York, Chicago, and Boston.

The J. Paul Getty Fund in honor of Franklin D. Murphy supported the acquisition of ten titles, among which are two rare first editions: Christoph Murer's *XL. emblemata miscella nova*, 1622, and *P. Virgiliti Maronis opera quae supersunt in antiquo codice Vaticano ad priscam imaginum formam*, 1677, which features fifty-five etchings by Pietro Santi Bartoli after the illuminated manuscript known as the Vatican Virgil. This fund also enabled the acquisition of an exceptional group of eighteenth-century titles that comprise an encyclopedic and extensively illustrated compendium on all aspects of classical antiquity.

The J. Carter Brown Memorial Fund provided the means to purchase two works of importance for the study of Rome. The fifteen full-page engravings of *De rebus praeclare gestis a Sixto V Pon. Max.*, 1588, by Giovanni Francesco Bordini commemorate the architectural and ceremonial projects promoted by Pope Sixtus V. *Antiquarum statuarum urbis Romae* records antique sculpture in the principal collections of late sixteenth-century and early seventeenth-century Rome, with the Borghese collection as the main focus of fifty fine engravings.

Two rare works were added to the collection thanks to Thomas Klarner. *Esequie del divino Michelagnolo Buonarroti*, 1564, is one of only eight known extant copies of an eyewitness account of Michelangelo Buonarroti's funeral service held in Florence on July 14, 1564. *Manifestation Dada*, 1920, designed by Tristan Tzara and featuring drawings by Francis Picabia, announced a 1920 program at the Maison de l'œuvre featuring contributions by

Tzara and Picabia, G. Ribemont-Dessaignes, Louis Aragon, André Breton, Paul Eluard, and others.

Artist Ed Ruscha donated autographed copies of two of his books: *Thirty-Four Parking Lots in Los Angeles*, 1967, and *Crackers*, 1969.

The image collections acquired several important rare photographs and albums. Among the most notable are a deluxe-bound, five-volume set of European Grand Tour albums assembled by a "British tourist of estimable taste" and a one-volume Italian counterpart of a tour through the Holy Land and the Middle East; William Howitt's *Ruined Abbeys*

of Yorkshire; a group of nineteenth-century albums on Spanish architecture; Theophilus Burnand's album of his art collections; and Katherine Metcalf Roof's *The Life and Times of William Merritt Chase*, illustrated by Mrs. Chase with additional photos of his work and their family. Among the photographs added to the collection are an early view of George Washington's Mount Vernon estate by an anonymous American and portraits of John Ruskin by W. & D. Downey, Jean Pougny by Florence Henri, and Barnett Newman by Arnold Newman.



< DE REBUS PRAECLARE  
GESTIS A SIXTO V  
PON. MAX.

J. Carter Brown  
Memorial Fund



GALLERY 9

In fiscal year 2005, the Gallery presented twenty exhibitions, bringing masterpieces from public and private collections from around the world to millions of Gallery visitors.



Fiscal year 2005 opened with *Dan Flavin: A Retrospective*, the first comprehensive retrospective of one of the most innovative artists of the second half of the 20th century. The 44 light installations, 96 drawings, sketches, and collage-constructions illustrated the artist's experimentation with light over 35 years. The architecture of the exhibition space was carefully configured for each individual light piece or series in collaboration with the curators from Dia Art Foundation. The exhibition included *untitled (to you, Heiner, with admiration and affection)*, a 120-foot-long installation in green fluorescent light visible from Pennsylvania Avenue that added to the architecture of the East Building.

*All the Mighty World: The Photographs of Roger Fenton, 1852–1860* reflected the breadth of this groundbreaking nineteenth-century British photographer. This survey was the inaugural exhibition of the Gallery's renovated photography galleries. Renovation of these five galleries dedicated to the display of photographs in the West Building included installation of travertine

architectural elements that match the adjacent original detailing; new panels designed to integrate works of art on marble walls; and enhanced lighting details. New flooring in the original black marble creates a seamless series of galleries.

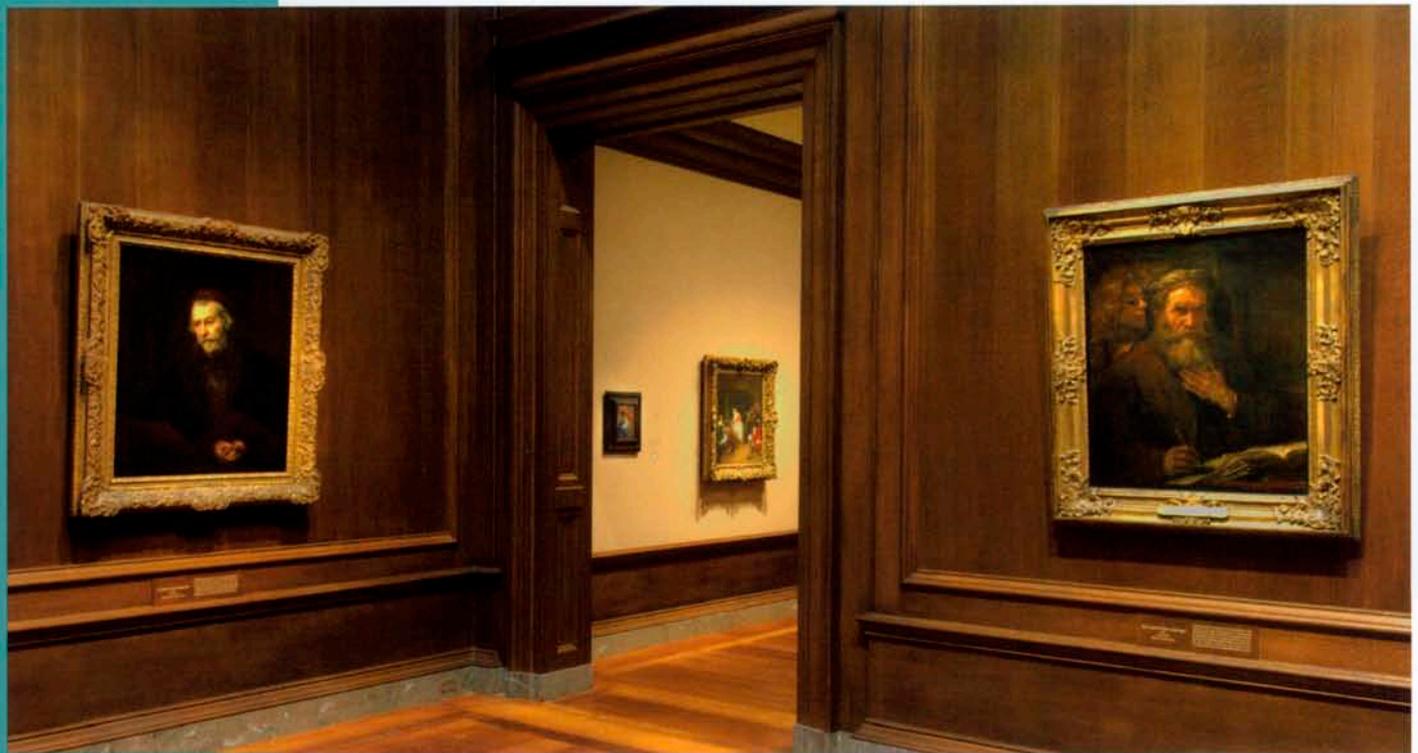
*Gerard ter Borch* presented the first ever exhibition in the United States devoted to the work one of the finest Dutch seventeenth-century painters. The remarkably varied selection of paintings represented each aspect of the artist's career. Ter Borch's exquisite miniatures were also displayed, in a specially designed case. A Web site feature produced for the exhibition featured seventeenth-century music played on instruments similar to those depicted in ter Borch's paintings.

*Six Centuries of Prints and Drawings: Recent Acquisitions* presented a selection of drawings, watercolors, pastels, prints, and illustrated books acquired by the Gallery during the previous five years. The exhibition included works by Albrecht Dürer, Rembrandt, Edvard Munch, Pablo Picasso, and Roy Lichtenstein arranged through five galleries, beginning with the earliest, a drawing

# EXHIBITTING

▷ DAN FLAVIN  
A RETROSPECTIVE

◁ Andrea del Verrocchio's  
*Christ and Saint Thomas*  
on view in  
MONUMENTAL  
SCULPTURE FROM  
RENAISSANCE  
FLORENCE: GHIBERTI,  
NANNI DI BANCO,  
VERROCCHIO  
AT ORSANMICHELE



▲ REMBRANDT'S  
LATE RELIGIOUS  
PORTRAITS

made around 1400, and continuing chronologically through the Renaissance and baroque periods to the nineteenth and twentieth centuries.

To commemorate the 100th anniversary of the naming of the fauve movement in France, the Gallery presented its superb collection of fauve paintings in a special installation. *Fauve Painting from the Permanent Collection* featured works by Henri Matisse, André Derain, Georges Braque, and Maurice de Vlaminck, as well as lesser-known figures such as Albert Marquet and Kees van Dongen. The crown jewel was Matisse's *Open Window, Collioure*, a central icon of the fauve movement and one of Matisse's early masterpieces.

*Rembrandt's Late Religious Portraits* brought together for the first time Rembrandt van Rijn's powerful late portraits of religious figures, executed at a time of great personal turmoil. The exhibition offered a unique opportunity to explore one of the most fascinating aspects of the Dutch master's artistic career—his brooding and pensive religious images from the late 1650s and early 1660s. The seventeen paintings raised compelling questions about their creation and purpose, as well as their relationships to each other and to Rembrandt's life and career. Complementing the paintings was a selection of Rembrandt prints from the Gallery's collection shown in the adjacent Dutch Cabinet galleries.

*André Kertész*, the first major retrospective of the artist's vintage photographs held in the United States, presented works never before exhibited or

reproduced. The exhibition examined the full career of the celebrated Hungarian-born photographer from early photographs of his native Budapest made in the 1910s and early 1920s, to studies of Paris in the 1920s and 1930s, to the final series of photographs of New York in the 1970s and 1980s, taken shortly before his death.

*Cotton Puffs, Q-tips®, Smoke and Mirrors: The Drawings of Ed Ruscha* was the first museum retrospective of the drawings of one of America's most influential contemporary artists and the U.S. representative to the 2005 Venice Biennale. The exhibition featured works highlighting Ruscha's genius for the wry and deadpan juxtaposition of words and objects. The title of the exhibition derived from a conversation between the exhibition curator and the artist, in which Ruscha stated, "You know, it's just cotton puffs, Q-tips®, smoke and mirrors." Ranging in date from 1959 to 2002, the featured drawings in the exhibition were made with conventional materials such as graphite and pastel but also unorthodox ones, including gunpowder, vegetable juices, and tobacco stain.

Seventeenth-century Dutch artist Jan de Bray's portrayal of contemporary individuals as historical figures was examined in *Jan de Bray and the Classical Tradition*. Focused on this foremost Dutch artist's work in the classical tradition, a style of painting that in Holland fused naturalism with ideals of beauty, the exhibition explored the relationships between the portrait, the "portrait historié," and the classical tradition in De Bray's oeuvre. At its



core was the juxtaposition of two of De Bray's major paintings, *Portrait of the Artist's Parents*, *Salomon de Bray and Anna Westerbaen*, and *Banquet of Antony and Cleopatra*.

The explosion in the history of entertainment and the cult of celebrity was captured by Henri de Toulouse-Lautrec in the Parisian district of Montmartre at the turn of the 20th century. *Toulouse-Lautrec and Montmartre* showed more than 240 works, including paintings, drawings, posters, prints, and sculptures. Zinc silhouettes from the Chat Noir shadow plays were installed in a specially designed backlit case to mimic the theatrical effects these objects were meant to evoke. Works by Edgar Degas, Edouard Manet, Pierre Bonnard, Edouard Vuillard, Vincent van Gogh, and Pablo Picasso as well as poster artists such as Jules Chéret were presented alongside those of Toulouse-Lautrec. The themes of the exhibition focused on the many components of Montmartre's nightlife, and were dominated by Toulouse-Lautrec's celebrated posters and many of his most striking paintings and drawings of dance halls, cafés-concerts, cabarets, and performers. The recorded tour for the exhibition included original, archival recordings of songs performed by cabaret artists Aristide Bruant and Yvette Guilbert, whom Lautrec portrayed. A film was

also produced and screened in theaters at the Gallery, on WETA-TV in Washington, WNET-TV in New York, Maryland Public Television, and WTTW-TV in Chicago.

*Gilbert Stuart*, a retrospective celebrating the most successful portraitist of the early American republic, offered an unparalleled opportunity to view the painter's presidential portraits spanning the first five administrations. A highlight of the exhibition was the display of thirteen of Stuart's portraits of George Washington, including his celebrated Lansdowne portrait of 1796; the Vaughan likeness in the Gallery's collection; and the unfinished Athenaeum image. In addition to the Washington portraits, the exhibition included *John Adams* and *Abigail Smith Adams*, the portrait *Dolley Payne Todd Madison* from the collection of the White House, and *James Madison* from the Colonial Williamsburg Foundation. The presentation of the exhibition included a recorded tour, which incorporated period music and illuminating quotes from Stuart and his contemporaries to help bring to life the era in which Stuart painted.

*Irving Penn: Platinum Prints* offered the first major retrospective examination of this meticulous craftsman's extensive experiments with platinum/palladium printing. Begun in the early 1960s, these prints transformed his celebrated photographs into independent works of art with remarkably subtle, rich tonal ranges and luxurious textures. Spanning most of Penn's innovative career from the 1940s to the late 1980s, the Gallery's collection represents all of Penn's genres: from fashion photographs and still lifes, to portraits of some of the twentieth century's most celebrated figures, to ethnographic studies of individuals from around the world. In addition to the prints and archival material,



the collection includes seventeen collages known as the *Platinum Test Materials* that reveal unexpected juxtapositions between fashion and art, Western and non-Western ideals of beauty and adornment, and Penn's personal and commercial work.

Asher B. Durand's *Kindred Spirits* is a masterpiece of American landscape painting depicting American artist Thomas Cole and poet William Cullen Bryant engulfed by the wilderness of the Catskill Mountains of New York. Singly on view in a prominent gallery space adjacent to the East Garden Court, the painting is on loan from the Walton Family Foundation until February 2007. *Kindred Spirits* is regarded as a defining work of the Hudson River School, founded by Cole.

Exceptional oil paintings, watercolors, drawings, and prints from the Gallery's extensive holdings by Winslow Homer were included in a survey spanning the artist's entire career, *Winslow Homer in the National Gallery of Art*. The exhibition began with Homer's insightful portrayal of the Civil War in the oil *Home, Sweet Home* and concluded with his late masterful watercolors including *Key West, Hauling Anchor*. The works from the last decade of his life are perhaps the most ambitious and complex of his career. Homer's final great painting *Right and Left* summarizes the creative complexity of his late style with its unconventional point of view and diverse sources of inspiration, from the Japanese print to popular hunting imagery.

*Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public* was the first major international exhibition to be devoted to the earliest images printed on paper in the Western world. The exhibition centered on the "single-leaf" woodcut, a relief print made to circulate on its own rather than one designed as a book illustration. Since the majority of early relief prints owe their survival to the practice of pasting woodcuts into books and objects of domestic use, many works in the exhibition were presented in their original contexts.

*The Prints of Félix Buhot: Impressions of City and Sea* presented prints and drawings of the artist's two favorite subjects, urban and seaside scenes. Buhot became famous for his impressionistic renderings of the effects of rain, snow, mist, and fog. Along with Edgar Degas and Camille Pissarro, Buhot numbers among the most experimental printmakers of the nineteenth century. A true printmaker's printmaker, Buhot delighted in all the technical variables, and regularly combined multiple processes to produce a single print. He employed the more traditional techniques of etching, drypoint, and aquatint with several less familiar methods

that gave even greater tonal variation, and used different inks and papers for varied effects.

*Pieter Claesz: Master of Haarlem Still Life* featured the seventeenth-century Dutch still-life painter's earliest modest-sized paintings as well as large banquet scenes brimming with sensuous foods and elegant tableware that he painted later in his career. Included were works by his predecessors and contemporaries Osias Beert the Elder, Floris van Dijck, Willem Claesz Heda, and Gerret Willemsz Heda, as well as glass, pewter, and silver objects of the sort found in Claesz's still-life paintings. The actual cup of the Guild of St. Martin depicted in the monochromatic *Still Life with the Covered Cup of the Haarlem Brewer's Guild* was on display alongside the painting.

*Monumental Sculpture from Renaissance Florence: Ghiberti, Nanni di Banco, and Verrocchio at Orsanmichele* celebrated the completion of the twenty-one-year restoration of the fourteen exterior monumental sculptures of Orsanmichele, a renowned fourteenth-century religious and civic center in Florence, Italy. Featured in the Gallery's exhibition were three monumental masterpieces of Italian Renaissance sculpture by Lorenzo Ghiberti, Nanni di Banco, and Andrea del Verrocchio. The exhibition marked the first time that Ghiberti's *Saint Matthew*, and Nanni di Banco's *Quattro Santi Coronati (Four Crowned Martyr Saints)* traveled outside Florence, and only the second time that Verrocchio's *Christ and Saint Thomas* traveled to the United States. The installation design suggested the architectural niches of Orsanmichele to evoke the majestic presentation of the sculptures in their original locations. The proportions and detailing of the niche architecture for the *Quattro Santi Coronati* was meticulously crafted to reconstruct the placement of the four saints in their original relationships to each other. Similarly, the architectural elements of the Verrocchio niche reflected the important relationship of St. Thomas to Christ, requiring a delicate installation to allow St. Thomas' foot to slightly overhang the pedestal as it did in its original location. A simplified design of the niche using its original proportions was designed to fit seamlessly into the West Building architecture of John Russell Pope.

The artistic achievements of Italian manuscript illuminators from the twelfth to the sixteenth centuries were explored in *Masterpieces in Miniature: Italian Manuscript Illumination from the J. Paul Getty Museum*. Featuring volumes, individual leaves, and miniatures from the Getty's collection of European manuscript illumination and a select

number of related medals and panel paintings from the Gallery's collection, the exhibition highlighted six cities and regions of Italy that were significant centers for manuscript illumination. The jewel-like colors of the illuminations were enhanced by the wall and fabric colors and special lighting. Listening stations provided Gregorian chants recorded in two of the large choir books, and a video explained the process of creating and illuminating a manuscript.

John James Audubon combined his love of nature with his artistic talent to produce beautiful and lifelike depictions of birds. *Audubon's Dream Realized: Selections from "The Birds of America"* featured *Osprey and Weakfish*, an oil painting which Audubon kept in his own collection throughout his life. Fifty of the artist's hand-colored etchings selected from the Gallery's early edition of the publication, "The Birds of America," one of only two known complete sets preserved in their original, unbound state, were included in the exhibition.

The interpretive materials produced to enhance appreciation of special exhibitions—illustrated brochures, wall texts, recoded tours, Web features, and documentary films—have an extended reach beyond the Gallery. Exhibition texts and illustrated brochures and booklets are made available to all venues for an exhibition, as are the documentary films. Made possible by the HRH Foundation, the films are subtitled for the hearing impaired and distributed on a free-loan basis to libraries, schools, community centers, and public television stations across the nation. In 2005, films produced for the exhibitions *Courtly Art of the Ancient Maya* and *Toulouse-Lautrec in Montmartre* received first-place silver awards in the twenty-sixth Annual Telly Awards in the categories of arts and culture. Gallery films were selected for screening in several festivals, including the Santa Fe Film Festival, the Montreal International Festival of Films on Art, and the Harlem International Film Festival.

The Gallery also lends works to many special exhibitions hosted by museums throughout the world. The loans of 583 works of art from the Gallery's collection to 201 sites were administered during fiscal year 2005. Highlights of outgoing loans include Turner's *Mortlake Terrace* and Whistler's *Wapping*, which were seen in the exhibition, *Turner, Whistler, Monet* at the Galeries nationales du Grand Palais, Paris, and Tate Britain, London. Johannes Vermeer's *A Lady Writing* was included in *Senses and Sins: Dutch Painters of Daily Life in the Seventeenth Century* at the



Museum Boijmans Van Beuningen, Rotterdam, and the Städelches Kunstinstitut und Städtisches Galerie, Frankfurt. *Portrait of a Man with an Arrow* by Hans Memling was on display at the Museo Thyssen-Bornemisza as part of the exhibition *Memling's Portraits*, which then traveled to the Groeningemuseum in Bruges.

Thirty-five photographs by Robert Frank from the Gallery's collection were included in *Robert Frank: Storylines* at the Tate Modern, London, and at venues in Barcelona and Winterthur. In the United States, forty-six of the Gallery's drawings by Richard Tuttle were on loan in the Tuttle exhibition at the San Francisco Museum of Modern Art. Seven important paintings were included in the *Gilbert Stuart* exhibition organized by the National Portrait Gallery and exhibited at the Gallery as well as the Metropolitan Museum of Art in New York. And one of the Gallery's iconic portraits, *The Emperor Napoleon in His Study at the Tuileries* by David, appeared in *Jacques-Louis David: Empire to Exile* at the J. Paul Getty Museum, Los Angeles, and the Sterling and Francine Clark Art Institute, Williamstown.

▲ TOULOUSE-LAUTREC  
AND MONTMARTRE



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**T**he Gallery's mission of furthering the understanding and appreciation of great works of art is fulfilled with a variety of programs such as tours, lectures, concerts, films, and online offerings designed for its many audiences.

**P**ublic education initiatives drew audiences of all ages to the Gallery and its Web site, with 21 million people attending lectures and tours and using loan resources, as well as millions worldwide requesting Web pages of the site's online teaching portal, children's interactive zone, and special commentaries on art and artists. Public tours, auditorium lectures, family and children's programs, symposia, and academic community-focused study days and research-in-progress discussions at the Gallery trained a contextual lens on art and culture through talks by staff lecturers, visiting scholars, and curators as well as programs incorporating conservation, horticulture, and music.

Notable for an inventive approach were a series of programs related to the *Gilbert Stuart* portraits exhibition featuring gallery readings from eighteenth-century documents, family films and workshops, and a symposium presenting breakthrough scholarship on Stuart in the context of the early American republic.

In addition, a group of talks on the interrelationship of music and art in seventeenth-century Holland; an examination of Toulouse-Lautrec's technical experiments on the occasion of the artist's retrospective exhibition; and an initiative related to the exhibition *Palace and Mosque: Islamic Art from the Victoria and Albert Museum*, that demonstrated the influence of Islamic art on European works of art in the Gallery's collection, were presented. Weekend festivals celebrating Islamic art, American landscapes and portraiture, modern sculpture, and Dutch and Italian paintings highlighted special exhibitions and Gallery holdings.

Sunday auditorium lectures, long a mainstay Gallery program, presented talks by exhibition curators, scholars, and artists including Andy Goldsworthy, who spoke about his East Building installation *Roof*, and Ed Ruscha, who discussed his exhibition *Cotton Puffs, Q-tips®, Smoke and Mirrors: The Drawings of Ed Ruscha*. A symposium on Dan Flavin brought together an international group of art historians, and the lectures were published in *Flavin: New Light*. The year's Works in Progress series of lunchtime lectures ranged in subject from the journals of international Dada to the secret recipes of Venetian renaissance painters. Study Days gathered experts to discuss exhibitions including *Rembrandt's Late Religious Portraits* and *Gerard ter Borch*. New academic programs—Bookcase and Behind the Scenes—brought authors of current books to the Gallery for readings, book signings, and commentary.

Web site learning initiatives continue to reach wider audiences. A dynamic search tool added to *NGAClassroom*—the portal for teaching-oriented resources on art—has streamlined access to the Gallery's growing number of online lessons, worksheets, activities, and interactives that connect culture and curriculum. Newly added to the Gallery's Web site is an online tool for requesting school tours and an enhanced tool for ordering multiple resource materials from the more than 100 packets of slides, book-length overviews, reproductions, and image disks the Gallery distributes as part of its free education service. A recent evaluation of *NGAClassroom* and *NGAResources* found that users value the depth, breadth, and flexibility of the content and

the range of delivery formats. The highly popular online destination for young children, *NGAKids*, launched four new interactives and received a generous grant from the Ruth S. Willoughby Foundation to support its continuing development.

Educating and training the next generation of art museum visitors and professionals help define the Gallery's public education program. Special initiatives such as Art Around the Corner—a thirteen-part visual literacy program for District of Columbia fourth and fifth graders and its

for those interested in becoming curators, scholars, conservators, educators, and administrators. Summer and academic year interns—a total of twenty-seven students from America and abroad in 2005—supported activities in many areas of the Gallery while gaining critical skills in museology. Two Carpenter Foundation fellows from Cambodia and one Lampadia-Vitae Foundation fellow from Brazil contributed to research on upcoming exhibitions and delivered public talks.

**FILMS AND CONCERTS** The Gallery continued its year-round schedule of weekend film series organized in association with film scholars on varied topics relating to exhibitions and the history of film as an art form. In the fall of 2004, an archival program on German director Friedrich Wilhelm Murnau included prints restored by the Academy Film Archive, the Film Museum Berlin, the Murnau Stiftung, and Fox Studios. Also in the fall of 2004, a retrospective series on French director and artist Jean-Luc Godard concluded with the local premiere of *Notre Musique*. In conjunction with the exhibition *Palace and Mosque*, the series "From the Lands of Abraham" included films from Turkey, Afghanistan, Israel, Iran, and the Palestinian territories. Director Maarten de Kroon introduced two November screenings of *Dutch Light*, his influential documentary about the unique illumination of the Netherlands.

High attendance was recorded for winter film series devoted to Agnès Varda and recent restorations from the Italian film archive in Bologna, screenings of selections from the International Festival of Film on Art, and the premiere of a new film on Richard Serra. In association with the exhibition *André Kertész*, a full day of historical footage, experimental short subjects, and narrative cinema made by Hungarian artists included many rare works. In February, Austrian avant-garde director Peter Kubelka added commentary on a series of his short experimental works.

Several films were shown in conjunction with the exhibition *Toulouse-Lautrec and Montmartre* including a restored print of the Jean Renoir classic *French Can-Can* as well as the series "Cabaret and Café." Rare screenings of silent French films from the 1920s were accompanied by the ensembles Octuor de France and the orchestra of Jean François Zigel. Three series on the films of American pioneer Robert Flaherty; collector and connoisseur Eric Barnouw, former chief of the motion picture, broadcasting, and



▲ The Gallery's Stories in Art Program introduced children to Elisabeth Vigée-LeBrun's portrait with a story in the galleries

related four-part program for Maryland sixth graders—help students develop art and museum awareness at an early age.

Recognizing the gap in cultural education for high school students, the Gallery has launched secondary school programs including a semester-long High School Seminar in which teacher-nominated participants research and discuss American art and artists, prepare art journals, explore art museum careers, and create culminating studio projects. The High School Summer Institute introduces teens from the District of Columbia to a variety of art museum careers through behind-the-scenes tours and job shadows, as well as discussions about art in the collection and work on a public art project.

Teachers are essential to the mission, and the Gallery's national Teacher Institute, now in its sixteenth year, brings K–12 educators to the Gallery from across the country to master cross-curricular applications of emerging technological and academic tools that frame works of art within educational standards.

Training the next generation of art museum professionals takes the form of internships and fellowships that offer on-site work experience

recorded sound collections of the Library of Congress; and "First Nations, First Features," a series of films by Native Americans rounded out the spring season.

During the summer of 2005, the Gallery hosted "From Vault to Screen" with the cooperation of the Academy Film Archive, American Film Institute, George Eastman House, Library of Congress, and the UCLA Film and Television Archive. The annual preservation series included new prints of Jean Renoir's *The River*, Eliz Kazan's *A Face in the Crowd*, George Cukor's *The Women*, Alfred Hitchcock's *Shadow of a Doubt*, William Wyler's *Counsellor at Law*, and Alfred E. Green's *Baby Face*. "Dutch Visions: The Films of Jos de Putter and Peter Delpout" brought these two young documentary directors and their work to American audiences for the first time. A tribute to French director Jean Vigo concluded the 2005 season.

Forty concerts were presented in the Gallery's sixty-third season of weekly concerts, which ran from October 2004 through June 2005. The concerts were supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with additional support from Nell Weidenhammer, the Ann and Gordon Getty Foundation, the Embassy of Hungary, the Royal Netherlands Embassy, and the Royal Norwegian Embassy.

Highlights of the season included the Festival of Art Education and Music presented in honor of the *Gerard ter Borch* exhibition and a recital by

the renowned French pianist Philippe Entremont presented in conjunction with *Toulouse-Lautrec and Montmartre*. Complementing the *Gilbert Stuart* exhibition were special concert presentations for families and children and a program of eighteenth-century music under the direction of guest conductor Stephen Simon, one of four concerts this fiscal year by the National Gallery Orchestra. The National Gallery Vocal Arts Ensemble, performing for the first time as a chamber choir, presented several concerts including one that featured the poetry of William Wordsworth, recited by Luther M. Stovall, in honor of *All the Mighty World*. Pianists Ariana Barkeshli and Gülsin Onay each presented concerts in honor of *Palace and Mosque*. Los Angeles musicians Bobby Rodriguez and Leila Josefowicz performed in conjunction with the Ed Ruscha exhibition, and the Baltimore Consort presented seventeenth-century music for *Jan de Bray and the Classical Tradition*.

Violinist Cyrus Forough and pianist Stephen Ackert presented the world premiere performance of *A Woman Holding a Balance* by Alan Fletcher, a work inspired by the painting by Johannes Vermeer. The season also included the first Washington performances of *Légende Persane* by Aminollah Hossein, *In Exile* by Golnoush Khaleghi, and *A la recherche du temps perdu* by Alireza Mashayekhi.

Excerpts from thirteen Gallery concerts were broadcast nationally on National Public Radio's "Performance Today."



< High school summer institute program participants tour the Gallery's collection of modern art in the East Building.

## RESOURCES FOR SCHOLARLY RESEARCH

In fiscal year 2005, the Library acquired 6,705 volumes, received 3,456 visitors, provided 944 orientations, answered 22,561 reference inquiries, and shared 3,698 volumes with other institutions through interlibrary loan.

Among the important reference materials added to the Library's resources are the *Index of Christian Art*, an online database operating under the auspices of Princeton University, and the University of Chicago's *ARTFL Project*, which links more than a dozen electronic databases related to French language and literature.

The Library concluded the cataloguing of the individual titles in the *Biblioteca Cicognara* microfiche edition. Supported by grants from the Samuel H. Kress Foundation, bibliographic information for the nearly 5,000 titles comprising Leopoldo Cicognara's 1821 bibliography on the history of art and related subjects are now available on-site and via Mercury, the Library's online catalogue.

The Gallery's library image collection acquired approximately 44,000 photographs, 25,600 slides, 6,000 images in microform, and 31 rare photographic albums. In addition to Gallery staff, individuals who have made significant donations include Barbara C. Fendrick, William Craft Brumfield, and Sheldon Grossman. Dumbarton Oaks Research Library has given a complete set of G. Tsimas and P. Papahadjidakis' *Fresques et mosaïques des églises et monastères*, a 337-volume, 20,000 photograph survey of churches and monasteries in Greece. Other institutions that generously donated material include the Museum of Fine Arts, Houston; Museum of Fine Arts, Boston; Philadelphia Museum of Art; Metropolitan Museum of Art; Huntington Library, Museum and Botanical Gardens; National Gallery in London; and Kunsthistorisches Museum in Vienna.

The Samuel H. Kress Foundation graciously supported the work of a photograph conservator, who examined and treated forty-eight albums and 182 objects, including many from the John Rewald Cézanne Archive.

The Gallery continued its participation in the Andrew W. Mellon Foundation's ARTstor project, completing the digitization of the Gallery's Clarence Ward Archive of negatives of French and American architecture taken in the late 1920s and early 1930s. A second digitization project was begun that focuses on the Foto Reali Archive, a survey of private collections of art in Italy in the early twentieth century numbering over 3,500 glass plate negatives. The Contini-Bonacossi

Collection, much of which was acquired by Samuel H. Kress and subsequently donated to the Gallery, was surveyed for addition to the ARTstor project.

In fiscal year 2005, the Gallery's slide library loaned 3,535 slides to 129 educators and museum professionals across the country.

The Gallery archives responded to nearly 400 substantive inquiries relating to the history and architecture of the Gallery and served researchers from throughout the nation. To assist scholars, a database with detailed information on historical photographs in the Rewald Papers was completed and made available in the archives research room.

Archival holdings were enhanced with significant additions of exhibition installation and historic events photographs. Federal Index of American Design project prints and negatives from the 1930s were consolidated in the archives. Oral histories were conducted with Gregory Stapko, a long-time copyist who began his work at the Gallery in 1941, and Jane Vieth, who worked in the Print Department in the 1940s.

To enhance conservation, nearly 2,500 cubic feet of historical records were re-housed in special archives boxes. A relational database to integrate archival management of traditional and digital media was developed and implemented, leading to enhanced efficiency in archival processes and superior records control.

The study room for European Prints and Drawings welcomed more than 1,000 visitors over the course of the fiscal year.

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## 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: fellowships, research, publications, and scholarly meetings. This twenty-fifth anniversary year of the fellowship program has been marked by the realization in part of a long-standing wish to provide housing for the resident fellows. The acquisition and furnishing of a group of condominiums has been made possible by Robert H. Smith, trustee emeritus of the Gallery, with further support from the Paul Mellon Bequest and Mr. and Mrs. James S. Smith. The first group of nine apartments was made available in September 2005.

The resident community of scholars at the Center in 2004–2005 included individuals working on topics ranging from ancient Egyptian tomb painting to the public monuments of modern Iran, to the art patronage of Madame de Pompadour and the production of bronze sculptures by Henri Matisse. Among the members of the Center were scholars from Canada, France, India, Italy, the People's Republic of China, Poland, Russia, Spain, and the United States.

In the program of publications, *Nationalism and French Visual Culture, 1870–1914*, volume 68 in the series *Studies in the History of Art* gathered papers from the symposium held in February 2002. *The Dada Seminars*, the first from a new series of Seminar Papers, makes public the outcome of workshops sponsored by the Center between November 2001 and May 2003, and will provide a companion publication to the catalogue for the Gallery's Dada exhibition in 2006. A second volume of seminar papers is being prepared in connection with Associate Dean Peter Lukehart's research on the Accademia di San Luca in Rome from c. 1590–1630. The first of three seminars on the topic was held at the Center in December 2004, the second seminar was held in Rome in June 2005, and a third will take place in Washington next year, in final preparation for the publication of new research.

For its twenty-fifth anniversary, the Center sponsored "Dialogues in Art History," a symposium focusing on current issues in different areas of the history of art in which the Center has had a significant role in supporting research by both established and emerging scholars.

Carl Brandon Strehlke, the Center's third Edmond J. Safra Visiting Professor, led a Robert H. Smith Curatorial/Conservation Colloquy entitled "Italian Renaissance Painting and the Conservation Laboratory." This Smith Colloquy was designed to give emerging scholars and curators first-hand experience of the possibilities of scientific investigation, in conjunction with a deeper understanding of conservation practices and methods.

Irene Winter of Harvard University delivered the fifty-fourth A.W. Mellon Lectures in the Fine Arts, entitled "'Great Work': Terms of Aesthetic Experience in Ancient Mesopotamia." The Wyeth Foundation for American Art will support a distinguished lecture at the Center every two years, to alternate with one-day Wyeth conferences dedicated to the presentation of work by younger scholars. This year's biennial Wyeth conference was devoted to the subject "The Collector of Art in America."

The Center sponsored, in collaboration with member institutions, the Washington Collegium for the Humanities Lecture. Anthony Snodgrass, University of Cambridge, spoke on "The Parthenon Divided" at the Library of Congress. His presentation was followed by an incontro at the Center. The Center hosted a second incontro on "Erasable Tablets," in which Peter Stallybrass of the University of Pennsylvania presented his research in conjunction with a viewing of Jan Gossaert's *Portrait of a Merchant* depicting such a tablet.

For a full description of the Center's four continuing research projects, members' research reports, and a complete list of publications, fellowships, and special meetings for 2004–2005, see the *Center 25* report, now available online at [www.nga.gov/resources/casva.shtm](http://www.nga.gov/resources/casva.shtm).



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**T**he Gallery's mission to maintain its collections in optimum condition for future generations requires a broad range of skill and expertise. Conservation efforts ensure the integrity of its paintings, sculpture, prints, drawings, photographs, and textiles.

**O**f the twenty-two major treatments completed by the painting conservators in fiscal year 2005, several fine portraits stand out: Anthony van Dyck's *Marchesa Balbi* and *Portrait of a Man*, Peter Paul Rubens' *Marchesa Brigida Spinola Doria*, Jacob Jordaens' *Portrait of a Man*, Giovanni Bellini's *Portrait of a Venetian Gentleman*, Bartolomeo Veneto's *Portrait of a Gentleman*, and Ambrogio de Predis' *Bianca Maria Sforza*. Technical analysis of these paintings yielded new discoveries: overpainted for centuries, the background of the *Marchesa Balbi* revealed a tower; aging had caused the dress of *Bianca Maria Sforza* to appear a warm brown rather than the original rich green color; and Van Dyck's small oil sketch on paper *Portrait of a Man* had been enlarged by paper additions on all sides.

Painting conservators also completed treatments of Cima da Conegliano's *Saint Jerome in the Wilderness*, Willem Reuter's *Saint John the Baptist Preaching*, Gilbert Stuart's *Sir Joshua Reynolds*, Winslow Homer's *Dad's Coming!*, Paul Cézanne's *Landscape near Paris* and *Houses in Provence*, Auguste Renoir's *Head of a Dog*, Chaim Soutine's *Piece of Beef* and Henri Rousseau's *The Equatorial Jungle*. Four classic modern paintings underwent treatment: Mark Rothko's *Untitled, 1955*, *Untitled, 1956*, and *Untitled: Four Figures in a Plaza*, and Hans Hofmann's *Flux*. Henri Matisse's *La Nègresse* and Robert Motherwell's *Reconciliation Elegy* were unrolled from storage and remounted for rehangings.

During fiscal year 2005, forty minor treatments, thirty-three in-depth examinations, and

500 minor examinations were carried out by painting conservators. In addition to the care of the collection and of paintings on loan to the Gallery, painting conservators researched entries for upcoming exhibition catalogues, hosted the CASVA/Conservation colloquy "Italian Renaissance Painting and the Conservation Lab," provided expertise, and advised colleagues on technical documents and examinations.

Throughout several major treatments, object conservators encountered a number of extraordinary materials, used both in collection objects and in treatment. The use of nontraditional materials and construction called for collaboration between conservators, curators, artists, and industry advisors. Conservators devised an innovative treatment to protect the continually expanding and contracting exterior glass wall of the East Building's North Terrace as it intersected with the nine stacked slate domes that comprise Andy Goldsworthy's site-specific sculpture *Roof*.

Thousands of mussel shells amassed on a composite wood panel make up *Panneau de Moules*, created in 1966 by Belgian artist Marcel Broodthaers. The weak support panel as well as the brittle, aged adhesives contributed to a continual loss of shells. Major treatment including the consolidation of the artist-applied resin securing the shells and the addition of a lightweight yet strong exhibition and handling mount significantly reinforced this delicate work. The East Building's iconic Alexander Calder mobile, *Untitled*, was reinstalled after a thirteen-month absence following surface treatment

# PRESERVING

◀ An ultrasonic dental tool is used to remove hard water deposits from the surface of the recent acquisition *Isoult* by Edward McCartan.



▲ A reference grid necessary for the treatment of the recently acquired sculpture *Panneau de Moules* by Marcel Broodthaers was constructed

and major structural repairs that ensure the free movement of the seventy-six-foot-long sculpture. Working closely with the fabricator of the mobile for Calder, object conservators applied newly developed hardfacing materials to highly worn areas.

Sculptures created from more traditional materials were treated in preparation for exhibition, including Antonio Canova's *Naiad*, a near life-size reclining marble figure, and Pierre-Etienne Monnot's *The Virgin Mary Swooning over the Dead Body of Christ at the Foot of the Cross*, a deeply carved marble relief. Conservators made detailed examinations of each of the eighty-six panels that form *Ghost*, the full-scale plaster cast of a Victorian parlor by Rachel Whiteread, as it was assembled on the Mezzanine of the East Building.

Optimal care of the twenty-six outdoor sculptures in the Sculpture Garden and around the East Building challenged conservators to devise ways to protect the surfaces and structures from the wearing effects of outdoor exposure. Conservators continue to assess the long-term performance of an experimental outdoor paint formulated by the U.S. Army Research Laboratory. The development of this durable, matte black paint has attracted great interest in the conservation and museum fields.

Significant research on two of the Gallery's collections has yielded important new information. Object conservators and research scientists completed comprehensive examinations of sixty-three wax and bronze sculptures by Edgar Degas, the largest such collection in the world. Conservators are researching the Gallery's extensive Renaissance bronze collection, through collaborations with institutions that have comparable holdings and the utilization of a customized database, in a project that will contribute considerable knowledge of the fabrication techniques and connoisseurship of the period.

In objects conservation, 311 major and minor treatments were completed and 467 major and minor examinations were performed.

Paper conservators were involved in many projects for exhibitions and loans during the fiscal year, including the examination and treatment of John James Audubon's mammoth hand-colored etchings in preparation for the exhibition *Audubon's Dream Realized: Selections from "The Birds of America"* and Winslow Homer's watercolors for the exhibition *Winslow Homer in the National Gallery of Art*. Collaboration between paper conservators, curators, and a printmaker in preparation for the exhibition *The Prints of Félix Buhot: Impressions of City and Sea* yielded a better understanding of the innovative printing methods used by the artist.

During the fiscal year paper conservators completed 348 major and minor treatments and performed 1,120 condition examinations.

Photographs by André Kertész, Irving Penn, Alfred Stieglitz, and Julia Margaret Cameron were examined and treated in preparation for Gallery exhibitions and loans to other institutions. The exhibition *Irving Penn: Platinum Prints* posed interesting questions for conservators and research scientists and prompted a study of susceptibility to fading.

The photograph conservator completed 133 major and minor treatments and performed 972 condition examinations. The photograph conservator for the library image collections, sponsored by the Samuel H. Kress Foundation, continued work on the library's albums, prints, and negatives, performing a total of 298 treatments.

Paper and photograph conservators worked closely with the Gallery's textile conservators on two projects. As part of an ongoing Gallery Preparedness Program for the protection of the collection, emergency supply cabinets were stocked and distributed throughout the East

Building. Textile and paper conservators also treated an embroidered slipcase and velvet box for a colored woodcut on vellum from the Rosenwald Collection for the exhibition *Origins of European Printmaking*.

During fiscal year 2005, textile conservators continued to build the Artist Materials Collection with the addition of natural dyestuffs and yarns from the Himalayan Kingdom of Bhutan. Textile conservators examined and began treatment on two twentieth-century tapestries: *Coquarlequin* by Jean Lurcat and *Variation sur "Aubette"* by Jean Arp and completed condition reports on outgoing and incoming loans for the exhibitions *Palace and Mosque: Islamic Art from the Victoria and Albert Museum* and *Origins of European Printmaking*.

Loan and exhibition conservators examined 1,982 works of art lent to the Gallery's special exhibitions during fiscal year 2005. Additionally, these conservators had an ongoing role in *The Art of Romare Bearden*; *The Cubist Paintings of Diego Rivera: Memory, Politics, Place*; *Toulouse-Lautrec and Montmartre*; and *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*. The frame conservators completed 230 major and minor treatments and fabricated seven frames for paintings in the collection and special exhibitions. Staff matted 1,870 works of art on paper, prepared fifty-seven books for exhibition or loan, and constructed eighteen microclimate cases for loans with special requirements.

Gallery research scientists used advanced scientific methodology to study artists' methods and materials and to test and develop materials used in the treatment of works of art. A study of Rembrandt's *The Mill* and an analysis of the painting materials of early Netherlandish diptychs were conducted to provide technical research for upcoming Gallery exhibitions.

Using gas chromatography mass spectrometry (GCMS), scientists were able to identify a matte grayish coating on the surface of Cézanne's *Houses in Provence* as an egg coating, a discovery that enabled the conservator to design an enzymatic cleaning for its safe removal. Micro attenuated total reflection (ATR)-Fourier-transform infrared spectroscopy (FTIR) was used to examine coatings on works by John Marin and photographs by Alfred Stieglitz, and to successfully identify the substrate of an intaglio plate by Felix Buhot as gelatin.

In collaboration with the Tate Gallery in London and the Getty Conservation Institute,

modern synthetic organic pigments were studied using FTIR and mass spectrometry. Another promising technique, solid phase micro-extraction (SPME)-GCMS, was used to study off-gassing of harmful substances by materials used for exhibition or storage.

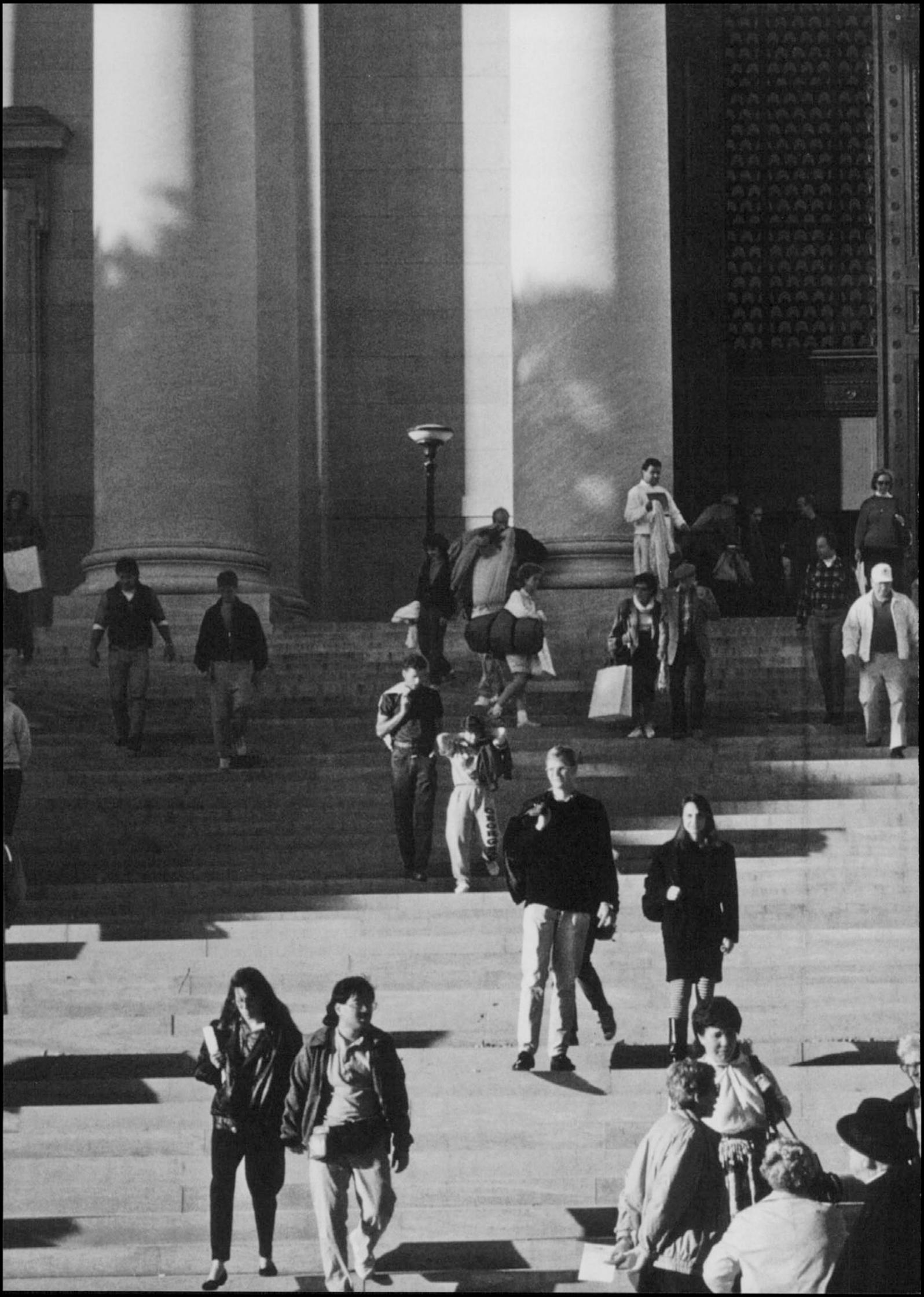
X-ray fluorescence spectroscopy (XRF), which does not require sampling, was used to study the pigments in four paintings by Paul Cézanne to help determine the dates of execution. XRF was further used to determine the alloy composition of early sixteenth-century bronzes, which aided in the establishment of dates and locations of manufacture. A bronze sculpture by Henri Matisse and a palette used by James McNeill Whistler were also studied using XRF.

Technical studies of Rogier van der Weyden's *Portrait of a Lady* in the Gallery's collection and *Portrait of Anthony of Burgundy* and *Portrait of Laurent Froimont* at the Musées royaux des Beaux-Arts de Belgique were undertaken to help distinguish between work executed by van der Weyden's workshop and that by the artist.

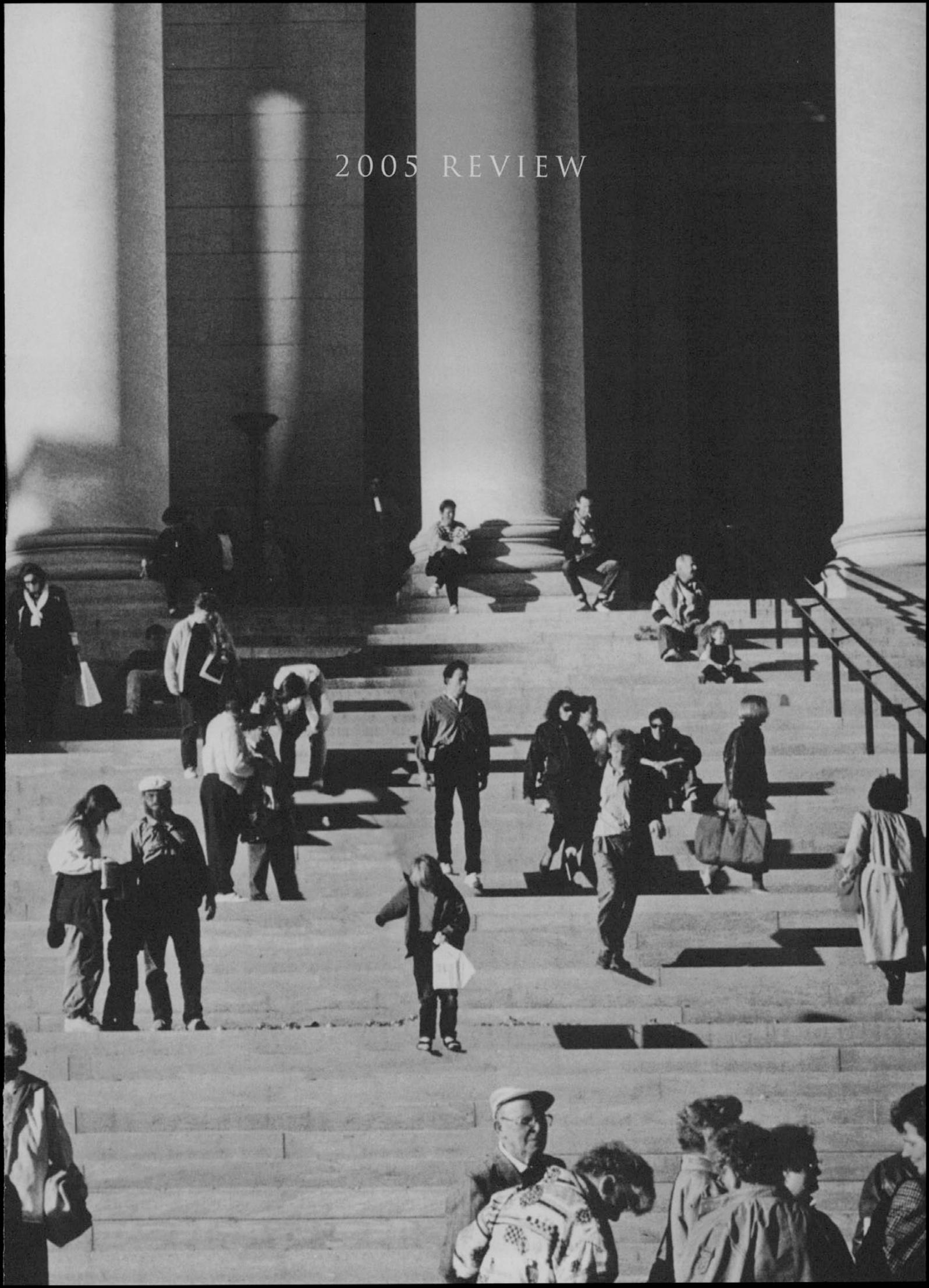
Through a collaboration with the National Gallery, London, cross sections and pigment dispersions were studied to gain insight into the materials and methods used by Sieneese masters. Analyses of samples from the Gallery's *Joseph of Egypt* by the Master of the Griselda Legend and *Claudia Quinta* by Neroccio de' Landi were undertaken. Cross sections from Pietro Orioli's *Sulpitia* from the Walters Art Museum in Baltimore and Matteo di Giovanni's *Tomyris Queen of the Assegetie* from the Indiana University Art Museum in Bloomington were also included in the study.

The initial phase of research into the materials and techniques of fifteenth-century painted woodcuts, in collaboration with paper conservators and the Germanisches National Museum, was completed in conjunction with the exhibition *Origins of European Printmaking*.

Studies on the effectiveness of stabilizing additives for clear coatings were undertaken. A study of the yellowing and associated fluorescence of drying oils was begun. A start was made in the building of a library of spectral data using a microspectrometer of the colorant cochineal carmine, which is used to facilitate identification of small samples of dyes and fluorescent pigments. A trial run was conducted on the prototype multispectral camera system, developed by professor Roy Berns and his staff at the Rochester Institute of Technology in conjunction with the Gallery to generate highly accurate color reproductions.



2005 REVIEW



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## TREASURER'S REPORT

**A** continued rally in the stock market led to a third consecutive year of positive returns, providing the resources for continuing the Gallery's quality programs and initiatives. Our focus on the enhancement of the core programs of collecting, exhibiting, preserving, and educating remains the focus of our commitment financially and programmatically.

Information Technology continues to play a major role in meeting the ever-increasing demand to deliver key programs to a broader range of audiences. With crucial federal funding in fiscal year 2005, the Gallery continued the process of replacing three of its mission-critical systems: the Collection Management System, Financial Management System, and Integrated Security Management System.

Our ability to replace these old legacy systems and change the way in which we deliver key programs in the coming years will help us to further fulfill our national mandate by increasing our interaction with the public through greater access to the collection, special exhibitions, and educational materials which are available on our Web site.

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

We are grateful to the President and to the Congress for their support and the ongoing appropriations of federal funds that have allowed the Gallery to flourish over the years. Our mission in fulfilling our national role of making works of art available to the public, properly caring for the

collection, buildings, and grounds, and providing art education programs to the public and scholars would not be possible without this support. The Gallery's federal support was provided for with the 1937 Joint Resolution of Congress, 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 the Gallery would be open to the public free of charge 363 days a year.

**D**ISCUSSION OF OPERATING RESULTS For fiscal year 2005, the Gallery reported an operating surplus of \$10.8 million, \$4.4 million more than the operating surplus in the prior year. While the Gallery's overall revenues increased over 11.8 percent in 2005, this increase was largely offset by a 7.4 percent increase in operating costs and expenses. The investment return on our portfolio was positive for the third year in a row; this increase was largely responsible for the overall increase of the Gallery's net assets for fiscal year 2005.

Fiscal year 2005 appropriated federal funds supported necessary expenditures including increases in salary costs and fringe benefits of Gallery employees, as well as the utilities, supplies,

and repair and maintenance expenses for the operations and maintenance of the Gallery. Work continued on the comprehensive Master Facilities Plan, which addresses needed improvements to our galleries, public spaces, and infrastructure and provides for the restoration of both the East and West Buildings over a fifteen- to twenty-year period. Federal renovation funds support this major capital project, which during fiscal year 2005 included completing repairs to the East Building roof and skylights; completion of nearly all of the final design for Work Area #3; renovation of the security command center; mechanical, electrical, and plumbing systems renovations in the West Building; and ongoing repair and restoration of both the East and West Buildings.

As part of the Gallery's mission of serving the nation, great works of art are borrowed from public and private collections around the world for special exhibitions seen by millions of visitors each year. The Gallery's special exhibitions program began in fiscal year 2005 with the opening of *Dan Flavin: A Retrospective* and included other major exhibitions such as *Gerard ter Borch, André Kertész, Toulouse-Lautrec and Montmartre, Gilbert Stuart, and Pieter Claesz: Master of Haarlem Still Life*. 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 2005, seven 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 4.5 million visitors in fiscal year 2005.

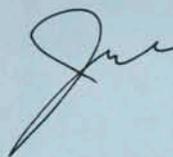
**S**TATEMENT OF ACTIVITIES Fiscal year 2005 operating revenue totaled \$137.5 million, an increase of \$13.2 million, or 10.6 percent over the previous year. Most of this increase was a result of increased federal support for salaries and benefits and utilities. The Gallery's investment portfolio greatly benefited from the continued

upturn in the financial markets and gained 14.6 percent overall in fiscal year 2005. A portion of the total investment return is designated annually to support the ongoing operations while the remaining gain, \$51.8 million in fiscal year 2005, 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 increased in 2005 by \$8.5 million when compared to the prior year, largely due to the investment return received in fiscal year 2005.

Operating expenses of \$126.8 million for fiscal year 2005 were 7.4 percent higher than the previous year, mainly due to increases in salary and benefits costs, repairs and maintenance, and utilities. Federal appropriated funds totaling \$106.4 million were obligated and utilized for the operation, maintenance, security, and renovation of the Gallery.

**S**TATEMENT OF FINANCIAL POSITION The Gallery's financial position grew stronger in fiscal year 2005 with net assets increasing \$53.9 million, or 7.3 percent. This was largely due to the continued strong performance of the investment portfolio in fiscal year 2005. The investment portfolio, which includes funds for operations, special purpose funds, and endowment funds, increased \$52.4 million in fiscal year 2005 to \$599.1 million by September 30, 2005.

The auditor's report and the statements of financial position, activities, and cash flows for the Gallery for the years ended September 30, 2005 and 2004 are presented on the following pages.



James E. Duff  
Treasurer

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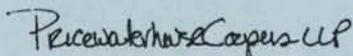
# REPORT OF INDEPENDENT AUDITORS

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, 2005, 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 2004 financial statements, and in our report dated November 5, 2004 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 4, 2005, on our consideration of the Gallery's internal control structure and its compliance with laws and regulations.



Washington, D.C.  
November 4, 2005

# FINANCIAL STATEMENTS

## STATEMENTS OF FINANCIAL POSITION September 30, 2005 and 2004

ASSETS	2005	2004
Cash and cash equivalents	\$ 28,042,529	\$ 24,296,585
Accounts receivable, net	1,361,495	1,727,272
Pledges receivable, net	18,433,268	20,542,292
Investments	599,115,850	546,699,534
Trusts held by others	8,186,531	7,452,056
Publications inventory, net	1,951,900	1,526,331
Deferred charges	481,516	824,640
Other assets	1,709,215	—
Fixed assets, net	166,364,895	158,012,581
Art collections	—	—
<b>Total assets</b>	<b>\$ 825,647,199</b>	<b>\$ 761,081,291</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>LIABILITIES:</b>		
Accounts payable and accrued expenses	\$ 31,836,991	\$ 21,079,508
Capital lease obligation	2,305,351	2,422,025
<b>Total liabilities</b>	<b>34,142,342</b>	<b>23,501,533</b>
<b>NET ASSETS:</b>		
Unrestricted		
Designated for collections and art purchases	20,831,934	18,707,846
Designated for special exhibitions	7,125,295	5,930,924
Designated for capital projects	37,330,069	33,001,859
Designated for education and public programs	21,147,184	19,310,975
Designated for other operating purposes	41,807,447	30,250,975
Designated for publications, including systematic catalogues	23,595,412	22,420,491
Designated for fixed assets	164,059,544	155,590,556
<b>Total unrestricted</b>	<b>315,896,885</b>	<b>285,213,626</b>
Temporarily restricted	142,120,775	139,666,904
Permanently restricted	333,487,197	312,699,228
<b>Total net assets</b>	<b>791,504,857</b>	<b>737,579,758</b>
<b>Total liabilities and net assets</b>	<b>\$ 825,647,199</b>	<b>\$ 761,081,291</b>

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

STATEMENTS OF ACTIVITIES

for the years ended September 30, 2005 and 2004 with summarized financial information for the year ended September 30, 2004

OPERATING	UNRESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	2005 TOTAL	2004 TOTAL
<b>SUPPORT AND REVENUE:</b>					
U.S. Government appropriation	\$ 87,170,023	\$ 2,983,962	\$ -	\$ 90,153,985	\$ 82,852,327
Gifts and grants	5,755,457	5,257,217	-	11,012,674	11,100,796
Gallery shop sales, net	9,496,682	-	-	9,496,682	9,283,398
Investment return designated for operations	14,680,317	10,591,000	-	25,271,317	19,348,281
Royalties and other income	1,598,953	-	-	1,598,953	1,756,628
	<u>118,701,432</u>	<u>18,832,179</u>	<u>-</u>	<u>137,533,611</u>	<u>124,341,430</u>
Net assets released from restrictions to fund operating expenses	16,242,210	(16,242,210)	-	-	-
Total support and revenue	<u>134,943,642</u>	<u>2,589,969</u>	<u>-</u>	<u>137,533,611</u>	<u>124,341,430</u>
<b>OPERATING EXPENSES:</b>					
<b>Program Services:</b>					
Collections	36,261,402	-	-	36,261,402	33,012,064
Special exhibitions	15,922,926	-	-	15,922,926	16,346,803
Education, gallery shops and public programs	38,930,659	-	-	38,930,659	36,780,372
Editorial and photography	4,473,917	-	-	4,473,917	3,855,815
Total program services	<u>95,588,904</u>	<u>-</u>	<u>-</u>	<u>95,588,904</u>	<u>89,995,054</u>
<b>Supporting Services:</b>					
General and administrative	27,471,092	-	-	27,471,092	24,359,201
Development	3,711,377	-	-	3,711,377	3,672,555
Total supporting services	<u>31,182,469</u>	<u>-</u>	<u>-</u>	<u>31,182,469</u>	<u>28,031,756</u>
Total expenses	<u>126,771,373</u>	<u>-</u>	<u>-</u>	<u>126,771,373</u>	<u>118,026,810</u>
Increase in net assets from operating activities	<u>8,172,269</u>	<u>2,589,969</u>	<u>-</u>	<u>10,762,238</u>	<u>6,314,620</u>
<b>NON-OPERATING</b>					
U.S. Government appropriation	-	10,945,793	-	10,945,793	11,457,066
Non-operating gifts and grants	-	6,576,500	1,301,207	7,877,707	9,771,613
Provision for bad debts	-	(350,000)	-	(350,000)	(37,500)
Changes in value of trusts held by others	(177,125)	96,912	716,175	635,962	446,321
Investment return in excess of amount designated for operations	8,769,093	24,221,711	18,770,587	51,761,391	40,785,083
Net assets released from restrictions to fund non-operating expenses	41,627,014	(41,627,014)	-	-	-
Change in net assets from non-operating activities before acquisitions of works of art	<u>50,218,982</u>	<u>(136,098)</u>	<u>20,787,969</u>	<u>70,870,853</u>	<u>62,422,583</u>
Acquisitions of works of art	(27,707,992)	-	-	(27,707,992)	(17,602,285)
Increase in net assets	<u>30,683,259</u>	<u>2,453,871</u>	<u>20,787,969</u>	<u>53,925,099</u>	<u>51,134,918</u>
Net assets at beginning of year	285,213,626	139,666,904	312,699,228	737,579,758	686,444,840
Net assets at end of year	<u>\$ 315,896,885</u>	<u>\$ 142,120,775</u>	<u>\$ 333,487,197</u>	<u>\$ 791,504,857</u>	<u>\$ 737,579,758</u>

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

STATEMENTS OF CASH FLOWS  
for the years ended September 30, 2005 and 2004

CASH FLOWS FROM OPERATING ACTIVITIES:	2005	2004
Increase in net assets	\$ 53,925,099	\$ 51,134,918
ADJUSTMENTS TO RECONCILE INCREASE IN NET ASSETS TO NET CASH PROVIDED BY (USED IN) OPERATING ACTIVITIES:		
Depreciation and amortization	7,830,712	6,821,070
Amortization of discount on pledges receivable	(262,578)	(294,070)
Provision for bad debts	350,000	37,500
Contributions and net investment income for permanently restricted investments	(1,301,207)	(5,646,571)
Receipt of donated assets	(1,715,000)	-
U.S. Government appropriations for renovation projects	(10,945,793)	(11,457,066)
Gifts and grants for art acquisitions and capital projects	(6,576,500)	(4,198,592)
Acquisitions of works of art	27,707,992	17,602,285
Realized gains on sale of investments	(31,224,751)	(24,514,194)
Unrealized gains on investments	(39,657,991)	(29,426,010)
Increase in value of trusts held by others	(734,475)	(535,985)
Decrease in accounts receivable, net	365,777	363,363
Decrease (increase) in pledges receivable, net	1,495,014	(511,105)
(Increase) decrease in publications inventory, net	(425,569)	83,539
Decrease (increase) in deferred charges	343,124	(29,077)
Increase in accounts payable and accrued expenses	2,995,068	487,543
Net cash provided by (used in) operating activities	<u>2,168,922</u>	<u>(82,452)</u>
CASH FLOWS FROM INVESTING ACTIVITIES:		
Purchase of investments	(218,990,141)	(149,023,201)
Proceeds from sale of investments	237,456,567	162,225,320
Acquisitions of works of art	(20,662,953)	(17,597,748)
Purchase of fixed assets	(15,465,650)	(19,406,168)
Sale of other assets	5,785	-
Net cash used in investing activities	<u>(17,656,392)</u>	<u>(23,801,797)</u>
CASH FLOWS FROM FINANCING ACTIVITIES:		
Contributions and net investment income for permanently restricted investments	3,605,614	1,073,695
U.S. Government appropriations for renovation projects	10,945,793	11,457,066
Gifts and grants for art acquisitions and capital projects	4,798,681	4,962,210
Principal payment on capital lease obligation	(116,674)	(106,439)
Net cash provided by financing activities	<u>19,233,414</u>	<u>17,386,532</u>
Net increase (decrease) in cash and cash equivalents	3,745,944	(6,497,717)
Cash and cash equivalents, at beginning of year	24,296,585	30,794,302
Cash and cash equivalents, at end of year	<u>\$ 28,042,529</u>	<u>\$ 24,296,585</u>
SUPPLEMENTAL DISCLOSURE OF NON-CASH INFORMATION:		
Donated investment securities	\$ 998,542	\$ 1,931,228
Receipt of donated assets	\$ 1,715,000	\$ -
Fixed asset additions included in accounts payable	\$ 717,376	\$ 452,574
Interest paid on capital lease	\$ 221,615	\$ 231,354

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

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# 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 (a portion of 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, 2004 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 8).

#### 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 12).

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 AND DONATED ASSETS

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.

Donated assets, which do not become part of the Gallery's art collections, are recorded at their fair value at the date of the gift. The Gallery does not imply time restrictions for gifts of long-lived assets. As a result, in the absence of donor-imposed restrictions, gifts of long-lived assets are reported as unrestricted revenue.

#### 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.

## 2. CASH AND CASH EQUIVALENTS

As of September 30, 2005 and 2004, cash and cash equivalents include federal cash of \$25,258,110 and \$21,574,900, 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, NET

As of September 30, 2005 and 2004, accounts receivable consisted of the following:

	2005	2004
Accrued investment income	\$ 723,153	\$ 603,269
Special exhibition and other program receivables	507,085	786,029
Other	219,013	425,821
Subtotal	1,449,251	1,815,119
Less allowances	(87,756)	(87,847)
Total	<u>\$ 1,361,495</u>	<u>\$ 1,727,272</u>

### 4. PLEDGES RECEIVABLE, NET

As of September 30, 2005 and 2004, pledges receivable consisted of the following:

	2005	2004
Due in one year or less	\$ 5,896,816	\$ 6,140,139
Due between one year and five years	13,022,297	14,767,294
Due in more than five years	300,000	600,000
Subtotal	19,219,113	21,507,433
Less discounts of \$635,845 and \$665,141 and allowances of \$150,000 and \$300,000, respectively	(785,845)	(965,141)
Total	<u>\$ 18,433,268</u>	<u>\$ 20,542,292</u>

### 5. INVESTMENTS

As of September 30, 2005 and 2004, investments consisted of the following:

	2005		2004	
	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	7,209,363	7,209,363	7,492,476	7,492,476
Common and preferred stocks	132,197,845	162,020,977	125,018,325	150,259,369
Mutual funds (equity & fixed income)	310,021,381	371,774,699	304,414,360	336,790,984
Alternative investments	45,690,737	53,110,811	45,435,840	47,156,705
Total	<u>\$ 500,119,326</u>	<u>\$ 599,115,850</u>	<u>\$ 487,361,001</u>	<u>\$ 546,699,534</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 ¼% below the average monthly rate for long-term funds paid by the U.S. Treasury (ranging from 4.0% to 4.5% during fiscal year 2005). Interest income on this loan was \$215,503 and \$233,038 for the years ended September 30, 2005 and 2004, 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 \$53,110,811 and \$47,156,705 at September 30, 2005 and 2004, 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.

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	2005 TOTAL	2004 TOTAL
Interest on short-term investments	\$ 581,751	\$ -	\$ -	\$ 581,751	\$ 396,593
Investment return not designated by spending policy for operations	12,303,566	-	-	12,303,566	7,095,688
Investment return designated by spending policy for operations	1,795,000	10,591,000	-	12,386,000	11,856,000
Total investment return designated for operations	\$ 14,680,317	\$ 10,591,000	\$ -	\$ 25,271,317	\$ 19,348,281
<b>INVESTMENT RETURN IN EXCESS OF AMOUNT DESIGNATED FOR OPERATIONS</b>					
Dividends and interest (net of expenses of \$1,535,805 and \$1,219,810, respectively)	\$ 1,433,990	\$ 4,104,130	\$ 30,095	\$ 5,568,215	\$ 5,796,567
Net investment appreciation	21,433,669	30,708,581	18,740,492	70,882,742	53,940,204
Total return on long-term investments	22,867,659	34,812,711	18,770,587	76,450,957	59,736,771
Investment return not designated by spending policy for operations	(12,303,566)	-	-	(12,303,566)	(7,095,688)
Investment return designated by spending policy for operations	(1,795,000)	(10,591,000)	-	(12,386,000)	(11,856,000)
Investment return in excess of amount designated for operations	\$ 8,769,093	\$ 24,221,711	\$ 18,770,587	\$ 51,761,391	\$ 40,785,083

## 6. PUBLICATIONS INVENTORY, NET

As of September 30, 2005 and 2004, net publications inventory consisted of the following:

	2005	2004
Retail	\$1,183,513	\$1,111,205
Work-in-process	657,985	244,472
Consignment	484,111	528,066
	2,325,609	1,883,743
Less allowance for obsolescence	(373,709)	(357,412)
Total	\$1,951,900	\$1,526,331

## 7. OTHER ASSETS

During fiscal year 2005, the Gallery received real property and a furniture collection, with an estimated fair value of \$1,715,000 at the date of donation. The Gallery has decided to dispose of these assets and is actively marketing them for sale.

## 8. FIXED ASSETS, NET

As of September 30, 2005 and 2004, net fixed assets consisted of the following:

	2005	2004
Buildings and improvements	\$ 248,923,471	\$ 239,245,270
Equipment	37,068,761	34,089,982
Construction-in-progress	11,228,319	7,702,273
Equipment under capital lease	2,962,381	2,962,381
	<u>300,182,932</u>	<u>283,999,906</u>
Less accumulated depreciation and amortization	(133,818,037)	(125,987,325)
Total	<u>\$ 166,364,895</u>	<u>\$ 158,012,581</u>

Depreciation and amortization expense was \$7,830,712 and \$6,821,070 for fiscal years 2005 and 2004, respectively.

## 9. UNEXPENDED APPROPRIATIONS

The Gallery's unexpended federal appropriations as of September 30, 2005 and 2004 are as follows:

	ONE-YEAR FUNDS	NO-YEAR RENOVATION FUNDS	NO-YEAR SPECIAL EXHIBITION FUNDS	NO-YEAR EMERGENCY RESPONSE FUNDS	TOTAL 2005 FEDERAL APPROPRIATED FUNDS	TOTAL 2004 FEDERAL APPROPRIATED FUNDS
<b>BALANCE BEGINNING OF PERIOD:</b>						
Available	\$ 3,936	\$ 4,542,714	\$ 13,706	\$ 739	\$ 4,561,095	\$ 5,321,332
Unavailable	838,798	-	-	-	838,798	552,106
Total beginning 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>
Unavailable authority returned to U.S. Treasury	(201,561)	-	-	-	(201,561)	(161,479)
U.S. Government funds provided for prior years	201,532	-	-	-	201,532	445,842
Current appropriation received	88,724,038	10,945,793	2,983,962	-	102,653,793	98,223,600
<b>OBLIGATIONS INCURRED:</b>						
Art care	(27,007,931)	-	-	-	(27,007,931)	(26,019,364)
Operations and maintenance	(19,782,028)	-	-	-	(19,782,028)	(17,830,906)
Security	(18,036,424)	-	-	(582)	(18,037,006)	(17,508,777)
General and administrative	(19,035,371)	-	-	-	(19,035,371)	(18,502,125)
Special exhibitions	-	-	(2,981,583)	-	(2,981,583)	(3,041,231)
Renovation and equipment	(4,858,525)	(14,686,293)	-	-	(19,544,818)	(16,079,105)
Total obligations incurred	<u>(88,720,279)</u>	<u>(14,686,293)</u>	<u>(2,981,583)</u>	<u>(582)</u>	<u>(106,388,737)</u>	<u>(98,981,508)</u>
<b>NET CHANGE</b>	<u>3,730</u>	<u>(3,740,500)</u>	<u>2,379</u>	<u>(582)</u>	<u>(3,734,973)</u>	<u>(473,545)</u>
<b>Balance end of period:</b>						
Available	3,759	802,214	16,085	157	822,215	4,561,095
Unavailable	842,705	-	-	-	842,705	838,798
Total ending unexpended appropriations	<u>\$ 846,464</u>	<u>\$ 802,214</u>	<u>\$ 16,085</u>	<u>\$ 157</u>	<u>\$ 1,664,920</u>	<u>\$ 5,399,893</u>

## 10. 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:

	2005		2004	
	OPERATING	NON-OPERATING	OPERATING	NON-OPERATING
Acquisition of art	\$ -	\$ 27,507,992	\$ -	\$ 16,939,640
Collections	1,393,723	-	1,293,128	-
Special exhibitions	6,257,704	-	6,547,213	-
Education and public programs	4,629,530	-	3,893,430	-
Editorial and photography	51,787	-	45,743	-
Capital projects	-	14,119,022	-	17,801,293
Operations	3,909,466	-	4,060,328	-
Total	\$ 16,242,210	\$ 41,627,014	\$ 15,839,842	\$ 34,740,933

## 11. ANALYSIS OF RESTRICTED NET ASSETS

As of September 30, 2005 and 2004, temporarily restricted net assets and the investment income from permanently restricted net assets are restricted to support the following purposes:

	2005		2004	
	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED	TEMPORARILY RESTRICTED	PERMANENTLY RESTRICTED
Acquisition of art	\$ 61,596,839	\$ 89,232,171	\$ 65,468,780	\$ 87,036,292
Collections	3,435,285	29,858,639	2,604,444	27,719,274
Special exhibitions	9,490,709	22,241,366	8,277,917	22,093,168
Education and public programs	32,620,895	65,895,619	29,314,037	59,148,823
Editorial and photography	128,970	-	118,257	-
Capital projects	9,765,180	-	10,140,506	-
Operations	25,082,897	126,259,402	23,742,963	116,701,671
Total	\$ 142,120,775	\$ 333,487,197	\$ 139,666,904	\$ 312,699,228

## 12. EMPLOYEE BENEFITS

Total pension expense recognized in the Gallery's financial statements was \$5,364,307 and \$4,729,340 for the years ended September 30, 2005 and 2004, respectively. These amounts do not include pension expense financed by OPM and imputed to the Gallery of \$1,681,502 and \$1,744,716, 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 costs associated with the thrift savings component of FERS for the years ended September 30, 2005 and 2004, were \$1,568,094 and \$1,495,254, 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 2005 and 2004, the Gallery contributed \$3,967,431 and \$3,657,989, 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 \$4,896,900 and \$4,432,900 during fiscal years 2005 and 2004 respectively, and are financed by OPM and imputed to the Gallery.

The Gallery has a commitment to certain key employees whereby the Gallery will pay those employees a specified amount at a future point in time. The cost of these benefits is accrued over the key employees' future years of service to the Gallery. The cost of these benefits for fiscal year 2005 totals \$131,717, and is recognized as an expense in the statement of activities and as a liability included in accounts payable and accrued expenses in the accompanying statement of financial position.

### 13. 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.

### 14. 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
2006	\$ 338,801	\$ 3,409,230
2007	339,327	3,476,725
2008	339,870	3,589,661
2009	340,429	2,971,378
2010	341,004	2,786,755
Thereafter	2,059,118	6,504,312
Total minimum lease payments	3,758,549	<u>\$ 22,738,061</u>
Less amount representing interest	(1,453,198)	
Present value of minimum capital lease payments	<u>\$ 2,305,351</u>	

Rental expense was approximately \$3,581,733 and \$3,191,537 for the years ended September 30, 2005 and 2004, respectively.

# ACQUISITIONS

## PAINTINGS

- Audubon, John James, American, 1785-1851
- > *Osprey and Weakfish*, 1829, oil on canvas on hardboard, 2005.32.1, Gift of Richard M. Scaife
- Barbieri, Giovanni Francesco, called Guercino, Italian, 1591-1666
- > *Self-Portrait before a Painting of "Amor Fedele"*, 1655, oil on canvas, 2005.13.1, Patrons' Permanent Fund
- Bertin, Jean-Victor, French, 1767-1842
- > *Woodland Scene with Nymphs and a Herm*, c. 1810, oil on canvas, 2004.166.4
  - > *Shepherd with His Flock*, c. 1820, oil on canvas, 2004.166.3, Gift of Frank Anderson Trapp
- Brookes, Samuel Marsden, American, 1816-1892
- > *Still Life with Fan and Pendant*, c. 1865/1875, oil on board, 2004.165.3, Gift (Partial and Promised) of William and Abigail Gerdt
- Brush, George de Forest, American, 1855-1941
- > *An Aztec Sculptor*, 1887, oil on panel, 2005.107.1, Gift (Partial and Promised) of the Ann and Tom Barwick Family Collection
- Close, Chuck, American, born 1940
- > *Nat*, 1971, acrylic on canvas, 2005.108.1, Gift (Partial and Promised) of Anita and Burton Reiner
  - > *Jasper*, 1997-1998, oil on canvas, 2004.141.1, Gift of Ian and Annette Cumming
- Deakin, Edwin, American, 1838-1923
- > *Grapes Against White Wall*, 1883, oil on canvas, 2004.165.4, Gift (Partial and Promised) of William and Abigail Gerdt
- Fleury, Léon-François-Antoine, French, 1804-1858
- > *On the Bay of Naples*, c. 1830, oil on paper, 2004.166.15
  - > *The Tomb of Caeclia Metella*, c. 1830, oil on canvas, 2004.166.16, Gift of Frank Anderson Trapp
- Frankenthaler, Helen, American, born 1928
- > *Nature Abhors a Vacuum*, 1973, acrylic on canvas, 2004.129.1, Patrons' Permanent Fund and Gift of Audrey and David Mirvish, Toronto, Canada
- Friedrich, Caspar David, German, 1774-1840
- > *Northern Landscape, Spring*, c. 1825, oil on canvas, 2004.113.1, Patrons' Permanent Fund
- Huet, Paul, French, 1803-1869
- > *Woodland Stream*, c. 1840, oil on canvas, 2004.166.23, Gift of Frank Anderson Trapp
- Jawlensky, Alexej von, Russian, 1864-1941
- > *Still Life with Bottles and Fruit*, 1900, oil on canvas, 2004.140.38
  - > *Frosty Day*, 1915, oil on paper on cardboard, 2004.140.39
  - > *Red Path, St. Prex*, 1915, oil on paper on cardboard, 2004.140.40, Gift of Benjamin and Lillian Hertzberg
- Joyant, Jules-Romain, French, 1803-1854
- > *The Church of Santo Trovaso, Venice*, c. 1830, oil on paper on canvas, 2004.166.24
  - > *The Scuola di San Marco, Venice*, c. 1830, oil on paper on canvas, 2004.166.25, Gift of Frank Anderson Trapp
- Kelly, Ellsworth, American, born 1923
- > *Color Panels for a Large Wall*, 1978, oil on canvas, 2005.87.1, Purchased with funds provided and promised by The Glenstone Foundation, Mitchell P. Rales, Founder
- Landseer, Sir Edwin, British, 1802-1873
- > *Lion Defending Its Prey*, c. 1840, oil on paper on canvas, 2004.166.26, Gift of Frank Anderson Trapp
- Lanoüe, Félix-Hippolyte, French, 1812-1872
- > *View of La Cava*, c. 1840, oil on canvas, 2004.166.27, Gift of Frank Anderson Trapp
- LeWitt, Sol, American, born 1928
- > *Objectivity*, 1962, oil on canvas, 2005.31.1, Gift of the Collectors Committee
- Mangold, Robert, American, born 1937
- > *Yellow Wall (Section I + II)*, 1964, oil and acrylic on plywood and metal, 2004.124.1, The Nancy Lee and Perry Bass Fund
- Norblin de la Gourdaïne, Sébastien-Louis-Guillaume, French, 1796-1884
- > *Village on the Island of Ischia*, c. 1826, oil on paper on canvas, 2004.166.30, Gift of Frank Anderson Trapp
- Poelenburch, Cornelis van, Dutch, 1594/1595-1667
- > *The Prophet Elijah and the Widow of Zarephath*, c. 1630, oil on panel, 2004.101.2, Gift of Joseph F. McCrindle in honor of John Thomas Rowe, Jr.
- Rémond, Jean-Charles-Joseph, French, 1795-1875
- > *Ancient Ruins Near Messina, Sicily*, 1842, oil on paper on canvas, 2004.166.32, Gift of Frank Anderson Trapp
- Reuter, Willem, Flemish, c. 1642-1681
- > *Saint John the Baptist Preaching*, c. 1665, oil on canvas, 2004.101.3, Gift of Joseph F. McCrindle
- Sarazin de Belmont, Louise-Joséphine, French, 1790-1870
- > *View of the Castello di San Giuliano, near Trapani, Sicily*, c. 1824/1826, oil on canvas, 2004.166.34
  - > *The Roman Theater at Taormina*, 1828, oil on paper on canvas, 2004.166.33, Gift of Frank Anderson Trapp
- Schalcken, Godfried, Dutch, 1643-1706
- > *Woman Weaving a Crown of Flowers*, c. 1675/1680, oil on panel, 2005.26.1, The Lee and Juliet Folger Fund
- Soutine, Chaim, Russian, 1893-1943
- > *Piece of Beef*, 1923, oil on canvas, 2004.126.1, Chester Dale Fund
- Vuillard, Édouard, French, 1868-1940
- > *The Cook*, c. 1892/1893, oil on canvas, 2004.140.33, Gift of Benjamin and Lillian Hertzberg
- Witte, Emanuel de, Dutch, c. 1617-1691/1692
- > *The Interior of the Oude Kerk, Amsterdam*, c. 1660, oil on canvas, 2004.127.1, Patrons' Permanent Fund

## SCULPTURE

- Barrias, Louis-Ernest, French, 1841-1905
- > *Nature Unveiling Herself before Science*, model 1895/1899, cast c. 1900, bronze, 2004.166.1, Gift of Frank Anderson Trapp
- Bartholomew, Edward S., American, 1822-1858
- > *Ruth, Oprah, and Naomi*, 1855, marble, 2004.165.1, Gift (Partial and Promised) of William and Abigail Gerdt
- Barye, Antoine-Louis, French, 1795-1875
- > *Eagle with Wings Outstretched and Open Beak*, model date unknown, cast after 1862, bronze, 2005.35.1
- > *Leopard*, model 1831, bronze, 2005.35.2
- > *Walking Panther*, model 1831, bronze, 2005.35.3, Gift of Elizabeth L. Klee
- > *Tiger Devouring a Gavial of the Ganges*, model 1831, bronze, 2004.166.2, Gift of Frank Anderson Trapp
- Bottée, Louis-Alexandre, French, 1852-1941
- > *The Damnation of Cain (Cain maudit par l'éternel)*, 1878, bronze, 2004.148.1, Anonymous Gift
- Broodthaers, Marcel, Belgian, 1924-1976
- > *Panneau de Moules (Mussel Painting)*, 1966, mussel shells, resin, and paint on panel, 2005.36.1, Gift of the Collectors Committee
- Carpeaux, Jean-Baptiste, French, 1827-1875
- > *Bust of a Chinese Man*, model c. 1872, terracotta, 2004.166.7, Gift of Frank Anderson Trapp
- Chaplain, Jules-Clément, French, 1839-1909
- > *Family Values (obverse), French Society for Affordable Housing (reverse)*, 1891, bronze, 2004.156.2.a-b, Gift of Mark and Lynne Hammerschlag
- Charpentier, Alexandre, French, 1856-1909
- > *A Bather*, c. 1890, bronze, 2004.138.1, Eugene L. and Marie-Louise Garbaty Fund
  - > *Alexandre-Charles Monod, 1843-1921, Surgeon (obverse)*
  - > *Monod Demonstrating a Procedure in the Operating Theatre (reverse)*, c. 1906, bronze, 2004.156.3.a-b
  - > *Painting (La peinture) (obverse)*
  - > *Intertwined Branches of Laurel and Evergreen (reverse)*, 1897, bronze, 2004.156.4.a-b, Gift of Mark and Lynne Hammerschlag
- Dalou, Aimé-Jules, French, 1838-1902
- > *The Binder (Le botteleur)*, model c. 1894, cast c. 1907/1934, bronze, 2004.166.8
  - > *Portrait Mask of a Man (Probably Etienne Carjat)*, model c. 1891, cast after 1907, bronze, 2004.166.9, Gift of Frank Anderson Trapp
- David d'Angers, Pierre-Jean, French, 1788-1856
- > *Marshall Jean-Baptiste Kléber, 1753-1800, French General*, 1831, bronze, 2004.166.10, Gift of Frank Anderson Trapp
  - > *Uriah P. Levy, 1792-1862, American Naval Officer*, 1833, bronze, 2004.138.2, Eugene L. and Marie-Louise Garbaty Fund

- Dupré, Guillaume, French, c. 1574-1642  
> *Christine of France, 1606-1663, Duchess of Savoy 1619, Regent 1637-1648, 1637*, gilded bronze with lead backing, 2005.96.2, Gift of John O'Brien
- Eakins, Thomas, American, 1844-1916  
> *Ecorché: Relief of a Horse (Josephine)*, c. 1882, painted plaster, 2004.145.1, Gift of Mr. and Mrs. Stuart P. Feld, in honor of John Wilmerding
- Elkington and Company  
> *Victoria, 1819-1901, Queen of England 1837* (obverse)
- > *Commemoration of the Liverpool Exhibition of 1886* (reverse), 1886, bronze, 2004.144.1.a-b, Gift of Ted Dalziel, Jr., in honor of his parents, Mary Morris Dalziel and George T. Dalziel, Col. USAF, Ret.
- Falguière, Jean-Alexandre-Joseph, French, 1831-1900  
> *Hunting Nymph*, model 1884, bronze, 2004.166.13, Gift of Frank Anderson Trapp
- French 14th Century  
> *Seated Apostle*, limestone, 2005.112.1, Gift of Roy and Cecily Langdale Davis in honor of Robert M. Kulicke (subject to life estate)
- French 19th Century  
> *Mercury*, bronze, 2004.166.19, Gift of Frank Anderson Trapp
- French 19th Century, Probably  
> *Head of a Pharaoh*, steel, 2004.156.1, Gift of Mark and Lynne Hammerschlag
- German or Netherlandish 17th Century  
> *America*, c. 1600/1625, lead alloy, 2004.118.1, Gift of Andrew M. Brown
- Goldsworthy, Andy, British, born 1956  
> *Roof*, 2004-2005, Buckingham Virginia slate, 2005.86.1, Patrons' Permanent Fund
- Günther, Franz Ignaz, German, 1725-1775  
> *Male Figure*, c. 1760/1770, linden, 2005.112.3, Gift of Roy and Cecily Langdale Davis in honor of Paul Mellon (subject to life estate)
- Hamilton, Ann, American, born 1956  
> *(lineament-ball)*, 1994, unwound book, glass, and wood, 2005.95.1-2
- > *Scripted*, 1997, photo-etched gold thimble, silver thimble, and horsehair in wood and glass box, 2005.95.1, Heather and Tony Podesta Collection, Falls Church, Virginia
- Hosmer, Harriet Goodhue, American, 1830-1908  
> *Clasped Hands of Robert and Elizabeth Barrett Browning*, model 1853, bronze, 2005.41.1, Gift in honor of Margaret and Raymond Horowitz
- after Le Brun, Charles, French, 1619-1690  
> *Entry of Alexander the Great into Babylon*, 18th century, gilded bronze, 2004.166.17, Gift of Frank Anderson Trapp
- Maillol, Aristide, French, 1861-1944  
> *Bather with Raised Arms*, model c. 1890/1899, bronze, 2005.116.1, Gift of Mrs. Rudolf J. Heinemann
- Mazuoli, Giuseppe, Italian, 1644-1725  
> *Charity*, 1700, terracotta, 2005.112.2, Gift of Roy and Cecily Langdale Davis in memory of Elizabeth A. Langdale (subject to life estate)
- McCartan, Edward, American, 1879-1947  
> *Isoult*, 1926, bronze, 2004.125.1, Patrons' Permanent Fund
- Morris, Robert, American, born 1931  
> *Hook*, 1963, lead box, mirrors, steel hook, plaster casts, and acrylic vitrine, 2005.49.1
- > *Untitled (The Letter)*, 1964, painted lead, 2005.49.2, Gift of the Collectors Committee
- Oldenburg, Claes, American, born 1929  
> *U.S.A. Flag*, 1960, muslin, plaster, tempera, and wire, 2004.154.1, Gift (Partial and Promised) of John and Mary Pappajohn
- Oudiné, Eugène-André, French, 1810-1889  
> *Architecture Holding Statues of Personifications of Structure, Form, and Color* (Medal for the Société centrale des architectes) (obverse)
- > *Inscription* (reverse), model 1843, awarded 1911, bronze, 2005.111.1. a-b, Gift of David and Constance Yates in memory of Dr. Frank Trapp
- Pina, Alfredo, Italian, 1883 or 1887-1966  
> *Richard Wagner*, model 1916, bronze, 2004.166.31, Gift of Frank Anderson Trapp
- Ponscarne, Hubert, French, 1827-1903  
> *Mlle Foucher de Careil*, 1872, bronze, 2004.148.2, Anonymous Gift
- Rodin, Auguste, French, 1840-1917  
> *Head of Balzac*, model 1897, bronze, 2005.35.4
- > *Head of Mrs. John Peter Russell (Marianna Mattiocco della Torre)*, model 1888, bronze, 2005.35.5, Gift of Elizabeth L. Klee
- Roty, Louis-Oscar, French, 1846-1911  
> *The Body of President Sadi Carnot Borne to the Panthéon* (obverse)
- > *France Mourning the President of the Republic* (reverse), 1894, silvered bronze, 2004.148.3.a-b, Anonymous Gift
- Tuttle, Richard, American, born 1941  
> *Herbert Vogel*, 1974, painted wire, 2004.98.40, The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel, Trustees
- Whitread, Rachel, British, born 1963  
> *Ghost*, 1990, plaster on steel frame, 2004.121.1, Gift (Partial and Promised) of the Glenstone Foundation, Mitchell P. Rales, Founder
- Yencesse, Ovide, French, 1869-1947  
> *The Greek Mint (Le frappeur grec)* (obverse)
- > *Tétradrachm of Syracuse on an Olive Branch* (reverse), 1920, bronze, 2004.148.4.a-b, Anonymous Gift

## DRAWINGS

- Allegrini, Francesco, Italian, ca. 1615-after 1679  
> *Orlando and the Thieves*, pen and brown ink, 2004.140.1, Gift of Benjamin and Lillian Hertzberg
- Alt, Rudolf von, Attributed to, Austrian, 1812-1905  
> *Belvedere Palace, Vienna*, watercolor and chalk, 2004.161.2, Gift of John O'Brien
- Appian, Adolphe, French, 1818-1898  
> *A Great Beech Tree at the Edge of a Wood*, c. 1840, black and white chalk with gray wash on gray paper, 2005.62.1, Gift of Karen B. Cohen in Honor of Andrew Robison
- Arms, John Taylor, American, 1887-1953  
> *Venetian Filigree (Ca D'Oro Venetia)*, 1931, graphite on tracing paper
- > *Venetian Mirror*, 1935, graphite on tracing paper, 2005.2.1, 2005.117.11, Gift (Partial and Promised) of Judy and Leo Zickler
- Austrian 18th Century  
> *The Martyrdom of Saint Simon* (recto); *Figure Studies* (verso), 1720s/1730s, black chalk, pen and brown ink, and brown wash, 2004.132.1.a-b, Ailsa Mellon Bruce Fund
- Barnet, Will, American, born 1911  
> *The Artist and His Wife Elena Barnet*, 1986, conté crayon on vellum, 2005.3.1, Gift of The Dorothy and Herbert Vogel Collection, Dorothy and Herbert Vogel, Trustees
- Bazicaluva, Ercole, Italian, c. 1610-1661  
> *Men Playing Bocce in a Village*, pen and brown ink over graphite, 2004.140.3, Gift of Benjamin and Lillian Hertzberg
- Berchem, Nicolaes Pietersz, Dutch, 1620-1683  
> *Northern Landscape Fantasy Evoking Tivoli*, 1660s, red chalk, 2004.139.1, Ailsa Mellon Bruce Fund
- Bevan, Robert Polhill, British, 1865-1925  
> *Gate to the Farmhouse, Pont-Aven*, 1890/1894, graphite and charcoal on tan paper, 2005.4.1, Gift of Agnew's London, in honor of Dr. Andrew Robison
- Bida, Alexandre, French, 1823-1895  
> *Three Studies of Heads*, graphite on blue paper, 2004.166.5, Gift of Frank Anderson Trapp
- Bison, Giuseppe Bernardino, Italian, 1762-1844  
> *Capriccio: A Fort Scene*, pen and brown ink and brown wash over graphite
- > *Horseman with Peasant*, pen and brown ink, 2004.140.4-5, Gift of Benjamin and Lillian Hertzberg
- Bockstorfer, Christoph, German, active c. 1513/1553  
> *The Death of Virginia*, c. 1525, pen and black ink with wash, 2005.50.2, Anonymous Gift
- Boucher, François, French, 1703-1770  
> *Worker at a Forge*, red and white chalk on buff paper, 2004.140.6, Gift of Benjamin and Lillian Hertzberg
- Bridges, Fidelia, American, 1834-1923  
> *Pink Roses*, 1875, watercolor, 2004.165.2, Gift (Partial and Promised) of William and Abigail Gerds
- Castellón, Federico, American, 1914-1971  
> *Nude*, 1930s, pen and black ink, 2005.99.5, Gift of Ruth Cole Kainen
- Castro, Alex, American, born 1943  
> *Válhalla*, 1978, gouache on offset lithograph, 2005.23.1, Gift of Jane Livingston in memory of Anne Truitt
- Chagall, Marc, Russian, 1887-1985  
> *Basket of Mushrooms*, brush and black ink with gray wash and multicolored gouache, 2004.140.7, Gift of Benjamin and Lillian Hertzberg
- Corinth, Lovis, German, 1858-1925  
> *Woodland Path*, 1890s, pastel, 2005.50.1, Anonymous Gift
- Cosway, Richard, British, 1740/1742-1821  
> *Maria Cosway with Her Daughter Louisa*, c. 1794, graphite and red and black chalk with gray and red wash, 2005.56.1, Joan and David Maxwell Fund
- Curry, John Steuart, American, 1897-1946  
> *Stallion and Jack Fighting*, 1943, conté crayon, graphite, pen and black ink, and white and red chalk on tracing paper, 2004.133.1, Monica Lind Greenberg Fund
- Dee, Leo, American, 1930-2004  
> *Lemon*, 1971, silverpoint
- > *Lemon*, 1978, colored pencil on illustration board
- > *Pamet Hill, Thuro*, 1988, silverpoint
- > *Study for "Lemon"*, c. 1971, colored pencil and graphite
- > *Study for "Lemon"*, c. 1975, colored pencil and graphite
- > *Study for "Lemon"*, c. 1975, colored pencil and graphite, 2005.101.1-6, Gift of William and Abigail Gerds
- Dehn, Adolf Arthur, American, 1895-1968  
> *Tabarin, Wien*, 1922, pen and black ink
- > *Blind Beggar*, c. 1926, pen and black ink
- > *Bar American*, 1928, pen and black ink
- > *Shop on 14th Street (NYC)*, 1929, pen and black ink

- > *Opening, National Gallery of Art*, c.1941, lithographic crayon
- > *Mining*, 1937, gouache
- > *Top Hatted Girls*, 1947, gouache and watercolor
- > *Pond in Central Park*, 1955, gouache and watercolor
- > *Haitian Procession*, 1956, gouache and watercolor, 2005.121.14, 2005.121.3, 2005.121.1, 2005.121.13, 2005.121.9, 2005.121.8, 2005.121.16, 2005.121.11, 2005.121.6, Gift of Virginia Dehn
- Dehodencq, Edme-Alexis-Alfred, French, 1822-1882
- > *Scene at a Paris Café*, pen and black ink with wash, 2004.140.8, Gift of Benjamin and Lillian Hertzberg
- Della Bella, Stefano, Italian, 1610-1664
- > *Huntsman with a Hound on a Leash*, pen and brown ink, 2004.140.9, Gift of Benjamin and Lillian Hertzberg
- > *Four Horsemen*, 1627/30, pen and brown ink, 2005.40.1, Gift of Bert Freidus
- Detaille, Eugène, French, 19th century
- > *Dragoon Leading a Horse*, pen and brown ink, 2004.166.11, Gift of Frank Anderson Trapp
- Detta, W. van, Dutch, active 1870s
- > *Landscape near Strasbourg Looking toward St. Gall*, 1879, watercolor, 2005.96.1, Gift of John O'Brien
- Deveria, Eugène, Attributed to, French, 1805-1865
- > *Woman Seated in a Bower*, watercolor, 2004.166.12, Gift of Frank Anderson Trapp
- Dix, Otto, German, 1891-1969
- > *Standing Nude*, 1920s, graphite with stumping, 2005.48.1, Joan and David Maxwell Fund
- Dürer, Albrecht, German, 1471-1528
- > *A Pastoral Landscape with Shepherds Playing a Viola and Panpipes*, 1496/1497, watercolor and gouache heightened with pen and black ink and gold, in Aldus Manutius's first edition of Theocritus' *Idylls* and other texts (Venice, February 1496), 2005.1.1.a, Woodner Collection
- Escher, M.C., Dutch, 1898-1972
- > *Alberico*, 1936, graphite and black crayon
- > *Alberobello*, 1936, black crayon and graphite
- > *Baby*, 1927, graphite
- > *Calabrese (recto), City with Rocks (verso)*, graphite
- > *Green Sea*, conte crayon and white chalk on dark gray paper
- > *House*, 1954, graphite
- > *Landscape*, 1920, pen and black ink and wash with scraping
- > *Saint Peter's Seen from the Janiculum Hill, Rome*, c. 1935, graphite
- > *Mosque*, c. 1927, charcoal
- > *Pond*, black wash with scraping
- > *Portrait*, crayon
- > *Railroad*, black wash, 2004.159.1-12, Gift of Barry and Gigi Fitzmorris
- Faber, Karl Gottfried Traugott, German, 1786-1863
- > *Sketchbook with Romantic Castles, Villages, Wooded Cliffs and Panoramas around Dresden*, 1837, sketchbook with fifty-five graphite drawings, 2005.16.1.a-ccc, Ailsa Mellon Bruce Fund
- Farrer, Henry, American, 1843-1903
- > *Oriental Tea Pots*, watercolor, 2004.165.5, Gift (Partial and Promised) of William and Abigail Gerdts
- Fay, Joseph, German, 1813-1875
- > *A Man Fleeing from a Nun Praying in a Cemetery*, graphite and gray wash, 2005.96.3, Gift of John O'Brien
- Flemish 16th Century
- > *Saint John Preaching*, 1580s, pen and black ink with brown wash, heightened with white gouache, 2005.81.1, Ailsa Mellon Bruce Fund
- French 18th Century
- > *The Temple of Mineva Medica*, watercolor with graphite, 2004.166.18, Gift of Frank Anderson Trapp
- > *The Ponte Salario with Laundresses (after Hubert Robert)*, c. 1780, gouache mounted on cardboard, 2005.82.1, Ivan E. and Winifred Phillips Fund
- French 19th Century
- > *Circé and Ulysses*, black chalk and graphite, 2004.151.1, Gift of Dr. Louis D. Kaplan and Linda Lichtenberg Kaplan
- > *Rustic Landscape*, watercolor with gouache, 2004.166.20, Gift of Frank Anderson Trapp
- Goldsworthy, Andy, British, born 1956
- > *Untitled*, 2004-2005, thirty-two graphite drawings, 2005.100.1-32, Gift of the Artist
- Gonzalez, Teo, Spanish, born 1964
- > *Drawing 34 (1, 170 Drops)*, 2000, acrylic polymer emulsion, graphite, and enamel, 2005.42.1, Gift of Keith and Beth Monda
- Graves, Morris, American, 1910-2001
- > *Sea, Fish and Morning Redness*, 1940s, gouache, 2004.140.10, Gift of Benjamin and Lillian Hertzberg
- Hayter, Sir George, British, 1792-1871
- > *Two Seated Arabs*, 1827, graphite, 2004.166.21, Gift of Frank Anderson Trapp
- Hedouin, Edmond, French, 1820-1889
- > *Interior with Dancer*, graphite, squared for transfer, 2004.166.22, Gift of Frank Anderson Trapp
- Hill, John Henry, American, 1839-1922
- > *Golden Robin (Northern Oriole)*, 1866, watercolor
- > *Plum*, 1903, watercolor, 2004.165.6-7, Gift (Partial and Promised) of William and Abigail Gerdts
- Hill, John William, American, 1812-1922
- > *Still Life of Fruit: Apples, Pears, and Grapes on Ground*, 1874, watercolor
- > *Still Life of Fruit: Concord Grapes, Cherries and Green Apple*, 1870s, watercolor and gouache, 2004.165.8-9, Gift (Partial and Promised) of William and Abigail Gerdts
- Hills, Robert, British, 1769-1844
- > *Trees by a Weir*, watercolor over graphite, 2005.58.1, Gift of Alexander M. and Judith W. Laughlin
- Huet, Paul, French, 1803-1869
- > *Flooding in the Forest of the Ile Séguin*, 1833, pen and iron gall ink, 2005.62.3, Gift of Karen B. Cohen in Honor of Andrew Robison
- Italian 17th Century
- > *An Elaborate Altar of Colored Marble Ornamented with Sculptures*, 1600s, pen and brown ink with brown, red, and ochre wash and gouache, 2004.136.1, William B. O'Neal Fund
- Italian 18th Century
- > *Three Men Fighting*, c. 1700, pen and brown ink over black chalk, 2004.140.2, Gift of Benjamin and Lillian Hertzberg
- > *A Town Center with a Church*, pen and brown ink with gray wash, 2004.151.2, Gift of Dr. Louis D. Kaplan and Linda Lichtenberg Kaplan
- Johannot, Tony, French, 1803-1852
- > *Lepointe Aimé, in the Role of Paillasse*, c. 1831, graphite on tan paper, 2004.128.25, Gift of Frank Anderson Trapp
- John, Augustus, Welsh, 1878-1961
- > *Semi-Clad Girl*
- > *T.E. Lawrence*, c. 1919, black chalk, 2005.104.3-4, Gift of Janet and David Bruce
- John, Gwen, British, 1876-1939
- > *Portrait of a Lady*, c. 1910, graphite and wash on tan paper, 2005.112.4, Gift of Roy and Cecily Langdale Davis in honor of Stephanie Maison (subject to life estate)
- Kern, Anton, Bohemian, 1710-1747
- > *A Ceiling with Apollo Presiding over Military and Historical Learning*, 1740s, watercolor, pen and gray ink over traces of black chalk, 2005.80.1, Diane Allen Nixon, Ailsa Mellon Bruce Fund, and Professor William B. O'Neal Fund
- Kirchner, Albert Emil, German, 1813-1885
- > *Sketchbook with Trees, Lakes, Castles, and Rustic Buildings*, 1876-1878, sketchbook with eighteen graphite drawings, some with brown wash, 2004.153.1.a-r, Ailsa Mellon Bruce Fund
- Klee, Paul, Swiss, 1879-1940
- > *Baroker Kentaur*, 1939, gouache
- > *Feuer Clown I*, 1921, watercolor
- > *Komischer Reiter*, 1921, pen and black ink
- > *Ludwigstrasse*, 1912, pen and black ink with gray wash
- > *Mit dem Blauen Hauschen*, 1925, watercolor and graphite
- > *Shok*, 1938, graphite, pastel and crayon
- > *Verhexte Tiere*, 1922, graphite
- > *Baum- und Architektur-Rhythmen*, 1920, oil and watercolor, 2004.140.11-17, 41, Gift of Benjamin and Lillian Hertzberg
- Klutsis, Gustav, Russian, 1895-1938
- > *The Female Worker in England*, 1929/1930, photocollage with gouache and varnish
- > *Propaganda Stand (Workers of the World Unite)*, 1922, watercolor and gouache over graphite, 2005.92.2, 3, Patrons' Permanent Fund
- Krieger, Andrew, American, b. 1950
- > *Throne Room Study*, 1986, ink and pencil, 2005.102.4, Anonymous Gift in memory of Al Viebranz
- Le Prince, Jean-Baptiste, Attributed to, French, 1734-1781
- > *Man Pulling on His Shoe*, black chalk, 2004.140.18, Gift of Benjamin and Lillian Hertzberg
- LeWitt, Sol, American, born 1928
- > *Wall Drawing #1146A*, 2005, black pencil, 2005.93.1, Gift of The Dorothy and Herbert Vogel Collection, Gift of Dorothy and Herbert Vogel
- Lichtenstein, Roy, American, 1923-1997
- > *Study for "Fragmented Painting of Lemons and a Melon on a Table"*, 1973, colored pencil and graphite
- > *Study for left panel of "Cow Triptych (Cow Going Abstract)"*, 1974, graphite, colored pencil, and pasted paper
- > *Study for center panel of "Cow Triptych (Cow Going Abstract)"*, 1974, graphite and colored pencil
- > *Study for right panel of "Cow Triptych (Cow Going Abstract)"*, 1974, graphite, colored pencil, and pasted paper
- > *Studies for "Entablature"*, 1975, graphite and colored pencil
- > *Study for "Girl with Beach Ball III"*, 1976, graphite and colored pencil
- > *Study for "Reflections: Nurse"*, 1988, colored pencil and graphite
- > *Study for "Fragmented Painting of Lemons and a Melon on a Table"*, 1973, colored pencil and graphite, 2005.22.1-6, 11, 2005.37.1, Gift of Dorothy Lichtenstein in memory of Jane B. Meyerhoff
- > *Study for "Razzmatazz"*, 1978, graphite and colored pencil on tracing paper
- > *Study for "Razzmatazz"*, 1978, graphite and colored pencil
- > *Study for "Expressionist Head"*, 1980, graphite and colored pencil
- > *Study for "Mountain Village"*, 1985, graphite and colored pencil, 2005.22.7-10, Gift of Dorothy Lichtenstein, David and Mitchell Lichtenstein in memory of Jane B. Meyerhoff
- > *Study for "Bedroom at Arles"*, 1992, graphite on architects' vellum, 2005.22.12, Gift of the Roy Lichtenstein Foundation in memory of Jane B. Meyerhoff

- Ligozzi, Jacopo, Italian, 1547-1627  
> *Kneeling Shepherd*, pen and brown ink and brown wash, with white gouache, squared for transfer, 2004.140.19, Gift of Benjamin and Lillian Hertzberg
- Lombard 16th Century  
> *Profile of a Man*, pen and brown ink and brown wash on blue paper, 2004.140.20, Gift of Benjamin and Lillian Hertzberg
- Marin, John, American, 1870-1953  
> 141 drawings and watercolors in various media, c. 1895-1953, 2005.98.1-141, Gift of Norma B. Marin
- Marquet, Albert, French, 1875-1947  
> *Figure Studies*, brush and black ink, 2004.140.21, Gift of Benjamin and Lillian Hertzberg
- Meissonier, Jean-Louis-Ernest, French, 1815-1891  
> *The Herald of Murcia and Other Studies* (recto);  
> *Woman with a Tambourine* (verso), c.1860, pen and brown ink, 2004.152.1-a-b, Gift of Athena Tacha and Richard Spear  
> *Seated Cavalryman*, graphite, 2004.166.28, Gift of Frank Anderson Trapp
- Meneller, Caspar, German, 1575-1630  
> *Christ as Salvator Mundi*, 1595, pen and brown ink with gray wash, 2005.15.1, Ailsa Mellon Bruce Fund
- Menzel, Adolph, German, 1815-1905  
> *Standing Man in Knee Breeches*, 1854, black and white chalk with gray wash and stumping on brown paper, 2005.105.3, Gift of C.G. Boerner, LLC
- Mitelli, Giuseppe Maria, Italian, 1634-1718  
> *A Caricature with Ball Players*, pen and brown ink with brown wash, 2004.140.22, Gift of Benjamin and Lillian Hertzberg
- Mola, Pier Francesco, Italian, 1612-1666  
> *Caricature of a Man, Said to Be Pietro da Cortona*, pen and brown ink with brown wash, 2004.140.23, Gift of Benjamin and Lillian Hertzberg
- Montigny, Adrien, French, 16th century  
> *Le Village de Brimeu*  
> *Le Village de Monceaux*, c. 1597, gouache and watercolor on vellum, 2004.158.1-2, Gift of Mr. and Mrs. Albert H. Small
- Morgenstern, Carl, German, 1811-1893  
> *A Clump of Trees by a Rocky Stream in the Ramsau*, 1832/1833, watercolor and graphite, 2005.59.1, Gift of Alexander M. and Judith W. Laughlin
- Morris, Robert, American, born 1931  
> *Blind Time I*, 1973, black iron oxide and plate oil, 2004.131.1, Gift of the Collectors Committee
- Nanteuil, Célestin, French, 1813-1873  
> *French Officer*, graphite with white gouache, 2004.166.29, Gift of Frank Anderson Trapp
- Nilson, Johann Esaias, German, 1721-1788  
> *Two Actors Peeking through a Theater Curtain while Others Prepare the Footlights*, pen and gray ink with gray wash, 2004.157.1, Ailsa Mellon Bruce Fund
- Oehme, Ernst Ferdinand, German, 1797-1855  
> *Pines in a Morning Fog*, 1830s, watercolor over graphite, 2005.15.2, Ailsa Mellon Bruce Fund
- Ozanne, Nicolas Marie, Attributed to, French, 1728-1811  
> *Veüe Et perspective du Chateau de Chenonceaux*, gouache, 2005.104.5, Gift of Janet and David Bruce
- Ott, Lucien, French, 1870-1927  
> *Wooded Landscape*, c. 1905, pastel on blue paper, 2005.106.1, Gift of Jean-Luc Baroni, Ltd.
- Paggi, Giovanni Battista, Italian, 1554-1627  
> *The Madonna and Child in Glory Adored by Saints*, pen and brown ink over black chalk on buff paper, 2004.132.2, Ailsa Mellon Bruce Fund
- Panini, Giovanni Paolo, Circle of, Italian, c. 1692-1765  
> *Arch of Titus*, pen and brown ink with brown wash, 2004.140.26, Gift of Benjamin and Lillian Hertzberg
- Paret y Alcázar, Luis, Spanish, 1746-1799  
> *Historical Costumes*, 1780, pen and black ink, 2005.39.1, Gift of Alexandra Baer and Jason Iahn
- Parrocel, Charles, French, 1688-1752  
> *Cavalry Battle near a River*, pen and brown ink with brown wash, 2004.140.24, Gift of Benjamin and Lillian Hertzberg
- Peruzzini, Domenico, Italian, 1601-c. 1671  
> *A Helmeted Soldier*, 1660s, pen and brown ink, 2004.140.25, Gift of Benjamin and Lillian Hertzberg
- Ricci, Marco, Attributed to, Italian, 1676-1729  
> *Park Landscape*, gouache, 2005.104.2, Gift of Janet and David Bruce
- Rigl, Vitus Felix, German, c. 1717-1779  
> *Absalom Orders the Murder of Amnon at a Feast in His Palace*, 1760s, pen and gray ink with gray wash and white heightening on blue paper, 2005.30.1, Ailsa Mellon Bruce Fund
- Rossetti, Dante Gabriel, British, 1828-1882  
> *Desdemona's Death-Song*, 1878/1881, black chalk over traces of red chalk on two joined sheets of blue-green paper, 2005.76.1, New Century Fund and Paul Mellon Fund
- Seligmann, Kurt, American, 1900-1962  
> *Unconcerned, Ulysses Listens to the Siren's Song*, 1943, pencil and watercolor, 2005.72.1, Helen Porter and James T. Dyke Fund
- Semenova, Elena, Russian, 1898-1986  
> *Exhibition Display Unit*  
> *Exhibition Kiosk with Projection Screen*, 1928, watercolor, ink, and graphite, 2005.92.4, 5, Patrons' Permanent Fund
- Silvestre, Israël, French, 1621-1691  
> *Castle under Siege*, pen and black ink, 2004.140.27, Gift of Benjamin and Lillian Hertzberg
- Spranger, Bartholomaeus, Flemish, 1546-1611  
> *Figure Studies* (after Jacopo Tintoretto), 1565/1575, red chalk and white gouache on buff paper, 2004.140.28, Gift of Benjamin and Lillian Hertzberg
- Tchelitchev, Paul, American, 1898-1957  
> *Tête VIII*, 1920, colored pencil, 2004.140.29, Gift of Benjamin and Lillian Hertzberg
- Telingater, Solomon, Russian, 1903-1969  
> *All-Soviet Military Railroad*  
> *Central Theater of the Cavalry*, 1930, photocollages with gouache on blue paper, 2005.92.6, 7, Patrons' Permanent Fund
- Tempesta, Antonio, Italian, 1555-1630  
> *A Soldier on Horseback and Other Studies*, pen and brown ink and red chalk, 2004.140.30, Gift of Benjamin and Lillian Hertzberg
- Tesson, Louis, French, 1841-1867  
> *Arab Market*, watercolor, 2004.166.35, Gift of Frank Anderson Trapp
- Umbach, Jonas, German, c. 1624-1693  
> *A Waterfall between Rocky Cliffs*, black chalk, 2005.73.1  
> *Woodland Pond with a Hunter*, black chalk, 2005.78.1, Ailsa Mellon Bruce Fund
- Utrillo, Maurice, French, 1883-1955  
> *Alfortville*, 1923, gouache, 2004.140.31, Gift of Benjamin and Lillian Hertzberg
- Vitringa, Wigerus, Dutch, 1657-1721  
> *River Landscape with a Ferry Boat*, pen and black ink with watercolor, 2004.140.32, Gift of Benjamin and Lillian Hertzberg
- Vuillard, Édouard, French, 1868-1940  
> *Head of a Bearded Man*, 1889, conté crayon  
> *Walking Figure Seen from Behind*, c. 1894, pen and black ink with wash, 2004.140.34-35, Gift of Benjamin and Lillian Hertzberg
- Ziem, Felix, French, 1821-1911  
> *Bateaux et Gondolas devant la Place St. Marc*, pen and brown ink with wash, 2004.140.36, Gift of Benjamin and Lillian Hertzberg
- Zorach, William, American, 1887-1966  
> *View of Distant Hills*, 1915, watercolor on tissue paper, 2005.99.39, Gift of Ruth Cole Kainen
- Zuccarelli, Francesco, Italian, 1702-1788  
> *Seated Peasant*, black chalk, 2004.140.37, Gift of Benjamin and Lillian Hertzberg

## PRINTS AND ILLUSTRATED BOOKS

- Allard, Carel, Attributed to, Dutch, 1648-1709  
> *Louis XIV*, mezzotint, 2004.161.1, Gift of John O'Brien
- Anet, Claude (pseudonym for Jean Schopfer), (author) French, 1868-1931  
> *La Fin d'un Monde* (Paris, 1925), bound volume with one photomechanical print (after Pierre Bonnard), 2004.162.17, Gift of the Virginia and Ira Jackson Collection
- Angolo del Moro, Battista, Italian, c. 1515-1573  
> *Tomb of a Bishop* (after Parmigianino), 1540s, etching, 2005.7.1, Gift of Lesley Hill and Alan Stone
- Arms, John Taylor, American, 1887-1953  
> *Venetian Filigree (Ca D'Oro Venetia)*, 1931, etching on blue handmade paper  
> *Venetian Mirror*, 1935, etching, 2005.2.2, 2005.117.10, Gift (Partial and Promised) of Judy and Leo Zickler
- Aveline, Pierre-Alexandre, French, probably 1702-1760  
> *La Bonne Aventure*, 1738, engraving with etching  
> *La Fontaine de L'Amour*, 1738, engraving with etching  
> *La Bonne Aventure*, 1738, etched proof  
> *La Fontaine de L'Amour*, 1738, etched proof (all after François Boucher), 2005.85.1-4, Katharine Shepard Fund
- Avery, Milton, American, 1885-1965  
> *Birds and Sea*, 1955, color woodcut  
> *Fish*, 1952, color woodcut, 2005.99.1-2, Gift of Ruth Cole Kainen
- Bailliu, Pieter de, Flemish, 1613-c. 1660  
> *Christ on the Mount of Olives* (after Sir Peter Paul Rubens), engraving, 2004.128.32, Gift of Frank Anderson Trapp
- Baselitz, Georg, German, born 1938  
> *Fear and Teardrop*, 1986, drypoint bound into *Parkett* No. 11 (Zurich and New York, 1986), 2004.155.1, Gift of Joshua P. Smith
- Bellangé, Hippolyte, French, 1800-1860  
> *Eight Vignettes*  
> *Five Vignettes*  
> *Five Vignettes*, 1831  
> *"Les Scélérats!..."*, 1830  
> *Three Vignettes* lithographs, 2004.128.2-6, Gift of Frank Anderson Trapp

- Bellef, Jean-Joseph-François, French, 1816-1898  
> *Landscape with Sheep*, lithograph, 2004.128.7, Gift of Frank Anderson Trapp
- Bertin, François-Édouard, French, 1797-1871  
> *Vallée de Lanterbunnen*, c. 1852, lithograph on chine collé, 2004.128.8, Gift of Frank Anderson Trapp
- Bonechi, Lorenzo, Italian, born 1955  
> *La Casa dell'Angelo*, 1984, color etching  
> *Untitled (Walking Man)*, 1985, etching and aquatint, 2004.155.2-3, Gift of Joshua P. Smith
- Bonnard, Pierre, French, 1867-1947  
> *Announcement of the Birth of Françoise Flourey*, 1932, drypoints (four different proofs and final state)  
> *Daphnis et Chloé*, 1902, six lithographs  
> *Dingo*, 1924, five etchings  
> *La vie de sainte Monique*, 1930, two etchings (proofs)  
> *Three Birds*, 1945-1946, complete set of six lithographs  
> *Birth Announcement for Marie-Louise Mellerio*, 1898, lithograph in red, 2004.162.1-16, 21-22, 42-47, 52, Gift of the Virginia and Ira Jackson Collection
- Bonnard, Pierre, French, 1867-1947 and Ambroise Vollard (author), French, 1867-1939  
> *Le Père Ubu / L'Hôpital* (Paris, 1917), bound volume with three lithographs, 2004.162.20, Gift of the Virginia and Ira Jackson Collection
- Bonnet, Louis-Marie, French, 1736-1793  
> *Jupiter and Danaë* (after François Boucher), 1774, pastel manner, 2005.55.1, Gift of Ivan E. and Winifred Phillips in memory of Neil Phillips
- Boulanger, Louis-Candide, French, 1806-1867  
> *Chasse Infernale*, 1835  
> *Scenes from Faust*, 1830s, lithographs, 2004.128.18-19, Gift of Frank Anderson Trapp
- Boutet, Henri, French, 1851-1919  
> *Parisienne*, 1893, etching with aquatint and roulette, 2004.162.23, Gift of the Virginia and Ira Jackson Collection
- Bracquemond, Félix, French, 1833-1914  
> *Boissy d'Anglas présidant la Convention le 1er Prairial An III* (after Eugène Delacroix), etching, 2004.166.6, Gift of Frank Anderson Trapp
- > *The Hare* (after Albert de Balleroy), c. 1860, etching, 2005.45.1, Ailsa Mellon Bruce Fund
- Byron, Michael, American, born 1954  
> *Players*, 1986, complete set of six etchings with aquatint, 2004.155.4.1-6, Gift of Joshua P. Smith
- Carlone, Carlo Innocenzo, Italian, 1686-1775  
> *San Carlo Borromeo Giving Last Communion to Victims of the Plague*, etching, 2005.84.1, Ailsa Mellon Bruce Fund and Mary Hopkins Gibb Fund
- Castiglione, Giovanni Benedetto, Italian, 1609 or before-1664  
> *Madonna and Child*, 1650/1655, etching, 2005.71.1, Ruth Cole Kainen Fund
- Cervantes, Miguel, Mexican, 20th century  
> *Cinco Grabados*, 1981, portfolio of five intaglio prints  
> *Prosa de la Calavera*, 1981, portfolio of five monoprints, 2004.155.5.1-5, 2004.155.6.1-5, Gift of Joshua P. Smith
- Charlet, Nicolas-Toussaint, French, 1792-1845  
> *L'Allocation, 20 juillet, 1830*, 1830, lithograph, 2004.128.9, Gift of Frank Anderson Trapp
- Chase, Louisa, American, born 1951  
> *Squall*, 1981, woodcut  
> *Untitled*, 1984, complete set of six etchings with aquatint  
> *Untitled (Water)*, 1984, drypoint, aquatint, spitbite, and softground, 2004.155.7-9, Gift of Joshua P. Smith
- Chia, Sandro, Italian, born 1946  
> *Manuale d'Aprile: No. 2*, 1981  
> *Fresh Face Hot Dog*, 1979, etchings, 2004.155.11, 2005.61.6, Gift of Joshua P. Smith
- Clemente, Francesco, Italian, born 1952  
> *Reconciliation*, 1986, drypoint bound into *Parkett No. 9* (Zurich and New York, 1986), 2004.155.12, Gift of Joshua P. Smith
- Cole, Timothy, American, 1852-1931  
> *The Pearl Necklace* (after Johannes Vermeer), 1915, wood engraving on tissue paper  
> *The Pearl Necklace* (after Johannes Vermeer), 1915, wood engraving on calendered paper, 2005.102.1-2, Gift of Eric Denker in honor of Lynn P. Russell, Curator of Education
- Corinth, Lovis, German, 1858-1925  
> *Entführung*, 1894, etching, 2005.25.1, Ailsa Mellon Bruce Fund
- Cucchi, Enzo, Italian, born 1950  
> *Imagine Feroce*, 1981, portfolio of five lithographs, 2004.155.13.1-5, Gift of Joshua P. Smith
- Crile, Susan, American, born 1942  
> *Renvers on Two Tracks*, 1982, color woodcut on two sheets, 2005.61.1.a-b, Gift of Joshua P. Smith
- Damisch, Gunter, Austrian, born 1958  
> *Untitled*, 1987, etching and drypoint on beige paper  
> *Yo Yo Ride*, 1986, carborundum etching (unique trial proof), 2004.155.14, 2005.61.8, Gift of Joshua P. Smith
- Daumier, Honoré, French, 1808-1879, Paul Gavarni, French, 1804-1866, Charles Philippon, French, 1802-1862  
> *Le Charivari*, 1839-1841, bound volume with 258 lithographs from *Le Charivari*; twenty-seven by Daumier, eleven by Daumier and Philippon, 130 by Gavarni, the remainder unsigned or illegibly signed, 2005.54.1, Ailsa Mellon Bruce Fund
- Dauzats, Adrien, French, 1804-1868  
> *Mt. Sinai*  
> *Puits du Château de Nantes, Bretagne* (after Léon Gaucherel), 1846, lithographs, 2004.128.11-12, Gift of Frank Anderson Trapp
- David, Giovanni, Italian, 1743-1790  
> *Landscape with a Satyr Family and Classical Sculpture* (after Giovanni Benedetto Castiglione), 1775/1776, etching, 2005.28.1, Pepita Milmore Memorial Fund
- Davies, Arthur B., American, 1862-1928  
> *Doonway to Illusion*, 1919, softground etching with aquatint  
> *Profile*, 1919, softground etching with aquatint  
> *Torment*, 1919-1920, softground etching with aquatint  
> *Tragic Figure*, 1919-1920, softground etching with aquatint, 2005.99.6-9, Gift of Ruth Cole Kainen
- Davis, Stuart, American, 1894-1964  
> *Barber Shop Chord*, 1931, lithograph  
> *Composition*, 1931, lithograph  
> *Place Padeloup, No. 2*, 1929, lithograph, 2005.99.10-12, Gift of Ruth Cole Kainen
- Dehn, Adolf Arthur, American, 1895-1968  
> *Blind Beggar*, 1926, drypoint  
> *Paris Lithographs*, 1928, complete set of ten lithographs  
> *We Speak English*, 1928, lithograph  
> *Factory*, 1929, lithograph  
> *Cloudy Morning over the Lake*, 1931, lithograph on chine collé  
> *Men Must Dream-The Beasts!*, 1945, lithograph  
> *Selected Tales of Guy de Maupassant*, 1945, complete set of twenty lithographs  
> *Three Mayan Women*, 1961, color lithograph  
2005.121.2, 2005.121.10, 2005.121.17, 2005.121.5, 2005.121.4, 2005.121.7, 2005.121.12, 2005.121.15  
Gift of Virginia Dehn
- Dehner, Dorothy, American, 1901-1994  
> *Embryi*, etching and aquatint, 2005.99.13, Gift of Ruth Cole Kainen
- Delacroix, Eugène, French, 1798-1863  
> *Brother Martin with Goetz*, 1836, lithograph on chine collé  
> *Mephisto Appears to Faust*, lithograph, 2004.128.13-14, Gift of Frank Anderson Trapp
- Dente, Marco, Italian, c. 1493-1527  
> *Entellus and Dares* (after Raphael), 1520s, engraving, 2005.91.1, Pepita Milmore Memorial Fund
- Deveria, Achille, French, 1800-1857  
> *Jeanne de Bourgogne*, lithograph, 2004.128.15, Gift of Frank Anderson Trapp
- Dickson, Jane, American, born 1952  
> *Yo Yo Ride*, 1986, carborundum etching  
> *Yo Yo Ride (unique trial proof)*, 1986, carborundum etching, 2005.61.7-8, Gift of Joshua P. Smith
- Dietrich, Christian Wilhelm Ernst, German, 1712-1774  
> *The Satyr's Family*, etching, 2005.19.1, Ailsa Mellon Bruce Fund
- Dillon, Henri-Patrice, French, 1851-1909  
> *The Mandolin Player*, 1893, lithograph, 2004.162.24, Gift of the Virginia and Ira Jackson Collection
- Duez, Ernest-Ange, French, 1843-1896  
> *Flowers*, 1894, drypoint, 2004.162.25, Gift of the Virginia and Ira Jackson Collection
- Dürer, Albrecht, German, 1471-1528  
> *Willibald Pirckheimer*, engraving, 2005.105.1, Gift of C.G. Boerner, LLC
- Engelmann, Gottfried, French, 1788-1839  
> *Classical Landscape*  
> *Man and Woman Descending Staircase*, 1819, lithographs, 2004.128.16-17, Gift of Frank Anderson Trapp
- Fetting, Rainer, German, born 1949  
> *Wölfe*, 1984, etching and drypoint, 2004.155.17, Gift of Joshua P. Smith
- Fielding, Thales, British, 1793-1837  
> *Vue de Ruines, à Tindare* (after Comte de Forbin), color aquatint, 2004.166.14, Gift of Frank Anderson Trapp
- Frankenthaler, Helen, American, born 1928  
> *Tales of Genji II*, 1998, color woodcut, 2005.104.1, Gift of Janet and David Bruce
- French 17th century and Melchisdech Thévenot (author), French, 1620-1692  
> *L'Art de Nager, démontré par figures, avec des avis pour se baigner utilement* (Paris, 1696), bound volume with 35 engraved plates, 2004.134.1, William B. O'Neal Fund
- Gåg, Wanda, American, 1893-1946  
> *Spring in the Garden (Spring II)*, 1927, lithograph, 2005.99.14, Gift of Ruth Cole Kainen
- Gericault, Théodore, French, 1791-1824  
> *Cuirassiers Charging*, 1823, lithograph, 2004.128.20, Gift of Frank Anderson Trapp
- Germain, P.F., French, active 18th century  
> *Vue des Ruines d'un des Escaliers de l'Amphithéâtre de Capue* (after Louis-Jean Desprez), 1781/1786, etching, 2004.128.10.b, Gift of Frank Anderson Trapp

- Ghendt, Emmanuel Jean  
Nepomucène de, French, 1738-1815  
> *Vue de Ruines et de fragments de Construction antique... de l'ancienne Capoue* (after Claude-Louis Châtelet), 1781/1786, etching, 2004.128.10.a, Gift of Frank Anderson Trapp
- Gheyn III, Jacques de, Dutch, c. 1596-1641  
> *Mars Sleeping*, c. 1618, etching, 2005.12.1, Ailsa Mellon Bruce Fund
- Ghisi, Giorgio, Italian, 1520-1582  
> *Three Muses and a Gesturing Putto* (after Francesco Primaticcio), 1560s, engraving, 2005.45.2, Ailsa Mellon Bruce Fund
- > *The Fall of Troy and the Escape of Aeneas* (after Giovanni Battista Scultori), c. 1545, engraving, 2005.75.1, Pepita Milmore Memorial Fund
- Gilkey, Gordon Waverly, American, 1912-2000  
> *The Sea, Oregon Coast*, 1993, etching and spitbite, 2005.99.15, Gift of Ruth Cole Kainen
- Götz, Gottfried Bernhard, German, 1708-1774  
> *Saint Matthew the Evangelist*, etching with roulette printed in colors à la poupée, 2005.19.2, Ailsa Mellon Bruce Fund
- Gross-Bettelheim, Jolan, American, 1900-1972  
> *City Roofs*, 1930s, lithograph  
> *Untitled (Industrial Landscape)*, c. 1940, drypoint, 2005.99.3-4, Gift of Ruth Cole Kainen
- Guérard, Henri-Charles, French, 1846-1897  
> *Rabbits*, 1893, woodcut, 2004.162.26, Gift of the Virginia and Ira Jackson Collection
- Guilloux, Charles, French, 1866-1946  
> *Flood*, 1893, color lithograph, 2004.162.27, Gift of the Virginia and Ira Jackson Collection
- Hafftko, Michael, American, born 1953  
> *Undertones*, 1985, complete set of four etchings with liftground aquatint and color monotype, 2004.155.18.1-4, Gift of Joshua P. Smith
- Hart, "Pop", American, 1868-1933  
> *The Commuter*, 1926, etching  
> *Jersey Hills*, 1923, drypoint and sandpaper with monotype color, 2005.99.16-17, Gift of Ruth Cole Kainen
- Hassam, Childe, American, 1859-1935  
> *Old Doorway, East Hampton*, etching, 2005.99.18, Gift of Ruth Cole Kainen
- Heindorff, Michael, German, born 1949  
> *Affirmations IV*  
> *Affirmations IX*  
> *Affirmations X*, 1980, drypoints, 2004.155.19, 33, 34, Gift of Joshua P. Smith
- Herman, Roger, German, b. 1947  
> *Mask*, 1985, woodcut with painted additions  
> *Van Gogh (Orange)*, 1983, woodcut in orange, 2005.61.2-3, Gift of Joshua P. Smith
- Hermann-Paul, French, 1864-1940  
> *Milliners*, 1894, color lithograph, 2004.162.28, Gift of the Virginia and Ira Jackson Collection
- Heyboer, Anton, Dutch, 1924-2005  
> *Untitled*, 1968, two etchings with drypoint, 2004.155.20-21, Gift of Joshua P. Smith
- Huet, Paul, French, 1803-1869  
> *Flooding in the Forest of the Ile Séguin*, 1833, etching on chine collé, 2004.128.21, Gift of Frank Anderson Trapp  
> *Flooding in the Forest of the Ile Séguin*, 1833, etching on japan paper, 2005.62.2, Gift of Karen B. Cohen in Honor of Andrew Robison
- > *Le Crépuscule*, 1829, lithograph, 2005.74.1, Ailsa Mellon Bruce Fund
- Huquier, Gabriel, French, 1695-1772  
> *Livre de Cartouches* (after François Boucher), complete set of twelve etchings with engraving, with eleven additional etched proofs, 2004.135.1-23, Ailsa Mellon Bruce Fund
- Isabey, Jean-Baptiste, French, 1767-1855  
> *Colossus L'Apenin, Pratinolo*  
> *Galerie latérale d'un temple de Pestum*  
> *Fontaine de Jardin Borghese*, 1822, lithographs, 2004.128.22-24, Gift of Frank Anderson Trapp
- Johannot, Tony, French, 1803-1852  
> *Lepeintre Ainé*, 1831, lithograph, 2004.128.26, Gift of Frank Anderson Trapp
- Johns, Jasper, American, born 1930  
> *Flag*, 1967, lithograph, 2005.94.1, Gift of the Artist and Universal Limited Art Editions in honor of Jane B. Meyerhoff  
> *Ninety artists' proofs*, 1966-1968, 2005.1-90, Patrons' Permanent Fund
- Jossot, Henri-Gustave, French, 1866-1951, Louis Valtat, French, 1869-1952, and Various Artists  
> *Omnibus de Corinthe* (Paris, 1896-1897), five volumes of a quarterly journal with lithographic illustrations, 2004.162.37, 53-56, Gift of the Virginia and Ira Jackson Collection
- Kardon, Dennis, American, born 1950  
> *The Conspiracy*, 1981, woodcut on chine collé on wood veneer mounted to paperboard  
> *Death of Marat*, 1981, color woodcut on japan paper  
> *Revolutionary Cleanser*, 1983, color woodcut on green paper, 2004.155.22-24, Gift of Joshua P. Smith
- Kelly, Ellsworth, American, born 1923  
> *Orange*, 2004, color lithograph, 2005.97.5, Gift of Joan and David Maxwell
- Kentridge, William, South African, born 1955, Robert Hodgins, British, born 1920, and Deborah Bell, South African, born 1957  
> *Ubu Centenaire*, 1996, portfolio of twenty-four etchings, drypoints, and lithographs plus title page, 2005.64.1-24, Gift of Thomas G. Klarner
- Kluge, Gustav, German, born 1947  
> *"Steht ein bucklicht Männlein da..."*, 1955, portfolio of twelve color woodcuts, 2004.155.25.1-12, Gift of Joshua P. Smith
- Klutits, Gustav, Russian, 1895-1938  
> *Agit-Prop Stand*, 1922, color lithograph, 2005.92.1, Patrons' Permanent Fund
- Krauss, Johann Ulrich, German, 1655-1719  
> *Historischer Bilder Bibel* (Augsburg, 1698-1705), bound volume with 146 etchings and engravings in five parts, 2005.53.1, William B. O'Neal Fund
- Kuhn, Walt, American, 1877-1949  
> *Echo*, c. 1920, etching  
> *Head with Black Hair*, c. 1925, drypoint, 2005.99.19-20, Gift of Ruth Cole Kainen
- Lami, Eugène Louis, French, 1800-1890  
> *Costume de Paquita dans la Reine d'Espagne*, 1831, lithograph, 2004.128.27, Gift of Frank Anderson Trapp
- Le Robert, P., French, active 19th century  
> *Portrait of a Man*, 1875, etching on chine collé, 2004.128.28, Gift of Frank Anderson Trapp
- Leys, Henri, Belgian, 1815-1869  
> *Faust and Wagner*, 1869, etching, 2004.128.29, Gift of Frank Anderson Trapp
- Lichtenstein, Roy, American, 1923-1997  
> *As I Opened Fire*, 1966, color offset lithograph on three sheets, 2004.137.1-3, Gift of John Simmons
- Lievens, Jan, Dutch, 1607-1674  
> *Ephraim Bonus*, etching, 2005.18.1, Ailsa Mellon Bruce Fund
- Londonio, Francesco, Italian, 1723-1783  
> *Donkey with Her Foal, a Dog, and a Peasant Man*, 1760s  
> *Interior of a House*, 1760s  
> *Peasant Teasing a Sleeping Girl with a Twig*, 1763  
> *Peasant Woman Seated on a Donkey with a Peasant Man*, 1760s  
> *Peasant Woman with Baby and Little Girl*, 1760  
> *Seated Old Man*, 1763  
> *Shepherd Pointing out the Direction to a Shepherdess*, 1762  
> *Shepherd Speaking to a Peasant Woman*, 1760s
- > *Shepherd with a Sack, Driving a Flock*, 1763  
> *Shepherd with His Flock*, 1763  
> *Standing Shepherd*, 1760s  
> *Two Girls Conversing: One Standing and Spinning, the Other Seated*, 1764, etchings heightened with white gouache on blue paper, 2005.60.1-12, Ellwanger/Mescha Collection
- Lorch, Melchior, Danish, 1526/1527-1583 or after  
> *Turkish Town*, 1570, two woodcuts, 2005.65.1-2, Ailsa Mellon Bruce Fund
- Lozowick, Louis, American, 1892-1973  
> *Doorway into Street*, 1929, lithograph  
> *Cannaries to Babylon (Babylon to Omaha, Railroad Yards)*, 1933, lithograph  
> *Steel Valley*, 1936, lithograph  
> *Still Life # 1 (Still Life with Guitar)*, 1929, lithograph, 2005.99.22-24, Gift of Ruth Cole Kainen
- Manzana-Pissarro, Georges, French, 1871-1961  
> *Le Dindon de la farce*, 1894, woodcut, 2004.162.29, Gift of the Virginia and Ira Jackson Collection
- Marcus, Paul, American, born 1953  
> *The Auction*, 1968, woodcut with drawn additions  
> *Crossing the Border*, c. 1980-1985, woodcut, 2005.61.4, 2004.155.26, Gift of Joshua P. Smith
- Marin, John, American, 1870-1953  
> *Sixty-one etchings*, 1905-1948, 2005.98.142-202, Gift of Norma B. Marin
- Marsh, Reginald, American, 1898-1954  
> *Union Square*, 1933, lithograph, 2005.99.25, Gift of Ruth Cole Kainen
- Master H.L., German, active 1516/1530  
> *Cupid Balancing on a Globe*, 1533, engraving, 2005.90.1, Ailsa Mellon Bruce Fund and Ellen von Seggern Richter and Jan Paul Richter Fund
- Mazzi, Vincenzo, Italian, active 1748-1790  
> *An Imaginary Prison*, etching, 2005.63.1, Ailsa Mellon Bruce Fund
- Mechau, Jacob Wilhelm, German, 1745-1808  
> *Bacchanal* (after Giulio Carpioni), 1770, etching, 2005.20.1, Ailsa Mellon Bruce Fund
- Méliand, Jean René, French, 1782-1831  
> *Rustics Picnicking in Ruins*, lithograph, 2004.128.30, Gift of Frank Anderson Trapp
- Meyer, Conrad, Swiss, 1618-1689  
> *The Seven Acts of Mercy*, complete set of eight etchings, 2005.29.1-8, Ailsa Mellon Bruce Fund
- Monogrammist G.H., French, 19th century  
> *La République Française* (after Pierre Paul Prud'hon), c. 1848, lithograph on chine collé, 2004.128.41, Gift of Frank Anderson Trapp

- Morin, Jean, French, 1600 or before-1650  
> *Death's Head*, 1645/1650, engraving with etching, 2005.46.1, Gift of David and Elizabeth Tunick
- Morley, Malcolm, American, born 1931  
> *Goats in Shed*, 1982, lithograph on handmade paper, 2004.155.27, Gift of Joshua P. Smith
- Munch, Edvard, Norwegian, 1863-1944  
> *Dr. Max Linde*, 1902, drypoint on chine collé  
> *The Ragman (The Wanderer)*, 1908-1909, woodcut, 2005.6.1-22, Gift of the Epstein Family Collection
- Nanteuil, Célestin, French, 1813-1873  
> *Don Quixote*, c. 1855, set of twelve color lithographs, 2004.128.40, 50-60, Gift of Frank Anderson Trapp
- Netherlandish 15th Century  
> *Biblia Pauperum* (Netherlands, c. 1470), blockbook with forty pages of hand-colored woodcut illustrations, 2005.5.1, Anonymous Gift
- Neureuther, Eugen Napoleon, German, 1806-1882  
> *Neureuther (Self-Portrait in the Etching Studio)*, 1839, etching, 2005.20.2, Ailsa Mellon Bruce Fund
- Nicholson, William, Sir, British, 1872-1949  
> *Under the Arch of the Bridge*, 1894, color lithograph, 2004.162.30, Gift of the Virginia and Ira Jackson Collection
- Orozco, José Clemente, Mexican, 1883-1949  
> *Mujeres II*, 1935, lithograph, 2005.99.26, Gift of Ruth Cole Kainen
- Orléans, Duc de Nemours, Louis d', French, 1814-1896  
> *Infantryman*, 1834, etching on chine collé, 2004.128.31, Gift of Frank Anderson Trapp
- Overbeck, Johann Friedrich, German, 1789-1869  
> *Praying Monk*, 1826, etching with drypoint on chine collé, 2005.19.3, Ailsa Mellon Bruce Fund
- Pascin, Jules, French, 1885-1930  
> *Four Women*, c. 1922, drypoint, 2005.99.27, Gift of Ruth Cole Kainen
- Pencz, Georg, German, c. 1500-1550  
> *Procris*, 1539, engraving, 2005.27.1, Ailsa Mellon Bruce Fund
- Peterdi, Gabor, American, 1915-2001  
> *Vertical Rocks*, 1959, etching, engraving, and aquatint, 2004.155.28, Gift of Joshua P. Smith
- Picasso, Pablo, Spanish, 1881-1973  
> *Salomé*, 1905, drypoint, 2005.104.6, Gift of Janet and David Bruce
- Pindell, Howardena, American, born 1943  
> *Kyoto: Positive/Negative*, 1980, etching and lithograph on dyed japan paper with five sheets of laminated Kinwashi paper, 2005.61.5, Gift of Joshua P. Smith
- Piranesi, Giovanni Battista, Italian, 1720-1778  
> *Appartenenze d'antiche terme...*  
> *Portici tirati dintorno ad un Foro con palazzo regio*, etchings, 2004.128.33-34, Gift of Frank Anderson Trapp
- Pissarro, Lucien, French, 1863-1944  
> *Children's Dance*, 1894, woodcut, 2004.162.31, Gift of the Virginia and Ira Jackson Collection
- Prouvé, Victor Emile, French, 1858-1943  
> *Birds of Prey*, 1893, color etching, 2004.162.32, Gift of the Virginia and Ira Jackson Collection
- Prud'hon, Pierre Paul, French, 1758-1823  
> *The Rape of Europa*, etching on chine collé, 2004.128.35, Gift of Frank Anderson Trapp
- Puvis de Chavannes, Pierre, French, 1824-1898  
> *Study of a Woman (Abundance)*, 1895, lithograph, 2004.162.33, Gift of the Virginia and Ira Jackson Collection
- Raffet, Auguste, French, 1804-1860  
> *Carabinier*, lithograph  
> *Croisés en Campagne*, lithograph  
> *Les Munitaires du 28 Juillet*, c. 1830, lithograph  
> *M. Pochez*, 1853, lithograph on chine collé, 2004.128.36-39, Gift of Frank Anderson Trapp  
> *Episode from the Algerian War*, 1831, lithograph, 2005.27.2, Ailsa Mellon Bruce Fund
- Rembrandt van Rijn, Dutch, 1606-1669  
> *Abraham Entertaining the Angels*, 1656, etching and drypoint on japan paper, 2005.69.1, New Century Fund
- Ricci, Marco, Italian, 1676-1729  
> *Capriccio of Antique Ruins with Men Gazing at a Classical Orator*, 1720s, etching (working proof), 2005.28.2, Pepita Milmore Memorial Fund
- Ricketts, Charles, English, 1866-1931  
> *Deluge*, 1894, wood engraving, 2004.162.34, Gift of the Virginia and Ira Jackson Collection
- Ridinger, Johann Elias, German, 1698-1767  
> *Betrachtung der Wilden Thiere...* (Augsburg, 1736), bound volume with complete set of forty etchings and title page, 2005.51.1, Ailsa Mellon Bruce Fund and William B. O'Neal Fund
- Roche, Pierre, French, 1855-1922  
> *Marine Algae*, 1893, gypsograph, 2004.162.35, Gift of the Virginia and Ira Jackson Collection
- Rosaspina, Giuseppe, Italian, 1765-1832  
> *The Entrance of the French into Milan, 15 May 1796* (after Andrea Appiani), 1805/1816, etching, 2004.128.1, Gift of Frank Anderson Trapp
- Roussel, Ker Xavier, French, 1867-1944, and various artists  
> *Paphnutius. Comédie de Hrotsvitha* (Paris, 1895), bound volume with three woodcut illustrations and one lithograph, 2004.162.38, Gift of the Virginia and Ira Jackson Collection
- Rousselet, Gilles, French, 1610-1686  
> *La Rétorique*  
> *Le Feu*, engravings (both after Grégoire Huret), 2005.45.3-4, Ailsa Mellon Bruce Fund
- Rysselberghe, Théodore van, Belgian, 1862-1926  
> *La Libre Esthétique / Catalogue de la Quatrième Exposition à Bruxelles du 25 Février au 1 Avril 1897* (Brussels, 1897)  
> *La Libre Esthétique / Catalogue de la Troisième Exposition à Bruxelles du 22 Février au 30 Mars 1896* (Brussels, 1896), bound volumes, each with one woodcut on the cover, 2004.162.18-19, Gift of the Virginia and Ira Jackson Collection
- Sallaert, Anthonis, Flemish, c. 1590-1658  
> *Saint John*  
> *Saint Luke*, woodcuts on blue paper, 2005.17.1-2, Ailsa Mellon Bruce Fund
- 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, Martin Johann, German, 1718-1801  
> *The Triumph of Bacchus with Dancing Nymphs*, 1773, etching, 2005.19.4, Ailsa Mellon Bruce Fund
- Schrödter, Adolf, German, 1805-1875  
> *Peter Schlemihl*, set of four etchings, 2005.105.2, Gift of C.G. Boerner, LLC
- Schwabe, Carlos, French, 1866-1926  
> *The Annunciation*, 1893, lithograph, 2004.162.36, Gift of the Virginia and Ira Jackson Collection
- Schwechten, Friedrich Wilhelm, German, 1796-1879  
> *Der Dom zu Meissen in allen seinen Theilen bildlich dargestellt*, 1823-1826, complete set of twenty-four aquatints in sepia with letterpress title, in original brown wrappers, 2004.130.1-28, William B. O'Neal Fund
- Sloan, John, American, 1871-1951  
> *Brunette Head and Shoulders*, 1933, etching and engraving  
> *Turning out the Light*, 1905, etching, 2005.99.28-29, Gift of Ruth Cole Kainen
- Solien, T.L., American, born 1949  
> *The Three Sailors*, 1982, color lithograph with added color, 2004.155.29, Gift of Joshua P. Smith
- Storey, David and Gilbert Sorrentino (author), American, born 1948 American, born 1927  
> *A Beehive Arranged on Humane Principles*, 1986, bound volume with four color linocuts by David Storey and text by Gilbert Sorrentino, 2005.61.9.a-d, Gift of Joshua P. Smith
- Summers, Carol, American, born 1925  
> *Rocky Mountains*, 1966, color woodcut, 2004.155.31, Gift of Joshua P. Smith
- Tanning, Dorothea, American, born 1910  
> *Untitled (En Chair et en Or)*, 1973, color aquatint, 2005.99.30, Gift of Ruth Cole Kainen
- Tiepolo, Giovanni Domenico, Italian, 1727-1804  
> *The Holy Family Descending a Path near Shepherds*, 1752/1753, etching (working proof), 2005.28.3, Pepita Milmore Memorial Fund
- Titian, Italian, c. 1490-1576  
> *Saint Francis Receiving the Stigmata*, c. 1530, woodcut, 2005.14.1, Ailsa Mellon Bruce Fund
- Twachtman, John Henry, American, 1853-1902  
> *Autumn Avondale*, c. 1879-1882, etching, 2005.99.31, Gift of Ruth Cole Kainen
- Urban, Albert, American, 1909-1959  
> *Antiquity*, 1944, color screenprint, 2005.99.32, Gift of Ruth Cole Kainen
- Various Artists  
> *Artists Coming Together: America Coming Together*, complete set of ten prints in various media, 2004, 2005.97.1-10, Gift of Joan and David Maxwell
- Various Artists  
> *The Corcoran 2005 Print Portfolio: Drawn to Representation*, bound volume with twenty-four prints in various media by multiple artists, 2005, 2005.102.5-28, Gift of Corcoran Gallery of Art in memory of Donald Vogler
- Varley, Cornelius, British, 1781-1873  
> *Beached Fishing Boats with a Canopy*, 1809, etching  
> *A Boy Sitting on a Banked Vessel*, 1809, lithograph  
> *A Covered Fishing Vessel*, 1809, lithograph  
> *A Covered Rowing Boat*, 1809, etching  
> *A Covered Vessel Banked with a Boy Sitting on a Barge*, 1809, lithograph on buff paper  
> *A Covered Vessel on the River with Two Anglers*, 1809, lithograph  
> *A Rowing Boat Pulled up on the River Bank*, 1809, two etchings  
> *A Thames Barge*, 1809, etching, 2005.117.1-9, Gift (Partial and Promised) of Judy and Leo Zickler

- Venetian 16th century and Theocritus (author), Greek, c. 305-c. 255 B.C.
- > *Idylls*, 1495, bound volume with one Dürer drawing and Venetian 16th century woodcut illustrations, 2005.1.1.b, Woodner Collection
- Vernet, Horace, French, 1789-1863
- > *Gréatin de Sort!...*, 1823, lithograph touched with wash [proof]
- > *Gréatin de Sort!...*, 1823, lithograph
- > *Soldier's Family Encamped*, c. 1818, lithograph
- > *Soldier's Family Encamped*, c. 1818, lithograph on brown paper, heightened with white gouache
- > *La Reconciliation*, lithograph
- > *Mon Caporal, je n'ai pu avons que ça*, 1823, lithograph with white heightening
- > *Mon Caporal, je n'ai pu avons que ça*, 1823, lithograph, 2004.128.42-45, 47-49, Gift of Frank Anderson Trapp
- Vignon, Victor Alfred Paul, French, 1847-1909
- > *The Cow*, 1893, color etching, 2004.162.39, Gift of the Virginia and Ira Jackson Collection
- Villamena, Francesco, Italian, 1566-1624
- > *Saint Jerome*, engraving, 2005.7.2, Gift of Lesley Hill and Alan Stone
- Villon, Jacques, French, 1875-1963
- > *La Chasse aux Mouettes*, 1904-1906, softground etching and aquatint printed in blue-green ink, 2005.24.1, Ailsa Mellon Bruce Fund
- > *Gaby in a Chaise Longue*, drypoint (proof), 2005.47.1, Gift of André and Angela Candillier
- > *Gaby in a Chaise Longue*, 1906, drypoint in five proof states, 2005.79.1-5, Paul Mellon Fund
- Vorsterman, Lucas Emil, Flemish, 1595-1675
- > *Job Tormented by Demons and Abused by His Wife* (after Sir Peter Paul Rubens), engraving, 2004.128.46, Gift of Frank Anderson Trapp
- Wachsmuth, Jeremias, German, 1711-1771
- > *Allegory of Water*, etching with engraving on pink prepared paper, 2005.19.5, Ailsa Mellon Bruce Fund
- Wagner, Théo, French, active late 19th century
- > *Dream*, 1894, lithograph, 2004.162.40, Gift of the Virginia and Ira Jackson Collection
- Walkowitz, Abraham, American, 1880-1965
- > *East Side Market*, 1904, monotype
- > *New York of the Future*, c. 1910-1920, lithograph, 2005.99.33-34, Gift of Ruth Cole Kainen
- Weber, Max, American, 1881-1961
- > *The Pewter Cup*, 1928, lithograph
- > *Repose*, 1928, lithograph, 2005.99.35-36, Gift of Ruth Cole Kainen
- Weiditz II, Hans, German, 1500 or before-c. 1536
- > *Christ on the Mount of Olives*, c. 1522, woodcut from two blocks, 2005.14.2, Ailsa Mellon Bruce Fund
- Weiditz II, Hans, German, 1500 or before-c. 1536 and Ulrich von Hutten (author), German, 1488-1523
- > *Outis Nemo* (Augsburg, 1518), bound volume with one woodcut illustration on title page, 2005.83.1, William B. O'Neal Fund
- Weiss, Bartholomäus Ignaz, German, 1740-1814
- > *Diana*, etching, 2005.19.6, Ailsa Mellon Bruce Fund
- Wells, James Lesesne, American, 1902-1993
- > *Icarus*, 1968, wood engraving, 2005.99.37, Gift of Ruth Cole Kainen
- Whistler, James McNeill, American, 1834-1903
- > *Street in Saverne*, 1858, etching, 2005.99.38, Gift of Ruth Cole Kainen
- Willette, Adolphe Léon, French, 1857-1926
- > *Hanging Clown*, 1894, lithograph, 2004.162.41, Gift of the Virginia and Ira Jackson Collection
- Winnewisser, Rolf, Swiss, born 1949
- > *Untitled*, 1986, portfolio of five color lithographs, 2004.155.32.1-5, Gift of Joshua P. Smith
- Wolfgang, Georg Andreas, the Elder, German, 1631-1716
- > *Metamorphoses d'Ovide*, 1665, complete set of twenty etchings, 2005.17.3-22, Ailsa Mellon Bruce Fund
- Wols, German, 1913-1951
- > *Great Caterpillar*, drypoint, 2004.160.1, Anonymous Gift
- Mixed Media**
- Krieger, Andrew, American, b. 1950
- > *Throne Room Construction*, 1986, pencil, pen, ink wash and gouache on paper with dental floss, fluted cardboard and mat board mounted in plywood frame, 2005.102.3, Anonymous Gift in memory of Al Viebranz
- Technical Material**
- Bonnard, Pierre, French, 1867-1947
- > *Three Birds*, 1945-1946, set of 4 lithographic plates, 2004.162.48-51, Gift of the Virginia and Ira Jackson Collection
- Johns, Jasper, American, born 1930
- > *Flag*, 1967, lithographic stone etched with a drawing in lithographic crayon, 2005.38.1, Gift of the Artist and Universal Limited Art Editions, in honor of Jane B. Meyerhoff
- PHOTOGRAPHS**
- American 19th Century
- > *Trenton Falls, New York*, c. 1870, albumen print from collodion glass negative, 2005.88.1, Anonymous Gift
- Atget, Eugène, French, 1857-1927
- > *Cannes, Ile Saint Honorat*, n.d., matte albumen print
- > *Hotel d'Argenson, rue de Grenelle 101*, 1907-08, albumen print
- > *Hotel d'Argenson, rue de Grenelle 101*, 1907-08, matte albumen print
- > *Poterne des Peupliers*, 1913
- > *Interior of a Working-Class Man, rue de Romainville*, 1909-10, albumen prints, 2004.163.1-4, 33, Gift of Mitchell and Nancy Steir
- Brandt, Bill, British, born Germany, 1904-1983
- > *Untitled (Nude)*, c. 1955
- > *The Reform Club, Pall Mall*, 1930s
- > *Untitled (Nude)*, 1955
- > *Untitled (Nude)*, c. 1955, gelatin silver prints, 2004.142.1-4, Gift of Jeffrey Hugh Newman
- > *Park Lane*, 1930s
- > *Untitled (Nude, Campden Hill, London)*, 1953, gelatin silver prints, 2004.143.1-2, Gift of Charles S. and Elynne B. Zucker
- > *Flea Market, Paris*, c. 1930
- > "Bottle" Kilns in the Potteries, Stoke-on-Trent, c. 1937
- > *Untitled (Farmer in Field)*, n.d.
- > *Untitled (Nude)*, c. 1950, gelatin silver prints, 2004.146.1-4, Gift of Steven E. and Phyllis Gross
- > *Untitled (Nude)*, c. 1950
- > *At Charlie Brown's Public House, Limehouse*, late 1930s, gelatin silver prints, 2004.164.1-2, Gift of Simon and Bonnie Levin
- Brandt, Marianne, German, 1893-1983
- > *Untitled*, 1930, photomontage on paper, 2005.21.1, Pepita Milmore Memorial Fund, R.K. Mellon Fund, and gift of Thomas Walther
- Buthak, Jan, Polish, 1876-1950
- > *Droga (Road)*, 1916
- > *Dzwonnica u Św. Jerzego (The Belltower of St. George [Church])*, 1916
- > *Gosćiniec do Minska*, 1916
- > *Minszczyzna (The Minsk Region)*, 1916
- > *W obłokach (In the clouds)*, 1917
- > *Topole (Poplars)*, 1916
- > *Zabudowania przedmiejskie (Building in the Suburbs)*, 1917
- > *Zakręt (Bend [in the river])*, 1916, gelatin silver prints, 2005.66.1-8, Anonymous Gift
- Casebere, James, American, born 1953
- > *Arches*, 1985, gelatin silver print, 2005.110.1, Anonymous Gift
- Cassis, Joan, American, 1952-1996
- > *Arabella Thornton*, 1985, gelatin silver print mounted on paper
- > *Carol in her Mother's Dress*, between 1972 and 1974, gelatin silver print
- > *Carol in her Mother's Dress*, 1972, gelatin silver print with watercolor
- > *Ceal*, 1974
- > *Gussie on a Bed with Flowers*, 1987
- > *Jim Brittain*, 1987, gelatin silver prints
- > *Jim Brittain*, 1987, gelatin silver print with watercolor
- > *Jim Brittain-The May King*, 1987
- > *Joan and Samantha*, 1973
- > *Lisa*, 1974
- > *Ms. Minnie with Flowers*, 1985
- > *Paul*, 1973
- > *Robert Haussman*, 1985
- > *Rozella Marie Blackwell*, 1985, gelatin silver prints
- > *Samantha*, 1973, gelatin silver print mounted on paper
- > *Sharon in a Party Hat*, 1974, gelatin silver print
- > *Untitled (Girl lying on a bed)*, between 1972 and 1976, gelatin silver print mounted on gray paper
- > *Untitled (Girl in a corner)*, between 1972 and 1976, gelatin silver print
- > *Sharon with Piano*, 1972, gelatin silver print with watercolor, 2004.149.1-19, Gift of Victoria Cassis in memory of her daughter Joan Cassis
- Curtis, Edward Sheriff, American, 1868-1952
- > *The North American Indian (Volume Ten)*, 1914, portfolio of 34 photogravures on cream wove paper (incomplete), 2004.163.5.1-34, Gift of Mitchell and Nancy Steir
- de Beaucorps, Gustave, French, 1825-1906
- > *Spanish Steps, Rome*, c. 1858, waxed paper negative, 2005.43.1, Gift of Robert and Paula Hershkowitz in memory of Sam Wagstaff
- de Caranza, Ernest, French, active 1850s
- > *Pêcheries à Kiretch-Bourmou (Bosphore, Europe) (Fisheries at Kiretch-Bourmou (Bosphorus, Europe))*, 1854, salted paper print from waxed paper negative, 2005.57.1, Anonymous Gift
- Diamond, Hugh Welch, British, 1809-1886, or Fenton, Roger, British, 1819-1869
- > *Roger Fenton*, c. 1855, salted paper print from collodion glass negative, 2005.52.3, Paul Mellon Fund
- Fenton, Roger, British, 1819-1869
- > *Moscow, Domes of Churches in the Kremlin*, 1852, salted paper print from paper negative
- > *Lichfield Cathedral from the North-west*, 1858

- > *Fruit and Flowers*, 1860, albumen prints from collodion glass negatives, 2005.52.1-2, 4, Paul Mellon Fund
- > *Lieutenant General Sir Colin Campbell*, G.C.B., 1855
- > *Omar Pacha*, 1855, salted paper prints from collodion glass negatives, 2005.115.1-2, Gift of Hans P. Kraus, Jr.
- Funke, Jaromir, Czechoslovakian, 1896-1945
- > *Abstract Photo*, 1927-29
- > *Spinal*, 1924, gelatin silver prints, 2005.118.1-2
- > *Bridge and River in Kolín*, 1922
- > *Still Life*, 1924
- > *Landscape near Kutná Hora (Kuttenberg)*, 1939, gelatin silver prints, 2005.119.1-3
- > *From the book Photography Sees the Surface*, 1935
- > *From the series Reflections*, 1930
- > *Legs and Crinoline*, c. 1926
- > *Nude*, 1927
- > *From the series Primeval Forests*, 1937-38
- > *From the series Primeval Forests*, 1937-38
- > *Staircase in Old Prague*, 1922
- > *From the series Time Persists*, 1930-33
- > *From the series The Unsated Earth*, 1940-44
- > *Urn*, c. 1922, gelatin silver prints, 2006.1.1-10, Patrons' Permanent Fund
- Humbert de Molard, Louis-Adolphe, Baron, French, 1800-1874
- > *The Bean Sorters*, c. 1857, paper negative, 2005.57.2, Anonymous Gift
- Kasten, Barbara, American, born 1936
- > *Juxtaposition: Site 2*, 1988, chromogenic print, 2004.147.1, Marjorie and Leonard Vernon Collection
- Levinthal, David, American, born 1949
- > *Untitled (from Mein Kampf)*, 1993-94, polaroid, 2005.113.1, Gift of Ron Ginsburg
- Maar, Dora, French, 1907-1997
- > *Untitled*, c. 1936, gelatin silver print mounted on brown paperboard, 2005.68.1, Gift of the R. K. Mellon Family Foundation
- Metzker, Ray K., American, born 1931
- > *Car and Street Lamp*, 1966, gelatin silver print, printed c. 1980, 2005.89.1, Gift of Harvey S. Shipley Miller
- Muybridge, Eadweard, American, born England, 1830-1904
- > *Acajutla*, 1877
- > *Acapulco*, 1877
- > *Plaza and Viceroy's Palace-Antigua de Guatemala*, 1877
- > *Quezaltenango from the Crater of a Volcano*, 1877
- > *Ruins of the Church of Santo Domingo-Panama*, 1877, albumen prints from collodion glass negatives, 2004.163.6-10, Gift of Mitchell and Nancy Steir
- Nixon, Nicholas, American, born 1947
- > *The Brown Sisters*, 2004, gelatin silver print, 2005.9.1, Fund for Living Photographers
- O'Sullivan, Timothy H., American, born Ireland, 1840-1882
- > *Iceberg Canyon, Colorado River, Looking Above*, 1871, albumen print from collodion glass negative, 2005.10.1, Diana Walker Fund and Anonymous Gift
- Penn, Tom, American, born 1952
- > *Irving Penn's Darkroom*, 2004, ink jet print, 2005.34.1, Gift of Irving Penn
- Ray, Man, American, 1890-1976
- > *Igor Stravinsky*, c. 1925, gelatin silver print, 2005.122.1, Gift of Aaron and Barbara Levine
- Rodchenko, Aleksandr Mikhailovich, Russian, 1891-1956
- > *Columns of the Museum of the Revolution*, 1926
- > *Male Pyramid*, 1936
- > *Mosselprom Building*, 1930
- > *Pioneer*, 1930
- > *Pioneer with a Bugle*, 1930, gelatin silver prints mounted on tissue paper
- > *Pioneer with a Bugle*, 1930, gelatin silver print (contact print)
- > *Vladimir Mayakovsky*, 1924
- > *Vladimir Mayakovsky*, 1924, gelatin silver prints mounted on tissue paper, 2004.122.1-8, Patrons' Permanent Fund
- Ross, Don, American, born 1951
- > *Reeds, Leffert's Pond*, 1998, ink jet print, 2004.150.1, Gift of Cary Bluhm
- Ross, Horatio, Captain, Scottish, 1801-1886
- > *Dead Stag*, 1857, albumen print from collodion glass negative mounted on paper, 2005.67.1, Gift of Diana Walker Fund
- Simpson, Lorna, American, born 1960
- > *Untitled (Two Necklines)*, 1989, 2 gelatin silver prints and 11 engraved plastic plaques, 2005.44.1, Gift of the Collectors Committee
- Takagi, Madoka, American, born Japan 1956
- > *Brooklyn Navy Yard*, 1990
- > *Coney Island*, 1990
- > *Corona Queens*, 1990
- > *Ellis Island 15*, 1988
- > *Ellis Island 16*, 1988
- > *Ellis Island 21*, 1988
- > *Ellis Island 24*, 1988
- > *Ellis Island 31*, 1988
- > *Ellis Island 46*, 1988
- > *Ellis Island 50*, 1988
- > *Ellis Island 53*, 1988
- > *Ellis Island 54*, 1988
- > *Ellis Island 58*, 1988
- > *Fifth Avenue and 17th Street*, 1990
- > *Wave Hill*, 1989
- > *North View from Municipal Building*, 1990
- > *South View from 72nd Street and Riverside Drive*, 1990
- > *University Heights, Bronx*, 1990
- > *104th Street/Lexington Avenue*, 1990
- > *114th Street/Amsterdam Avenue and Broadway*, 1989
- > *Frederick Douglass Boulevard/116th Street*, 1989
- > *135th Street and Riverside Drive*, 1989, platinum/palladium prints on lightweight wove paper, 2004.163.11-32, Gift of Mitchell and Nancy Steir
- Weiser, Franz, Austrian, 1892-1970
- > *Parktor-Rathaus (Park Gate, City Hall)*, 1929
- > *Shattenspiel (Shadow play)*, 1928, gelatin silver prints, 2005.11.1-2, Richard and Judith Smooke Fund
- > *Brücke (Bridge)*, 1930, gelatin silver print, 2005.11.3, Anonymous Gift
- > *Riesenrad (Ferris Wheel)*, 1929, gelatin silver print, 2005.11.4, Marvin Breckinridge Patterson Fund

#### Technical Material

- Penn, Irving, American, born 1917
- > *Five Okapa Warriors Platinum Worksheet*, February 1977, pen on paper, 2005.33.1, Gift of Irving Penn
- American 20th Century, Unknown photographers
- > *Irving Penn at Work in Cuzco*, 1948, gelatin silver print
- > *Irving Penn's platinum printing laboratory, Huntington, N.Y.: Coating Room; Coating Room; Coating Room; Coating Room; Deacidification; Deacidifying Room; Developing Room and Exposing Room 2; Enlarging & Plate Making; Exposing Room 1; Exposing Room 2; Lab A; Lab B; Materials and Equipment Room; Plate Cutting; Plate Making Room; Plate Making Room*, n.d., 16 silver resin-coated prints, 2005.77.1-17, Gift of Irving Penn

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## 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 2005. Each list is arranged in alphabetical order according to former attribution. Changes of title and date are included if they were a part of the attribution change.

### PAINTINGS

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1970.17.107

*Saint Martin Dividing His Cloak*

Old: Flemish 17th Century

(Possibly Jan Boeckhorst)

New: Attributed to Jan Boeckhorst

1979.50.1

*The Marketplace in Bergen op Zoom*

Old: Abel Grimmer, 1597

New: Attributed to Abel Grimmer, probably 1590 and 1597

1997.85.1.b

*River Landscape with Villages and Travelers*  
(verso)

Old: Attributed to Pieter Gysels

New: Follower of Peeter Gysels

1969.2.1

Old: Jacob Jordaens, *Portrait of a Man*,  
c. 1624

New: Flemish 17th Century

(Possibly Jan Cossiers), *Portrait of a Man*  
in a Wide-Brimmed Hat, early 1630s

1983.19.4

*Concert of Birds*

Old: Attributed to Jan van Kessel I

New: Circle of Jan van Kessel

1983.19.1

*Study of Birds and Monkey*

Old: Attributed to Jan van Kessel I

New: Circle of Jan van Kessel

1983.19.2

*Study of Birds and Monkeys*

Old: Attributed to Jan van Kessel I

New: Circle of Jan van Kessel

1971.56.1

*Vista from a Grotto*

Old: Joos de Momper II, c. 1625

New: David Teniers the Younger,  
early 1630s

1961.9.32

*The Assumption of the Virgin*

Old: Sir Peter Paul Rubens, c. 1626

New: Studio of Sir Peter Paul Rubens,  
probably mid 1620s

1971.18.1

*Deborah Kip, Wife of Sir Balthasar Gerbier,  
and Her Children*

Old: Sir Peter Paul Rubens, 1629/1630

New: Sir Peter Paul Rubens (and possibly  
Jacob Jordaens), 1629/1630,  
reworked probably mid 1640s

1943.7.9

Old: Sir Peter Paul Rubens, *Head of  
One of the Three Kings*, c. 1615

New: Sir Peter Paul Rubens and  
Studio, *Head of One of the Three Kings:  
Melchior, The Assyrian King*, c. 1618

1950.10.1

*Mattias de' Medici*

Old: Attributed to Justus Sustermans

New: Studio of Justus Sustermans

1960.6.24

*Head of a Woman*

Old: Umbrian 15th Century, c. 1500

New: Umbrian 16th Century,  
c. 1510/1520

### SCULPTURE

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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)

# EXHIBITIONS AND LOANS

During the fiscal year, 284 lenders from twenty-one countries and twenty-eight states loaned 1,684 works of art to fifteen Gallery exhibitions. The Gallery also worked on another thirty-three projects scheduled to open in the next five years and administered the tour of nine traveling exhibitions. United States Government Indemnity was secured for seven exhibitions that opened in the fiscal year, enabling a savings of more than \$1.8 million in insurance premiums.

- >*American Masters from Bingham to Eakins: The John Wilmerding Collection*  
Continued from the previous fiscal year to 6 February 2005  
Organized by the National Gallery of Art, Washington
- >*Palace and Mosque: Islamic Art from the Victoria and Albert Museum*  
Continued from the previous fiscal year 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
- >*Dan Flavin: A Retrospective*  
3 October 2004 to 9 January 2005  
Organized by Dia Art Foundation, New York, in association with the National Gallery of Art, Washington  
Jeffrey Weiss, curator  
National tour sponsored by Altria Group; Gallery exhibition and accompanying catalogue made possible in part by a grant from the Lannan Foundation
- >*All the Mighty World: The Photographs of Roger Fenton, 1852-1860*  
17 October 2004 to 2 January 2005  
Organized by the National Gallery of Art, Washington, the J. Paul Getty Museum, Los Angeles, and the Metropolitan Museum of Art, New York  
Sarah Greenough, curator  
Made possible at the Gallery through the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Gerard ter Borch*  
7 November 2004 to 30 January 2005  
Organized by the National Gallery of Art, Washington, and the American Federation of Arts, New York  
Arthur Wheelock, NGA curator; Kate Haw, coordinator at AFA  
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Six Centuries of Prints and Drawings: Recent Acquisitions*  
14 November 2004 to 5 June 2005  
Organized by the National Gallery of Art, Washington  
Andrew Robison, curator
- >*Fauve Painting from the Permanent Collection*  
12 December 2004 to 30 May 2005  
Organized by the National Gallery of Art, Washington  
Jeffrey Weiss, curator
- >*Rembrandt's Religious Etchings*  
30 January 2005 to 1 May 2005  
Organized by the National Gallery of Art, Washington  
Arthur Wheelock, curator
- >*Rembrandt's Late Religious Portraits*  
30 January 2005 to 1 May 2005  
Organized by the National Gallery of Art, Washington, in association with the J. Paul Getty Museum, Los Angeles.  
Arthur Wheelock, curator  
Generous support provided by Mr. and Mrs. Thomas A. Saunders III  
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Andr  Kert sz*  
6 February 2005 to 15 May 2005  
Organized by the National Gallery of Art, Washington  
Sarah Greenough, curator  
Made possible through the generous support of the Trellis Fund and The Ryna and Melvin Cohen Family Foundation
- >*Cotton Puffs, Q-tips<sup>®</sup>, Smoke and Mirrors: The Drawings of Ed Ruscha*  
13 February 2005 to 30 May 2005  
Organized by the Whitney Museum of American Art, New York  
Judith Brodie, curator  
Funded by the Institute of Museum and Library Services by an Act of Congress; Q-tips<sup>®</sup> is a registered trademark of Chesebrough-Pond's Inc; also supported in Washington by The Broad Art Foundation
- >*Jan de Bray and the Classical Tradition*  
13 March 2005 to 14 August 2005  
Organized by the National Gallery of Art, Washington, and the Currier Museum of Art, Manchester  
Arthur Wheelock, curator;  
Kurt Sundstrom, guest curator
- Generously supported by Greg and Candy Fazakerley; additional support provided by the Samuel H. Kress Foundation
- >*Toulouse-Lautrec and Montmartre*  
20 March 2005 to 12 June 2005  
Organized by the National Gallery of Art, Washington, and The Art Institute of Chicago  
Philip Conisbee and Florence Coman, NGA curators; Richard Thomson, guest curator  
Time Warner Inc., corporate sponsor; The Catherine B. Reynolds Foundation is the foundation sponsor; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Gilbert Stuart*  
27 March 2005 to 31 July 2005  
Organized by The Metropolitan Museum of Art, New York, and the National Portrait Gallery, in association with the National Gallery of Art, Washington  
Frank Kelly, NGA curator; Carrie Rebora Barratt and Ellen Miles, guest curators  
Proudly sponsored by Target as part of its commitment to arts and education; exhibition and acquisition of Gilbert Stuart's Landsdowne portrait made possible by the Donald W. Reynolds Foundation as a gift to the Nation
- >*Irving Penn: Platinum Prints*  
19 June 2005 to 2 October 2005  
Organized by the National Gallery of Art, Washington  
Sarah Greenough, curator  
Sponsored by Merrill Lynch; also supported by the Trellis Fund and The Ryna and Melvin Cohen Family Foundation
- >*Winslow Homer in the National Gallery of Art*  
3 July 2005 to 20 February 2006  
Organized by the National Gallery of Art, Washington  
Frank Kelly, curator  
Sponsored by Siemens
- >*Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public*  
4 September 2005 to 27 November 2005  
Organized by the National Gallery of Art, Washington, and the Germanisches Nationalmuseum, Nuremberg  
Peter Parshall, NGA curator; Rainer Schoch, guest curator  
Air transportation provided by Lufthansa  
Supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*The Prints of F lix Buhot: Impressions of City and Sea*  
4 September 2005 to 20 February 2006  
Organized by the National Gallery of Art, Washington  
Gregory Jecmen, curator
- >*Pieter Claesz: Master of Haarlem Still Life*  
18 September 2005 to 31 December 2005  
Organized by the National Gallery of Art, Washington, the Frans Hals Museum, Haarlem, and the Kunsthau Zurich  
Arthur Wheelock, NGA curator; Pieter Biesboer and Christian Klemm, guest curators  
Made possible through the generous support of Greg and Candy Fazakerley; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Monumental Sculpture from Renaissance Florence: Ghiberti, Nanni di Banco, and Verrocchio at Orsanmichele*  
18 September 2005 to 31 December 2005  
Organized by the National Gallery of Art, Washington, and the Opificio delle Pietre Dure, Florence, in collaboration with the Soprintendenza al Patrimonio Storico Artistico e Etnoantropologico and the Soprintendenza ai Beni Architettonici e Ambientali di Firenze, Pistoia e Prato  
Eleonora Luciano, curator  
Made possible through the generous support of an anonymous donor; also supported by an indemnity from the Federal Council on the Arts and the Humanities
- >*Masterpieces in Miniature: Italian Manuscript Illumination from the J. Paul Getty Museum*  
25 September 2005 to 2 January 2006  
Organized by the J. Paul Getty Museum, Los Angeles  
Andrew Robison and Susan M. Arensberg, NGA curators; Thom Kren, guest curator
- >*Audubon's Dream Realized: Selections from "The Birds of America"*  
25 September 2005 to 26 March 2006  
Organized by the National Gallery of Art, Washington  
Carlotta Owens, curator  
Made possible by General Dynamics

## LENDERS TO EXHIBITIONS

### Private Collections

- The American Contemporary Art Foundation, Inc.  
Soizic Audouard, Paris  
Jean-Fran ois Baroni  
Matthias Brunner  
Buhl Family Foundation  
Mr. Eric Ceputis  
John Cheim

- Mr. Billy Corgan  
 Jean Crutchfield and Robert Hobbs  
 Ms. Karen Daiter  
 Dana and Rick Dirickson  
 Ms. Penelope Dixon  
 Mr. Pieter C.W.M. Dreesmann  
 Gail and Richard Elden  
 Mr. and Mrs. Richard K. Erlich  
 Vahé and Lucie Fattal  
 Courtesy of M. Feltenstein, a Promised Gift to The Metropolitan Museum of Art  
 Mr. and Mrs. Massimo Ferragamo  
 Sonja Flavin  
 Stephen Flavin  
 Aaron I. Fleischman  
 Larry Gagosian  
 Francey and Dr. Martin L. Gecht  
 Francey and Dr. Martin L. Gecht, Promised gift to The Art Institute of Chicago  
 Miss Susan Glesby  
 Mr. and Mrs. Ross Green  
 Mr. and Mrs. Ronald K. Greenberg  
 Collection of the Grinstein Family  
 Koenraad de Groeve  
 Mrs. Helena Gunnarsson  
 Susan Haller  
 Ms. Wendy Handler  
 Mr. and Mrs. Philip and Charlotte Hanes  
 Ms. Susan Harder  
 Earl and Countess of Harewood, and the Trustees of Harewood House Trust  
 The Hedges Family Collection  
 Mrs. Teresa Heinz  
 The Alex Hillman Family Foundation  
 Olga Hirshhorn  
 Mr. Carleton Holstrom and Ms. Mary Beth Kineke  
 Mr. Edwynn Houk  
 Ann and Edward Hudson  
 Mr. Peter Jay  
 Richard Hampton Jenrette  
 Sir Elton John  
 Mr. and Mrs. Steaven Jones  
 Mrs. Betsy Karel  
 Hiromi Katayama and Joe Goode  
 Karim Khan  
 Mr. Thomas G. Klarner  
 David M. Koetser  
 Sarah-Ann and Werner H. Kramarsky  
 Dawn and Kevin Longe  
 Jean-Paul Loup  
 Mrs. Anne W. Lowenthal  
 Mr. and Mrs. Donald B. Marron  
 Stephanie and Carter McClelland, Courtesy James Kelly Contemporary, Santa Fe
- Mr. Thomas McKean  
 Mr. and Mrs. Robert L. McNeil, Jr  
 Mellon Financial Corporation, Pittsburgh  
 Richard and Ronay Menschel  
 Stavros Merjos  
 Stavros Merjos and Honor Fraser  
 Byron R. Meyer  
 Eileen and Peter Michael  
 Mr. David Mixer  
 L. C. Monell  
 Bob Monk  
 John Luke Montias  
 Mugrabi Collection  
 Mr. James X. Mullen  
 His Grace The Duke of Northumberland  
 Herrn Dr. Jürgen Oberbeckmann  
 Anthony d'Offay, London  
 Mr. and Mrs. Peter Ponsobly  
 Carter Pottash  
 Ms. Dorothy Press  
 Mr. and Mrs. John Pritzker  
 Mr. and Mrs. Nicholas J. Pritzker  
 Private collection  
 Ms. Haley Rockwell  
 Baron Guy de Rothschild  
 Phyllis Rothschild  
 Dr. H. O. Ruding  
 Mr. P.W.L. Russell  
 Mr. Paul Sack  
 Robert Harshorn Shimshak and Marion Brenner  
 Sandra and Douglass Smith  
 Mr. Howard Stein  
 Darian and Rick Swig  
 Baron Willem van Dedem  
 J. van Lanschot  
 Mr. J.H. van Litsenburg  
 Arthur E. Vershbow  
 Mr. and Mrs. Herbert Vogel  
 Ladislaus and Beatrix von Hoffmann  
 Michel and Françoise Waelchli  
 Mr. Matthew Weatherbie  
 Anabeth and John Weil  
 Ms. Margaret W. Weston  
 Professor John Wilmerding  
 Wilson Centre for Photography  
 Adele Yellin
- Public Collections**
- AUSTRIA**  
 Vienna: Albertina; Galerie Sanct Lucas; Gemäldegalerie der Akademie der Bildenden Künste; Sammlungen des Fürsten von Liechtenstein
- BRAZIL**  
 Sao Paulo: Museu de Arte de Sao Paulo Assis Chateaubriand
- CANADA**  
 Montreal: Canadian Centre for Architecture  
 Ottawa: National Gallery of Canada  
 Toronto: Art Gallery of Ontario
- DENMARK**  
 Copenhagen: Ny Carlsberg Glyptotek
- FINLAND**  
 Helsinki: Ateneum Art Museum, Finnish National Gallery; Sinebrychoff Art Museum
- FRANCE**  
 Albi: Musée Toulouse-Lautrec  
 Épinal: Musée départemental d'art ancien et contemporain  
 Lyon: Musée des Beaux-Arts de Lyon  
 Paris: Galerie Berès; Galerie Schmidt;; Musée d'Orsay; Musée de Montmartre; Musée du Louvre; Musée Carnavalet  
 Toulouse: Musée des Augustins
- GERMANY**  
 Berlin: Staatliche Museen zu Berlin, Gemäldegalerie; Staatliche Museen zu Berlin, Kupferstichkabinett  
 Bremen: Kunsthalle Bremen  
 Cologne: Museum Ludwig; Wallraf-Richartz-Museum  
 Dresden: Staatliche Kunstsammlungen Dresden  
 Lüneburg: Ratsbücherei der Stadt Lüneburg  
 Munich: Alte Pinakothek; Bayerische Staatsbibliothek; Staatliche Graphische Sammlung  
 Nuremberg: Germanisches Nationalmuseum; Stadtbibliothek Nuremberg  
 Stuttgart: Staatsgalerie Stuttgart
- HUNGARY**  
 Budapest: Szépművészeti Múzeum
- ITALY**  
 Florence: Chiesa e Museo di Orsanmichele
- NETHERLANDS**  
 Amsterdam: Rijksmuseum; Van Gogh Museum  
 Deventer: Gemeentemusea
- Enschede: Rijksmuseum Twenthe  
 Haarlem: Frans Hals Museum  
 Rotterdam: Museum Boijmans Van Beuningen  
 The Hague: Friends of the Mauritshuis Foundation; Mauritshuis; Royal Cabinet of Paintings Mauritshuis
- RUSSIA**  
 Moscow: The State Pushkin Museum of Fine Arts  
 St. Petersburg: The State Hermitage Museum
- SPAIN**  
 Barcelona: Museu Nacional d'Art de Catalunya  
 Sitges: Consorcio del Patrimonio de Sitges, Museo Cau Ferrat
- SWEDEN**  
 Göteborg: Göteborgs Konstmuseum
- SWITZERLAND**  
 Basel: Historisches Museum Basel  
 Geneva: Petit Palais, Musée d'Art Moderne Genève  
 Winterthur: Museum Briner und Kern  
 Zurich: Kunsthaus Zürich
- UNITED KINGDOM – ENGLAND**  
 Cambridge: The Fitzwilliam Museum  
 Bradford: National Museum of Photography, Film and Television  
 Bristol: Bristol Museums and Art Gallery  
 Islip: N.G. Stogdon; Nicholas Stogdon  
 Lancashire: Stonyhurst College  
 London: Guildhall Library; ING Bank, NV, London Branch; National Portrait Gallery, London; Sotheby's, London; Tate; Tate Britain; The British Library; The British Museum; The Courtauld Institute Gallery, Courtauld Institute of Art; The National Gallery; The National Trust; Victoria and Albert Museum  
 Manchester: Manchester City Galleries; The John Rylands University Library  
 Windsor: Her Majesty Queen Elizabeth II
- UNITED KINGDOM – IRELAND**  
 Dublin: National Gallery of Ireland
- UNITED STATES**  
**California**  
 Los Angeles: Gemini G.E.L.; Los Angeles County Museum of Art; The J. Paul Getty Museum; UCLA at the Armand Hammer Museum of Art and Cultural Center

San Diego: San Diego Museum of Art; Timken Museum of Art

San Francisco: Fraenkel Gallery; Modernism, Inc.; The Fine Arts Museums of San Francisco

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

#### Connecticut

Hartford: Wadsworth Atheneum Museum of Art

New Haven: Yale University Art Gallery

#### District of Columbia

Washington: Georgetown University; Hirshhorn Museum and Sculpture Garden; National Gallery of Art, Library; National Portrait Gallery, Washington; The Corcoran Gallery of Art; The Kreeger Museum; The Library of Congress; The Phillips Collection; The White House

#### Illinois

Chicago: Les Enluminures; Stephen Daiter Gallery; The Art Institute of Chicago

Evanston: Northwestern University

#### Indiana

Indianapolis: Indianapolis Museum of Art

#### Kentucky

Louisville: The Speed Art Museum

#### Louisiana

New Orleans: New Orleans Museum of Art

#### Maine

Brunswick: Bowdoin College Museum of Art

#### Maryland

Baltimore: The Baltimore Museum of Art; The Walters Art Gallery

#### Massachusetts

Boston: Baring-Gould, c/o Legg Mason; Boston Public Library; City of Boston; Museum of Fine Arts, Boston

Cambridge: Fogg Art Museum; Harvard University Graduate School of Art and Design

Northampton: Smith College Museum of Art

Williamstown: Sterling and Francine Clark Art Institute

Worcester: Worcester Art Museum

#### Michigan

Detroit: The Detroit Institute of Arts

#### Missouri

Kansas City: Hallmark Photographic Collection; The Nelson-Atkins Museum of Art

#### New Hampshire

Manchester: Currier Museum of Art

#### New Jersey

New Brunswick: The Jane Voorhees Zimmerli Art Museum, Rutgers; The State University of New Jersey  
Princeton: Princeton University Art Museum

#### New York

Brooklyn: Brooklyn Museum

Germantown: Clermont State Historic Site

Glen Head: Barker Welfare Foundation

Glens Falls: The Hyde Collection

New York: Berry-Hill Galleries, Inc.; Didier Aaron, Inc.; DIA Center for the Arts; Estate of André Kertész; Leo Castelli Gallery; Solomon R. Guggenheim Museum; The American Contemporary Art Foundation, Inc.; The Metropolitan Museum of Art; The Museum of Modern Art; The New York Public Library; Whitney Museum of American Art

Rochester: Rush Rhees Library

#### Ohio

Cincinnati: Cincinnati Art Museum

Cleveland: The Cleveland Museum of Art

Toledo: Toledo Museum of Art

#### Pennsylvania

Philadelphia: Atwater Kent Museum of Philadelphia; Museum of American Art of the Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art; The Philadelphia Society for the Preservation of Landmarks, Powell House

#### Rhode Island

Newport: Redwood Library and Athenaeum

Providence: Museum of Art, Rhode Island School of Design

#### Tennessee

Memphis: The Dixon Gallery and Gardens

#### Texas

Austin: Harry Ransom Humanities Research Center

Dallas: Dallas Museum of Art

Houston: The Museum of Fine Arts, Houston

#### Vermont

Grafton: Mr. and Mrs. Richard Aggasiz Warren

#### Virginia

Richmond: Virginia Museum of Fine Arts

Williamsburg: Colonial Williamsburg Foundation

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

##### The Catholic University of America, Oliveira Lima Library

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

##### Cooper-Hewitt National Museum of Design, Smithsonian Institution

Giovanni Domenico Tiepolo  
> *The Immaculate Conception*

##### Fioratti Collection

Giovanni Minello  
> *Bust of a Woman*

##### Collection of the Artist

Helen Frankenthaler  
> *Mountains and Sea*

##### Horvitz Collection, Boston

Philippe-Laurent Roland  
> *Madame Potain*

##### Peter A. Jay

Gilbert Stuart  
> *John Jay*

##### Collection of the Artist

Jasper Johns  
> *Between the Clock and the Bed; Field Painting; No; Target; Dancers on a Plane*

##### Mrs. George M. Kaufman

Jan Lievens  
> *Head of a Man*

##### 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*  
Andy Warhol  
> *Small Campbell's Soup Can, 1964*

##### Musée du Louvre, Réunion des Musées Nationaux, Paris

Venetian 16th Century  
> *Boy on a Dolphin*

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

Thomas Eakins  
> *Dr. John H. Brinton*

##### Patsy Orlofsky

Jim Dine  
> *Name Painting #1*

##### John and 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*  
Jan Anthonisz. Ravesteyn  
> *Judith Langley*

##### 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

#### Walton Family Foundation

Asher Brown Durand  
>Kindred Spirits

#### Anonymous

Hendrick Avercamp  
>Winter Landscape with Golfer  
Bernardo Bellotto, Pirna  
>The Fortress of Sonnenstein  
Nicolaes Pietersz Berchem  
>An Italianate Landscape with Figures  
Gerrit Adriaensz Berckheyde  
>A View of St. Bavo's, Haarlem  
Botticelli  
>Portrait of a Young Man Holding a Medallion  
Jan Brueghel, the Elder  
>A Road with a Ford in a Wood  
Jean-Charles Cazin  
>The Quarry of Monsieur Pascal near Nauterre  
Pieter Claesz  
>Still Life with a Basket of Grapes  
Aelbert Cuyop  
>A Pier in Dordrecht Harbor  
Dirck van Delen  
>Church Interior with Elegant Figures  
Arshile Gorky  
>Portrait of Master Bill  
Jan Davidz de Heem  
>Still Life with Fruit, Oysters, and Wine  
Jan van der Heyden  
>A View in Amsterdam  
Jan van Huysum  
>Still Life of Flowers and Fruit  
Willem de Kooning  
>Untitled III  
Maker's mark of Johann Karl Bossard  
>Nautilus Cup  
Maker's mark of Jeremias II. Flicker  
>German Silver-Gilt Double Pineapple Cup  
Maker's mark of Andreas Kauxdorf the Elder  
>German Parcel-Gilt Silver Beaker and Cover  
Maker's mark of Andreas Mackensen I.  
>German Silver-Gilt Christening Cup  
Maker's mark of Johann I. Seutter  
>German Silver-Gilt Shell-Form Standing Cup  
Maker's mark of Thomas Stoer d. A.  
>German Parcel-Gilt Silver Cup and Cover  
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; Landscape with Willows  
Salomon van Ruysdael  
>River Landscape  
Pieter Jansz Saenredam  
>The Interior of the Saint Peter's Church in 's-Hertogenbosch  
Frans Snyder  
>Still Life of Fruit (A Swag of Autumnal Fruits)  
Hans Straub I  
>Renaissance Silver-Gilt Cup  
David Teniers II  
>Dice and Skittle Players in a Tavern Courtyard  
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  
Philips Wouwerman  
>Landscape

#### NGA LOANS TO TEMPORARY EXHIBITIONS

The department of loans and the National Lending Service administered the loans of 583 works of art to 201 sites during fiscal year 2005. This number includes the loan of 415 works to 122 temporary exhibitions at 159 institutions and the extended loan of 163 Gallery works to thirty-eight sites. Five paintings from Gallery collections were on short-term loan to the permanent collections of one foreign and three U.S. museums.

Works in National Lending Service marked \*

#### AUSTRIA

Krems-Stein, Kunsthalle Krems

**Renoir: und das Frauenbild des Impressionismus (Renoir and the Female Image of the Impressionist Epoch)**  
3 April to 31 July 2005

Auguste Renoir  
>Picking Flowers

Vienna, Albertina

**Peter Paul Rubens (1577-1640): The Drawings**  
14 September to 5 December 2004

Sir Peter Paul Rubens  
>Daniel in the Lions' Den (Vienna only)

Sir Peter Paul Rubens  
>Lion

Sir Peter Paul Rubens  
>Pan Reclining (Vienna only)

Sir Peter Paul Rubens  
>Young Woman in Profile

Circulated to The Metropolitan Museum of Art, New York,  
14 January to 3 April 2005

Vienna, Kunstforum Wien

**René Magritte**  
6 April to 24 July 2005

René Magritte  
>The Blank Signature\*

Circulated to Fondation Beyeler, Basel,  
7 August to 27 November 2005

Vienna, Kunsthistorisches Museum

**Bernardo Bellotto - European Vedutas**  
15 March to 19 June 2005

Bernardo Bellotto  
>The Fortress of Königstein

#### CANADA

Ottawa, National Gallery of Canada

**Leonardo, Michelangelo and the Renaissance in Florence**  
27 May to 5 September 2005

Benvenuto Cellini  
>Satyr

Rosso Fiorentino  
>Portrait of a Man

after Andrea del Sarto  
>Saint Filippo Benizzi Healing a Beggar

#### DENMARK

Copenhagen, Ordstrupgaardsamlingen

**Gauguin and Impressionism: Paintings, Sculpture, and Ceramics**  
30 August to 20 November 2005

Paul Gauguin  
>Still Life with Peonies

#### FRANCE

Céret, Musée d'art moderne de Céret

**Matisse, Derain - Collioure**  
18 June to 2 October 2005

André Derain  
>Mountains at Collioure\*

Épinal, Musée départemental d'art ancien et contemporain

**Rembrandt: L'Homme en Costume Oriental, Un Prêt Exceptionnel de la National Gallery de Washington**  
29 October 2004 to 30 June 2005

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

Lyon, Musée des Beaux-Arts de Lyon

**L'Impressionnisme et Naissance du Cinéma**  
15 April to 18 July 2005

Auguste Renoir  
>Woman with a Cat

Marseille, Centre de la Vieille Charité

**Right under the Sun - Painting in Provence from Classicism to Modernism (1750-1920)**  
14 May to 21 August 2005

Georges Braque  
>The Port of La Ciotat

Paul Cézanne  
>Le Château Noir (Montreal only)

Circulated to Montreal Museum of Fine Arts, 22 September 2005 to 8 January 2006

Paris, Cinémathèque française

**Renoir-Renoir**  
26 September 2005 to 9 January 2006

Auguste Renoir  
>Child with Toys - Gabrielle and the Artist's Son, Jean

Auguste Renoir  
>Oarsmen at Chatou

Paris, Galeries nationales du Grand Palais

**Turner, Whistler, Monet**  
12 October 2004 to 17 January 2005

Joseph Mallord William Turner  
>Mortlake Terrace

James McNeill Whistler  
>Nocturne

James McNeill Whistler  
>Nocturne

James McNeill Whistler  
>Wapping\*

Circulated to Tate Britain, London, 10 February to 15 May 2005

Paris, Musée du Louvre

**Le Sacre de Napoléon Peint par David**  
21 October 2004 to 17 January 2005

Louis-Léopold Boilly  
>The Public in the Salon of the Louvre, Viewing the Painting of the "Sacre"

Paris, Musée d'Orsay

**Alfred Stieglitz and His Circle: 1905-1930**  
18 October 2004 to 16 January 2005

Paul Cézanne  
>Le Château Noir (Paris only)

Arthur Dove  
>Rain

Georgia O'Keeffe  
>First Drawing of the Blue Lines (Paris only)

Alfred Stieglitz  
>After the Rain

Alfred Stieglitz  
>Charles Demuth

Alfred Stieglitz  
>Francis Picabia

Alfred Stieglitz  
>From My Window at An American Place, North

- Alfred Stieglitz  
>From My Window at An American Place, Southwest
- Alfred Stieglitz  
>From My Window at the Shelton, North
- Alfred Stieglitz  
>Georgia O'Keeffe
- Alfred Stieglitz  
>Georgia O'Keeffe
- Alfred Stieglitz  
>Georgia O'Keeffe and Donald Davidson
- Alfred Stieglitz  
>Georgia O'Keeffe and Donald Davidson Pruning Trees
- Alfred Stieglitz  
>Georgia O'Keeffe - Breasts
- Alfred Stieglitz  
>Georgia O'Keeffe - Hands
- Alfred Stieglitz  
>Georgia O'Keeffe - Hands
- Alfred Stieglitz  
>Georgia O'Keeffe - Hands and Grapes
- Alfred Stieglitz  
>The Hay Wagon
- Alfred Stieglitz  
>Legs (Elizabeth and Donald Davidson)
- Alfred Stieglitz  
>Long Undewear, Lake George
- Alfred Stieglitz  
>Marsden Hartley
- Alfred Stieglitz  
>The Terminal
- Paul Strand  
>Lathe #1, New York
- Circulated to Museo Nacional Centro de Arte Reina Sofia, Madrid, 10 February to 17 May 2005
- Le Néo-impressionnisme, de Seurat à Klee**  
14 March to 10 July 2005
- Henri Edmond Cross  
>Coast near Antibes\*
- Georges Seurat  
>Seascape at Port-en-Bessin, Normandy\*
- Le Théâtre de l'Oeuvre, 1893-1900: Naissance du Théâtre Moderne**  
12 April to 3 July 2005
- Maurice Dumont  
>Carmosine
- Edvard Munch  
>Summer Evening (Sommernacht)
- Ker Xavier Roussel  
>Le Volant
- Henri de Toulouse-Lautrec  
>La Lépreuse
- Pierre-Eugène Vibert  
>Le Joug
- Édouard Vuillard  
>The Yellow Curtain
- GERMANY  
Berlin, Alte Nationalgalerie  
**Goya - Prophet der Moderne**  
12 July to 3 October 2005
- Francisco de Goya  
>Thérèse Louise de Sureda
- Berlin, Deutsche Guggenheim Berlin  
**No Limits, Just Edges: Jackson Pollock Paintings on Paper**  
28 January to 10 April 2005
- Jackson Pollock  
>Untitled
- Circulated to Peggy Guggenheim Collection, Venice, 4 June to 18 September 2005
- Cologne, Museum Ludwig  
**Edward Hopper**  
9 October 2004 to 9 January 2005
- Edward Hopper  
>Cape Cod Evening\*
- Max Beckmann - Fernand Léger. Surprising Confrontations**  
20 May to 28 August 2005
- Max Beckmann  
>Falling Man\*
- Essen, Museum Folkwang  
**Cézanne: Aufbruch in die Moderne (Cézanne: The Dawn of Modern Art)**  
18 September 2004 to 16 January 2005
- Paul Cézanne  
>Boy in a Red Waistcoat
- Paul Cézanne  
>Houses in Provence
- Paul Cézanne  
>Still Life\*
- Frankfurt, Städtisches Kunstinstitut Frankfurt am Main  
**The Unfinished Print**  
7 October 2004 to 2 January 2005
- Nicolaus Beatrizet after Michelangelo Buonarroti  
>Striding Man
- Félix Bracquemond  
>Edmond de Goncourt
- Félix Bracquemond  
>Edmond de Goncourt
- Laurent Cars after Antoine Watteau  
>Fetes venetiennes
- Giovanni Benedetto Castiglione  
>David with the Head of Goliath
- Charles-Nicolas Cochin I after Antoine Watteau  
>La Mariee de Village (The Village Bride)
- Edgar Degas  
>Mary Cassatt at the Louvre: The Etruscan Gallery (Au Louvre: Musée des antiques)
- Edgar Degas  
>Mary Cassatt at the Louvre: The Etruscan Gallery (Au Louvre: Musée des antiques)
- 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)
- Sir Anthony van Dyck  
>Self-Portrait
- Jean-Jacques Flipart after Carle Vanloo  
>A Bear Hunt
- Jean-Jacques Flipart after Jean Siméon Chardin  
>Le Dessinateur (The Draughtsman)
- Vicomte Ludovic Napoléon Lepic  
>Turbulent Sky\*
- Charles François Adrien Macret after Jean-Honoré Fragonard  
>La fuite a dessein
- Charles François Adrien Macret and Jacques Couché after Jean-Honoré Fragonard  
>La fuite a dessein
- Workshop of Andrea Mantegna  
>The Adoration of the Magi (Virgin in the Grotto)
- Charles Meryon  
>Le Pont-au-Change, Paris
- Edvard Munch  
>Madonna
- Parmigianino  
>The Entombment
- Giovanni Battista Piranesi  
>The Drawbridge
- Giovanni Battista Piranesi  
>The Drawbridge
- Giovanni Battista Piranesi  
>Fantastic Port Monument (left plate)
- Giovanni Battista Piranesi  
>Fantastic Port Monument (right plate)
- Giovanni Battista Piranesi  
>The Tomb of Nero
- Giovanni Pietro Possenti  
>Hercules and Antaeus
- Rembrandt van Rijn  
>Christ Crucified between the Two Thieves (The Three Crosses)
- Auguste Rodin  
>Victor Hugo, De Face
- Jacques Villon  
>La Parisienne
- Jacques Villon  
>La Parisienne
- Jacques Villon  
>La Parisienne
- Hannover, Sprengel Museum  
**Andy Warhol. Self-Portraits**  
3 October 2004 to 16 January 2005
- Andy Warhol  
>Self-Portrait
- Circulated to Scottish National Gallery of Modern Art, Edinburgh, 12 February to 2 May 2005
- Munich, Städtische Galerie im Lenbachhaus und Kunstbau  
**Franz Marc Retrospective**  
17 September 2005 to 8 January 2006
- Franz Marc  
>Siberian Dogs in the Snow\*
- ITALY  
Belluno, Palazzo Crepadona  
**A Nord di Venezia. Scultura e Pittura nella Vallate Dolomitiche tra Gotico e Rinascimento**  
30 October 2004 to 22 February 2005
- Ludovico Gaci  
>Page from a Gradual (recto)
- Ludovico Gaci  
>Saints Peter and Paul
- Milan, Pinacoteca di Brera  
**Fra Carnevale: Florentine Art and Renaissance Culture at the Court of Urbino**  
12 October 2004 to 10 January 2005
- Fra Carnevale  
>The Annunciation
- Domenico Veneziano  
>Saint John in the Desert
- Follower of Donatello  
>Madonna and Child within an Arch
- Circulated to The Metropolitan Museum of Art, New York, 31 January to 1 May 2005
- Naples, Museo di Capodimonte  
**Omaggio a Velázquez**  
19 March to 19 June 2005
- Diego Velázquez  
>The Needlewoman
- Rome, Complesso del Vittoriano  
**Degas, Classico e Moderno**  
1 October 2004 to 7 February 2005
- Edgar Degas  
>The Dance Lesson
- Rome, Palazzo Giustiniani  
**Canaletto: Il Trionfo della Veduta**  
12 March to 19 June 2005
- Canaletto  
>Entrance to the Grand Canal from the Molo, Venice
- Canaletto  
>The Square of Saint Mark's, Venice
- Urbino, Galleria Nazionale delle Marche  
**Il Rinascimento a Urbino. Fra Carnevale e gli Artisti del Palazzo de Federico [The Renaissance in Urbino: Fra Carnevale and the Artists of the Palazzo Federico]**  
19 July 2005 to 8 January 2006
- Fra Carnevale  
>The Annunciation

Venice, Fondazione Giorgio Cini

**Tiepolo: Ironia e comico**  
3 September to 5 December 2004

Giovanni Domenico Tiepolo  
>The Prison Visit

Giovanni Domenico Tiepolo  
>Punchinello's Farewell to Venice

Venice, Peggy Guggenheim Collection

**William Baziotes: Paintings and Drawings, 1934-1962**  
5 September 2004 to 9 January 2005

William Baziotes  
>Desert Landscape

William Baziotes  
>Iridescent Forms

William Baziotes  
>Pierrot

William Baziotes  
>Swamp

William Baziotes  
>Untitled

## JAPAN

Nara, Nara Prefectural Museum of Art

**Claude Monet, A Hymn to Light: Selected Works from the 1870s and 1890s**  
2 October to 5 December 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

**Henri Matisse: Process/Variation**  
10 September to 12 December 2004

Henri Matisse  
>The Plumed Hat

Henri Matisse  
>Still Life with Sleeping Woman

## MEXICO

Mexico City, Museo de Arte Moderno

**Diego Rivera y el Cubismo. Memoria y Vanguardia**  
22 September 2004 to 30 January 2005

Diego Rivera  
>No. 9, Nature Morte Espagnole

Mexico City, Museo Nacional de Arte

**El Espejo Simbolista. Europa y México**  
2 December 2004 to 25 April 2005

Elihu Vedder  
>Daum

## NETHERLANDS

Amsterdam, Rijksmuseum

**Gerard ter Borch**  
9 June to 4 September 2005

Gerard ter Borch II  
>The Suitor's Visit

Amsterdam, Van Gogh Museum

**Manet and the Sea**  
18 June to 10 October 2004

Eugène Boudin  
>Beach Scene at Trouville

Eugène Boudin  
>Festival in the Harbor of Honfleur

**The Origins of L'Art Nouveau: The Bing Empire**  
26 November 2004 to 27 February 2005

Edouard Vuillard  
>Woman in a Striped Dress

Circulated to Museum Villa Stuck,  
Munich, 17 March to 31 July 2005

**Van Gogh Draftsman: The Masterpieces**  
1 July to 18 September 2005

Vincent van Gogh  
>The Harvest

The Hague, Gemeentemuseum Den Haag

**The Young Van Gogh and The Hague School**  
5 February to 16 May 2005

Vincent van Gogh  
>Flower Beds in Holland

Nijmegen, Museum Het Valkhof

**The Limbourg Brothers: Nijmegen Masters at the French Court (1400-1416)**  
28 August to 20 November 2005

Netherlandish 14th Century  
>The Death of the Virgin

Workshop of Limbourg Brothers  
>Saint Christopher Carrying the Christ Child

Rotterdam, Museum Boijmans Van Beuningen

**Senses and Sins: Dutch Painters of Daily Life in the Seventeenth Century**  
23 October 2004 to 9 January 2005

Johannes Vermeer  
>A Lady Writing

Circulated to Städtisches Kunstinstitut und Städtische Galerie, Frankfurt, 10 February to 1 May 2005

## RUSSIA

St. Petersburg, The State Hermitage Museum

**Masterpieces of the World at the Hermitage Museum. Raphael's Alba Madonna from The National Gallery of Art, Washington**  
3 September to 8 October 2004

Raphael  
>The Alba Madonna

## SPAIN

Barcelona, Exhibition Hall "La Pedrera"

**Visiones del Quijote: Hogarth, Doré, Daumier, Picasso, Dalí, Matta, Pong, Saura**  
7 March to 12 June 2005

Honoré Daumier  
>Rest in the Country (Sancho Panza)

Honoré Daumier  
>Don Quixote  
Circulated to Sala de Exposiciones Santa Inés, Seville, 29 June to 28 August 2005

Madrid, Museo Nacional Centro de Arte Reina Sofía

**Juan Gris y la Prensa (1887-1927) (Juan Gris and the Press [1887-1927])**  
21 June to 21 September 2005

Juan Gris  
>Bottles and Bowl

Juan Gris  
>Fantomas

Juan Gris after Paul Cézanne  
>Harlequin

Madrid, Museo Thyssen-Bornemisza

**Gauguin and the Origins of Symbolism**  
28 September 2004 to 9 January 2005

Paul Gauguin  
>Breton Girls Dancing, Pont-Aven

Paul Gauguin,  
>Self-Portrait Dedicated to Carrière

Édouard Vuillard  
>The Yellow Curtain

**Die Brücke**  
1 February to 15 May 2005

Ernst Ludwig Kirchner  
>Head of a Woman

Ernst Ludwig Kirchner  
>Two Nudes (obverse)

Circulated to Museu Nacional d'Art de Catalunya, Barcelona, 1 June to 5 September 2005

**Memling's Portraits**  
14 February to 15 May 2005

Hans Memling  
>Portrait of a Man with an Arrow

Circulated to Groeningemuseum, Bruges, 7 June to 4 September 2005

**Corot. Nature, Emotion, Souvenir**  
7 June to 11 September 2005

Jean-Baptiste-Camille Corot  
>The Island and Bridge of San Bartolomeo, Rome

Valencia, Institut Valencià d'Art Modern

**Whistler - Music**  
21 July to 11 September 2005

James McNeill Whistler  
>The Bridge

James McNeill Whistler  
>Long Venice

James McNeill Whistler  
>Nocturnal Note: Venice

James McNeill Whistler  
>Nocturne: Salute

James McNeill Whistler  
>Old Women

James McNeill Whistler  
>The Steamboat, Venice

James McNeill Whistler  
>Venetian Water-Carrier

## SWITZERLAND

Basel, Fondation Beyeler

**Blumennythos: Von Vincent van Gogh bis Jeff Koons (Flower Myth: Vincent van Gogh to Jeff Koons)**  
27 February to 22 May 2005

Paul Gauguin  
>Still Life with Peonies

Basel, Kunstmuseum Basel

**De Kooning. Paintings 1960-1980**  
17 September 2005 to 22 January 2006

Willem de Kooning  
>Woman with a Hat

Geneva, Musée Rath

**Richard Wagner. Visions d'Artistes. D'Auguste Renoir à Anselm Kiefer**  
23 September 2005 to 29 January 2006

Albert Pinkham Ryder  
>Siegfried and the Rhine Maidens

Lausanne, Fondation de l'Hermitage

**Caillebotte: Au Coeur de l'Impressionnisme**  
24 June to 23 October 2005

Gustave Caillebotte  
>Skiffs\*

Zurich, Kunsthaus Zürich

**Monet's Garden**  
29 October 2004 to 13 March 2005

Claude Monet  
>The Artist's Garden at Vétheuil

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

## UNITED KINGDOM - ENGLAND

London, The National Gallery

**Raphael: From Urbino to Rome**  
20 October 2004 to 16 January 2005

Raphael  
>The Alba Madonna

London, Tate Britain

**Anthony Caro**  
26 January to 17 April 2005

Anthony Caro  
>Prairie

London, Tate Modern

**Robert Frank: Storylines**  
28 October 2004 to 23 January 2005

- Robert Frank  
>Artificial Tulip/Paris
- Robert Frank  
>Bankers/London
- Robert Frank  
>Black, White and Things
- Robert Frank  
>City of London
- Robert Frank  
>City of London
- Robert Frank  
>City of London
- Robert Frank  
>Commentary 1-12  
(Winterthur only)
- Robert Frank  
>Commentary 25-36  
(Winterthur only)
- Robert Frank  
>Commentary 37-48  
(Winterthur only)
- Robert Frank  
>Commentary 49-60  
(Winterthur only)
- Robert Frank  
>Communion/Valencia
- Robert Frank  
>Couple/Paris
- Robert Frank  
>Farming 1-12  
(Winterthur only)
- Robert Frank  
>Funeral/Paris
- Robert Frank  
>Horse and Cart/Paris
- Robert Frank  
>London
- Robert Frank  
>Longchamp
- Robert Frank  
>Medals, New York
- Robert Frank  
>Men of Air, New York
- Robert Frank  
>Mississippi River/St. Louis
- Robert Frank  
>Moving Out
- Robert Frank  
>My Family/New York City
- Robert Frank  
>Old Woman/Barcelona
- Robert Frank  
>Parade/Valencia
- Robert Frank  
>Paris
- Robert Frank  
>People 13-24  
(Winterthur only)
- Robert Frank  
>People 25-34  
(Winterthur only)
- Robert Frank  
>Peru
- Robert Frank  
>Place de la Republique
- Robert Frank  
>Porte Clignancourt, Paris
- Robert Frank  
>Profile/Venice
- Robert Frank  
>Table, Mallorca
- Robert Frank  
>Tickertape/New York City
- Robert Frank  
>Tulip/Paris
- Robert Frank  
>Welsh Miners
- Circulated to Museu d'Art Contemporani de Barcelona, 8 February to 8 May 2005 and Fotostiftung Schweiz, Winterthur, 3 September to 20 November 2005
- London, Whitechapel Art Gallery
- Faces in the Crowd: The Modern Figure and Avant-Garde Realism**  
3 December 2004 to 6 March 2005
- Edouard Manet  
>Masked Ball at the Opera\*
- Circulated to Castello di Rivoli, Museo d'Arte Contemporanea, Turin, 3 April to 10 July 2005
- Back to Black: Art, Cinema and the Racial Imaginary**  
3 June to 4 September 2005
- Barkley Leonard Hendricks,  
>Sir Charles, Alias Willy Harris\*
- Circulated to New Art Gallery Walsall, 30 September to 20 November 2005
- UNITED KINGDOM – SCOTLAND
- Edinburgh, Royal Scottish Academy Building
- The Age of Titian: Venetian Renaissance Art from Scottish Collections**  
5 August to 5 December 2004
- Jacopo Tintoretto  
>A Procurator of Saint Mark's
- Titian  
>Vincenzo Cappello
- Veronese  
>The Martyrdom and Last Communion of Saint Lucy
- Gauguin's Vision**  
6 July to 12 October 2005
- Paul Gauguin  
>Breton Girls Dancing, Pont-Aven
- Paul Gauguin  
>A Breton Woman and a Standing Man; Head and Hand of a Monkey (recto)
- Paul Gauguin  
>Four Studies of Breton Women; Shapes and Vases (verso)
- Paul Gauguin  
>Two Breton Women; Landscape (recto)
- UNITED STATES
- Arkansas**
- Little Rock, The Arkansas Arts Center
- Art and the Oval Office: Presidential Selections from the Nation's Museums 1960-2000"**  
19 November 2004 to 23 January 2005
- American 19th Century  
>Flowers and Fruit\*
- American 19th Century  
>Under Full Sail
- John James Audubon  
>Farmyard Fowls\*
- George Catlin  
>Camanchee Chief's Children and Wigwam\*
- George Catlin  
>Eagle Dance - Choctaw\*
- George Catlin  
>Gathering Wild Rice - Winnebago\*
- George Catlin  
>Punah Chief Surrounded by His Family\*
- George Catlin  
>Two Apache Warriors and a Woman\*
- George Catlin  
>War Dance of the Saukies\*
- John Singer Sargent  
>Mary Crowninshield Endicott Chamberlain (Mrs. Joseph Chamberlain)\*
- Thomas Sully  
>Andrew Jackson\*
- California**
- Los Angeles, The J. Paul Getty Museum
- Cézanne in the Studio: Still Life in Watercolors**  
12 October 2004 to 2 January 2005
- Paul Cézanne  
>Geraniums
- Jacques-Louis David: Empire to Exile**  
1 February to 24 April 2005
- Jacques-Louis David  
>The Emperor Napoleon in His Study at the Tuileries
- Jacques-Louis David  
>Madame David
- Circulated to Sterling and Francine Clark Art Institute, Williamstown, 5 June to 5 September 2005
- Roger Fenton**  
1 February to 24 April 2005
- Roger Fenton  
>The Cloisters, Tintern Abbey
- Circulated to The Metropolitan Museum of Art, New York, 24 May to 21 August 2005 and Tate Britain, London, 21 September 2005 to 2 January 2006
- Rembrandt's Late Religious Portraits,**  
7 June to 28 August 2005
- Rembrandt van Rijn (and Workshop?)  
>The Apostle Paul
- Los Angeles, Los Angeles County Museum of Art
- André Kertész**  
12 June to 5 September 2005
- André Kertész  
>Albania
- André Kertész  
>Blind Musician, Abony
- André Kertész  
>Budapest
- André Kertész  
>"Buy," Long Island University
- André Kertész  
>Chateau Sainte-Mesme
- André Kertész  
>Clock of the Académie Française
- André Kertész  
>Communications Building, New York World's Fair
- André Kertész  
>Dunaharaszti
- André Kertész  
>Elizabeth
- André Kertész  
>Elizabeth and I
- André Kertész  
>Esztergom Cathedral
- André Kertész  
>The Fairy Tale
- André Kertész  
>Going for a Walk
- André Kertész  
>Jeno Kertész
- André Kertész  
>Jeno Kertész as Icarus
- André Kertész  
>Lafayette, Munson-Williams-Proctor Institute
- André Kertész  
>Lion and Shadow
- André Kertész  
>Meeting, Budapest
- André Kertész  
>Népliget, Budapest
- André Kertész  
>New York
- André Kertész  
>Parliament Building, Budapest
- André Kertész  
>Portrait of a Ballet Dancer, Paris
- André Kertész  
>A Red Hussar Leaving
- André Kertész  
>Self-Portrait
- André Kertész  
>Self-Portrait in the Hotel Beaux-Arts
- André Kertész  
>Self-Portrait Jeno Kertész
- André Kertész  
>Self-Portrait with Ede Papszt
- André Kertész  
>Self-Portrait with Erzsébet Salamon

- André Kertész  
> *Skywriting*
- André Kertész  
> *Sleeping Boy*
- André Kertész  
> *Street Scene, Budapest*
- André Kertész  
> *Under the Eiffel Tower*
- André Kertész  
> *Washington Square*
- André Kertész  
> *Young Man on Stairs*
- Circulated to International Center of Photography, New York, 16 September to 27 November 2005
- Master of Landscape: Jacob van Ruisdael**  
26 June to 18 September 2005
- Jacob van Ruisdael  
> *Forest Scene*
- Los Angeles, The Museum of Contemporary Art, Los Angeles
- Visual Music: Synaesthesia in Art and Music Since 1900**  
13 February to 22 May 2005
- Frantisek Kupka  
> *Organization of Graphic Motifs II*
- Alfred Stieglitz  
> *Equivalent, Set C2, No. 1*
- Alfred Stieglitz  
> *Equivalent, Set C2, No. 2*
- Alfred Stieglitz  
> *Equivalent, Set C2, No. 3*
- Alfred Stieglitz  
> *Equivalent, Set C2, No. 4*
- Alfred Stieglitz  
> *Equivalent, Set C2, No. 5*
- Alfred Stieglitz  
> *Songs of the Sky*
- Alfred Stieglitz  
> *Songs of the Sky*
- Circulated to Hirshhorn Museum and Sculpture Garden, Washington, 23 June to 11 September 2005
- San Francisco, San Francisco Museum of Modern Art
- Roy Lichtenstein—All About Art**  
23 October 2004 to 22 February 2005
- Roy Lichtenstein  
> *Look Mickey*
- The Art of Richard Tuttle**  
2 July to 16 October 2005
- Richard Tuttle  
> *Acropolis*
- Richard Tuttle  
> *Black & Gray with Diagonal*
- Richard Tuttle  
> *Black and White around Center Point*
- Richard Tuttle  
> *Broken Line Drawing*
- Richard Tuttle  
> *Day*
- Richard Tuttle  
> *Dorothy's Favorite*
- Richard Tuttle  
> *Dorothy's Soldiers*
- Richard Tuttle  
> *Drawing Developed from Travel-Sketches Made in Turkey*
- Richard Tuttle  
> *Drawing with One Line*
- Richard Tuttle  
> *Finding the Center Point #6*
- Richard Tuttle  
> *Finding the Center Point #7*
- Richard Tuttle  
> *Finding the Center Point #8*
- Richard Tuttle  
> *Finding the Center Point #9*
- Richard Tuttle  
> *4th Summer Wood Piece*
- Richard Tuttle  
> *French Hotel Drawing*
- Richard Tuttle  
> *Green Diamond with Pencil Line*
- Richard Tuttle  
> *Green Transfer*
- Richard Tuttle  
> *Herbert Vogel*
- Richard Tuttle  
> *India 9*
- Richard Tuttle  
> *India 17*
- Richard Tuttle  
> *India 26*
- Richard Tuttle  
> *Monkey's Recovery for a Darkened Room (Bluebird)*
- Richard Tuttle  
> *Monument 1*
- Richard Tuttle  
> *Night*
- Richard Tuttle  
> *I Blue and White (Dallas)*
- Richard Tuttle  
> *One Room Drawing #1*
- Richard Tuttle  
> *One Room Drawing #3*
- Richard Tuttle  
> *One Room Drawing #8*
- Richard Tuttle  
> *Onion Sketch Treatise*
- Richard Tuttle  
> *On the Way to New York*
- Richard Tuttle  
> *Preliminary Drawing for Schematic Drawing #3 Included in Dallas Show Catalogue*
- Richard Tuttle  
> *Rising Colors Along Frontal Diagonal with Downward Slant*
- Richard Tuttle  
> *Spiral Notebook Drawing 1*
- Richard Tuttle  
> *Stacked Color Drawing with Arch of Egg Shaped Form Painted*
- Richard Tuttle  
> *Stacked Color with Wavy and Straight Side*
- Richard Tuttle  
> *3rd Rope Piece*
- Richard Tuttle  
> *3 Lines Beginning at a Point & Intersecting in 2 Different Ways*
- Richard Tuttle  
> *II Blue and Pale Blue (Dallas)*
- Richard Tuttle  
> *2; Brown Bar #1*
- Richard Tuttle  
> *2; Brown Bar #2*
- Richard Tuttle  
> *2; Brown Bar #3*
- Richard Tuttle  
> *2; Brown Bar #4*
- Richard Tuttle  
> *2; Brown Bar #5*
- Richard Tuttle  
> *Two Dips Plus X*
- Richard Tuttle  
> *Two Triangles Intersecting*
- Richard Tuttle  
> *Walking*
- Connecticut**
- Greenwich, Bruce Museum of Arts and Science
- Drawn by the Brush: Oil Sketches by Peter Paul Rubens**  
2 October 2004 to 30 January 2005
- Sir Peter Paul Rubens  
> *Decius Mus Addressing the Legions*
- Sir Peter Paul Rubens  
> *The Meeting of Abraham and Melchizedek (Cincinnati only)*
- Circulated to Cincinnati Art Museum, 14 June to 11 September 2005
- American Impressionism: The Beauty of Work**  
24 September 2005 to 8 January 2006
- Julian Alden Weir  
> *U.S. Thread Company Mills, Willimantic, Connecticut*
- District of Columbia**
- Washington, Hirshhorn Museum and Sculpture Garden
- Isamu Noguchi: Master Sculptor**  
10 February to 8 May 2005
- Isamu Noguchi  
> *Untitled*
- Washington, National Building Museum
- Tools of the Imagination**  
3 March to 10 October 2005
- John Russell Pope  
> *Central Lobby: Ground Floor, Scheme "D"*
- John Russell Pope and Otto R. Eggers  
> *Preliminary Study: Central Gallery for the Exhibition of Sculpture*
- John Russell Pope and Otto R. Eggers  
> *Preliminary Study: Rotunda*
- Washington, National Museum of African Art
- Treasures**  
17 November 2004 to 15 August 2005
- Nigerian, Court of Benin  
> *Fowl*
- Washington, National Museum of American History
- The Price of Freedom**  
1 October 2004 to 30 September 2007
- Charles Peale Polk  
> *General Washington at Princeton\**
- Washington, The Phillips Collection
- Calder, Miró**  
9 October 2004 to 23 January 2005
- Alexander Calder  
> *Finny Fish*
- Alexander Calder  
> *Little Spider*
- Modigliani: Beyond the Myth**  
19 February to 29 May 2005
- Amedeo Modigliani  
> *Head of a Woman*
- Washington, Arthur M. Sackler Gallery
- Iraq and China: Ceramics, Trade, and Innovation**  
4 December 2004 to 17 July 2005
- Deruta 16th Century  
> *Large dish with running plant border; in the center, horsemen fighting*
- Florida**
- St. Petersburg, Museum of Fine Arts, St. Petersburg, Florida
- Monet's London: Artists' Reflections on the Thames, 1859-1914**  
16 January to 17 April 2005
- André Derain  
> *View of the Thames\**
- Claude Monet  
> *Waterloo Bridge, London, at Sunset*
- Camille Pissarro  
> *Charing Cross Bridge, London*
- Circulated to Brooklyn Museum, 4 June to 4 September 2005 and The Baltimore Museum of Art, 21 September to 31 December 2005
- Illinois**
- Chicago, The Art Institute of Chicago
- Toulouse-Lautrec and Montmartre**  
16 July to 10 October 2005
- Edouard Manet  
> *Plum Brandy*
- Henri de Toulouse-Lautrec  
> *A la Bastille (Jeanne Wenz)*
- Henri de Toulouse-Lautrec  
> *Carmen Gaudin*
- Henri de Toulouse-Lautrec  
> *Fashionable People at Les Ambassadeurs (Aux Ambassadeurs: Gens Chic)*

Henri de Toulouse-Lautrec  
>Marcelle Lender Dancing the Bolero in  
"Chilpéric"

Henri de Toulouse-Lautrec  
>Miss Loie Fuller

Henri de Toulouse-Lautrec  
>Miss Loie Fuller

Henri de Toulouse-Lautrec  
>Seated Woman from Behind - Study for  
"Au Moulin Rouge"

#### Maryland

Baltimore, The Baltimore Museum of Art

**Exhibition "Work Ethic"**  
12 October 2003 to 2 January 2005

Robert Barry,  
>Closed Gallery

#### Massachusetts

Salem, Peabody Essex Museum

**American Fancy: Exuberance in the  
Arts, 1790-1840**  
14 July to 31 October 2004

American 19th Century  
>Martha Eliza Stevens Edgar Paschall\*

American 19th Century,  
>The Sargent Family\*

Circulated to Maryland Historical  
Society, Baltimore, 3 December 2004  
to 20 March 2005

Williamstown, Williams College  
Museum of Art

**Moving Pictures: The Un-Easy  
Relationship Between Early Film and  
American Art**  
16 July to 11 December 2005

George Bellows  
>A Knockout

George Bellows  
>New York

John Singer Sargent  
>Grand Canal, Venice

Worcester, Worcester Art Museum

**Hope and Healing, Painting in Italy in  
a Time of Plague, 1500-1800**  
3 April to 25 September 2005

Mattia Preti  
>The Martyrdom of Saint Gennaro

Marcantonio Raimondi after Raphael  
>The Plague

#### Michigan

Ann Arbor, University of Michigan  
Museum of Art

**Georgia O'Keeffe: Vision of the  
SUBLIME**  
10 July to 3 October 2004

Georgia O'Keeffe  
>Sky Above White Clouds I  
(Fresno, Indianapolis, Chattanooga, and  
Boise only)

Georgia O'Keeffe  
>Winter Road I  
(Ann Arbor, Fresno, Indianapolis, and  
Chattanooga only)

Circulated to Fresno Metropolitan  
Museum of Art, History and Science,  
20 October 2004 to 3 January 2005;  
Eiteljorg Museum of American Indians  
and Western Art, Indianapolis, 17  
January to 3 April 2005; Hunter  
Museum of American Art,  
Chattanooga, 17 April to 19 June  
2005; and Boise Art Museum, 30 June  
to 19 September 2005

Detroit, The Detroit Institute of Arts

**Gerard ter Borch**  
27 February to 22 May 2005

Gerard ter Borch  
>The Suitor's Visit

#### Minnesota

Minneapolis, Frederick R. Weisman Art  
Museum

**West!: Frank Gehry and the Artists of  
Venice Beach, 1962-1978**  
14 May to 30 September 2005

Vija Celmins  
>Untitled

#### Missouri

St. Louis, The Pulitzer Foundation for  
the Arts

**Brancusi and Serra in Dialogue**  
5 February to 24 September 2005

Constantin Brancusi  
>Agnes E. Meyer

#### New Hampshire

Manchester, Currier Museum of Art

**Jan de Bray and the Classical Tradition**  
12 November 2004 to 21 February 2005

Dirk de Bray  
>Solomon de Bray

Jan de Bray  
>Portrait of the Artist's Parents, Salomon  
de Bray and Anna Westerbergen

Sir Peter Paul Rubens  
>Tiberius and Agrippina

Circulated to The Speed Art Museum,  
Louisville, 6 September to 4  
December 2005

#### New Mexico

Albuquerque, The Albuquerque Museum

**E Alma de España (The Soul of Spain)**  
17 April to 31 July 2005

Juan van der Hamen y León  
>Still Life with Sweets and Pottery

#### New York

Glens Falls, The Hyde Collection

**Painting Lake George, 1774-1900**  
6 June to 11 September 2005

John William Casilear  
>View on Lake George\*

John Frederick Kensett  
>Landing at Sabbath Day Point\*

Katonah, Katonah Museum of Art

**Richard Diebenkorn Prints—1948-1993**  
25 July to 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, Kate Ganz USA, Ltd.

**25 Years, 52 Drawings: A 25th  
Anniversary Exhibition**  
20 January to 5 February 2005

Giovanni Battista Piranesi  
>Young Man with a Staff

New York, The Metropolitan Museum of  
Art

**Gilbert Stuart**  
18 October 2004 to 16 January 2005

Gilbert Stuart  
>Abigail Smith Adams (Mrs. John Adams)

Gilbert Stuart  
>Catherine Brass Yates (Mrs. Richard Yates)

Gilbert Stuart  
>George Washington (Vaughan portrait)

Gilbert Stuart  
>John Adams

Gilbert Stuart  
>John Bill Ricketts\*

Gilbert Stuart  
>Richard Yates\*

Gilbert Stuart  
>Sir Joshua Reynolds

Gilbert Stuart  
>The Skater (Portrait of William Grant)

**Max Ernst: A Retrospective**  
7 April to 10 July 2005

Max Ernst  
>A Moment of Calm

**Matisse, His Art and His Textiles: The  
Fabric of Dreams**  
20 June to 25 September 2005

Henri Matisse  
>Oceania, the Sea

Henri Matisse  
>Oceania, the Sky

**Prague, The Crown of Bohemia (1347-  
1437)**  
19 September 2005 to 3 January 2006

Attributed to Joshua Master  
>Death of the Virgin

Bohemian 15th Century  
>Christ and the Virgin Enthroned

Follower of Master of the Golden Bull  
>David in Prayer

Follower of Master of the Golden Bull  
>The Flagellation

Follower of Master of the Golden Bull  
>Isaac Blessing Jacob

Workshop of Master of the Gerona  
Martyrology  
>The Trinity

New York, Mitchell-Innes & Nash

**Roy Lichtenstein**  
19 September to 12 November 2005

Roy Lichtenstein  
>Study for "Girl with Beach Ball III"

Roy Lichtenstein  
>Study for "Razzmatazz"

Roy Lichtenstein  
>Study for "Razzmatazz"

New York, The Museum of Modern Art

**Pioneering Modern Painting: Cézanne  
and Pissarro 1865-1885**  
24 June to 12 September 2005

Paul Cézanne  
>The Artist's Father

New York, National Academy of Design

**Surrealism USA**  
17 February to 8 May 2005

Arshile Gorky  
>One Year the Milkweed

Mark Rothko  
>Untitled  
(New York only)

Circulated to Phoenix Art Museum, 5  
June to 25 September 2005

New York, New York Historical Society

**Tom Paine: Patriot and Paradox**  
18 January to 29 May 2005

John Wesley Jarvis  
>Thomas Paine\*

New York, Whitney Museum of  
American Art

**The Art of Romare Bearden**  
14 October 2004 to 9 January 2005

Romare Bearden  
>Prelude to Troy (No. 2)

Romare Bearden  
>The Street (Composition for Richard  
Wright)

Romare Bearden  
>Tomorrow I May Be Far Away

Circulated to High Museum of Art,  
Atlanta, 5 February to 24 April 2005

New York, Wildenstein & Co., Inc.

**Antoine Vollon (1833-1900), 'A  
Painter's Painter'**  
27 October 2004 to 7 January 2005

Antoine Vollon  
>Mound of Butter

Poughkeepsie, The Frances Lehman  
Loeb Art Center, Vassar College

**Time and Transformation in Dutch  
Seventeenth Century Art**  
19 April to 15 June 2005

Ludolf Backhuysen  
>*Ships in Distress off a Rocky Coast*

Aelbert Cuypp  
>*Herdsmen Tending Cattle*

Gerard Dou  
>*The Hermit*

Circulated to The John and Mable  
Ringling Museum of Art, Sarasota, 20  
August to 30 October 2005

**Ohio**

Cincinnati, Taft Museum of Art

**An Impressionist Eye: Painting and  
Sculpture from the Philip and Janice  
Levin Foundation**  
10 June to 28 August 2005

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

Cleveland, The Cleveland Museum of Art

**Art from the Court of Burgundy: The  
Patronage of Dukes Philip the Bold and  
John the Fearless**  
24 October 2004 to 9 January 2005

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

Columbus, Columbus Museum of Art

**Renoir's Women**  
23 September 2005 to 15 January 2006

Auguste Renoir  
>*Madame Henriot*

Auguste Renoir  
>*Maternity: Madame Renoir and Son*

Oberlin, Allen Memorial Art Museum,  
Oberlin College

**The Splendor of Ruins in French  
Landscape Painting, 1640-1800**  
19 March to 19 June 2005

Sébastien Bourdon  
>*The Finding of Moses*

Hubert Robert  
>*The Old Bridge*

Simon Vouet  
>*The Muses Urania and Calliope*  
(Oberlin only)

Circulated to The Museum of Fine Arts,  
Houston, 15 July to 15 October 2005

**Pennsylvania**

Philadelphia, Philadelphia Museum of Art

**Pontormo, Bronzino, and the Medici:  
The Transformation of the Renaissance  
Portrait**  
20 November 2004 to 13 February 2005

Giovanni Cavino  
>*Lorenzino de' Medici, 1514-1547,*  
*Son of Pierfrancesco II (obverse)*

Benvenuto Cellini  
>*Alessandro de' Medici, 1510-1537,*  
*1st Duke of Florence 1532 (obverse)*

Pontormo  
>*Monsignor della Casa*

Domenico di Polo di Angelo de' Vetri  
>*Alessandro I de' Medici, 1510-1537,*  
*1st Duke of Florence 1532 (obverse)*

**Edvard Munch's 'Mermaid' in Context**  
24 September to 31 December 2005

Edvard Munch  
>*Female Nude*

Edvard Munch  
>*The Vampire (Vampyr)*

Pittsburgh, Carnegie Museum of Art

**Carnegie International**  
9 October 2004 to 20 March 2005

Lee Bontecou  
>*Untitled*

Pittsburgh, Senator John Heinz  
Pittsburgh Regional History Center

**Clash of Empires: The British, French  
and Indian War: 1754-1763**  
1 May 2005 to 15 April 2006

Charles Willson Peale  
>*John Philip de Haas\**

**Rhode Island**

Providence, Museum of Art, Rhode  
Island School of Design

**Edgar Degas: Six Friends at Dieppe**  
16 September 2005 to 15 January 2006

Edgar Degas  
>*Three Studies of Ludovic Halévy Standing*

Edgar Degas  
>*Virginie being Admired while the Marquis  
Cavalcanti Looks On*

**Texas**

Dallas, Dallas Museum of Art

**Robert Smithson**  
14 January to 3 April 2005

Robert Smithson  
>*Granite Crystal*

Robert Smithson  
>*Moodna Quadrants*

Robert Smithson  
>*Mud Flow (F-14)*

Robert Smithson  
>*Mud Flow (1000 Tons of Yellow Mud)*

Circulated to Whitney Museum of  
American Art, New York, 23 June to 16  
October 2005

Fort Worth, Kimbell Art Museum

**Stubbs & The Horse**  
14 November 2004 to 6 February 2005

George Stubbs  
>*Captain Samuel Sharpe Pocklington  
with His Wife, Pleasance, and possibly  
His Sister, Frances*

Circulated to The Walters Art Museum,  
Baltimore, 13 March to 29 May 2005  
and The National Gallery, London, 29  
June to 25 September 2005

Houston, The Menil Collection

**The Surreal Calder**  
30 September 2005 to 8 January 2006

Alexander Calder  
>*Movement in Space*

Alexander Calder  
>*Ruby-Eyed*

**Virginia**

Lynchburg, Maier Museum of Art,  
Randolph-Macon Woman's College

**Heart of the Matter: Recent Work by  
Elizabeth Murray**  
10 September to 9 December 2005

Elizabeth Murray  
>*Careless Love*

**Washington**

Seattle, Seattle Art Museum

**Spain in the Age of Exploration,  
1492-1819**  
16 October 2004 to 2 January 2005

Giovanni Battista Tiepolo  
>*Wealth and Benefits of the Spanish  
Monarchy under Charles III*

**EXTENDED LOANS FROM THE  
NGA COLLECTION**

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Lending Service unless indicated by\*\*

**BELGIUM**

Brussels, United States Embassy  
Residence, North Atlantic Treaty  
Organization

Gilbert Stuart  
>*Catherine Yates Pollock (Mrs. George  
Pollock)*

Gilbert Stuart  
>*George Pollock*

Thomas Sully  
>*Ann Biddle Hopkinson*

Thomas Sully  
>*Francis Hopkinson*

Thomas Sully  
>*The Leland Sisters*

**FRANCE**

Paris, Musée du Louvre

Severo da Ravenna  
>*The Christ Child\*\**

**IRELAND**

Dublin, United States Embassy  
Residence

Gilbert Stuart  
>*Counsellor John Dunn*

**ITALY**

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

**UNITED KINGDOM – ENGLAND**

London, United States Embassy  
Residence

Sir William Beechey  
>*Lieutenant-General Sir Thomas Picton*

Francis Cotes  
>*Mrs. Thomas Horne*

Thomas Gainsborough  
>*William Yelverton Davenport*

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**

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*

Curator of the 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 Rodgers
- 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 Minateree Chief and His Family
- George Catlin  
>Antelope Shooting - Assinneeboine
- George Catlin  
>Battle between the Jicarilla Apaches and Comanches
- George Catlin  
>Buffalo Chase
- George Catlin  
>Comanche Chief, His Wife, and a Warrior
- George Catlin  
>Comanche Chief with Three Warriors
- George Catlin  
>Distinguished Crow Indians
- George Catlin  
>Excavating a Canoe - Nayas Indians
- George Catlin  
>A Flathead Chief with His Family
- George Catlin  
>Four Dogrib Indians
- George Catlin  
>Making Flint Arrowheads - Apaches
- George Catlin  
>Ojibbeway Indians
- George Catlin  
>An Ojibbeway Village of Skin Tents
- George Catlin  
>Osage Chief with Two Warriors
- George Catlin  
>An Osage Indian Pursuing a Comanche
- George Catlin  
>Pawnee Indians Approaching Buffalo
- George Catlin  
>A Small Cheyenne Village
- George Catlin  
>Three Mandan Warriors Armed for War
- George Catlin  
>Three Navaho Indians
- George Catlin  
>Three Young Chinook Men
- George Catlin  
>Two Unidentified North American Indians
- George Catlin  
>View of the Lower Mississippi
- Thomas Chambers  
>Boston Harbor
- Thomas Chambers,  
>New York Harbor with Pilot Boat "George Washington"
- Raoul Dufy  
>The Basin Deauville\*\*
- Henri Matisse  
>Still Life with Pineapple
- Mark Rothko  
>The Party
- Mark Rothko  
>Untitled
- Secretary of Agriculture
- American 19th Century  
>Farmhouse in Mahantango Valley (returned)
- American 19th Century  
>Leaving the Manor House (returned)
- A.A. Lamb  
>Emancipation Proclamation (returned)
- American 19th Century  
>Bucks County Farm Outside Doylestown, Pennsylvania
- Georgia Timken Fry  
>Flock of Sheep
- Henri-Joseph Harpignies  
>Landscape
- Walt Kuhn  
>Pumpkins
- J.G. Tanner  
>Engagement between the "Monitor" and the "Merrimac"
- Secretary of Defense
- George Catlin  
>Fort Union
- George Catlin  
>Prairie Dog Village
- Secretary of Education
- American 19th Century  
>Washington at Valley Forge (returned)
- Mark Rothko  
>Untitled (returned)
- Mark Rothko  
>Untitled (returned)
- Lydia Field Emmet  
>Harriet Lancashire White and Her Children
- A.M. Randall  
>Basket of Fruit with Parrot
- Thomas Sully  
>The Vanderkemp Children
- Allen Tucker  
>Bizarre
- Allen Tucker  
>Madison Square, Snow
- Secretary of Energy
- American 20th Century  
>View of Aberdeen, Washington
- George Catlin  
>A K'nisteneux Warrior and Family
- George Catlin  
>Three Shoshonee Warriors Armed for War
- George Catlin  
>Two Ojibbeway Warriors and a Woman
- George Catlin  
>Two Weeah Warriors and a Woman
- Administrator of the 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
- Secretary of Housing and Urban Development
- American 19th Century  
>The End of the Hunt (returned)
- American 19th Century  
>The Start of the Hunt (returned)
- American 19th Century  
>Twenty-two Houses and a Church (returned)
- American 20th Century  
>After the Wedding in Warren, Pennsylvania (returned)
- Thomas Chambers  
>Bay of New York, Sunset (returned)
- American 19th Century  
>Washington at Valley Forge
- Joan Miró  
>Shooting Star
- Mark Rothko  
>Untitled (man and two women in a pastoral setting)
- Georges Rouault  
>The Breton Wedding
- Attorney General of the United States
- Winslow Homer  
>Sunset (returned)
- Adam Pynacker  
>Wooded Landscape with Travelers (returned)
- Thomas Chambers  
>Lake George and the Village of Caldwell
- Thomas Chambers  
>Packet Ship Passing Castle Williams, New York Harbor
- George Inness  
>Lake Albano, Sunset
- Robert Salmon  
>The Ship "Favorite" Maneuvering Off Greenock
- Edward Savage  
>George Washington
- United States Trade Representative
- Thomas Chambers  
>Felucca off Gibraltar (returned)
- J.G. Tanner,  
>Engagement between the "Monitor" and the "Merrimac" (returned)
- American 19th Century  
>Spring on the Range
- Thomas Chambers  
>Storm-Tossed Frigate
- T. Davies  
>Ship in Full Sail
- Mark Rothko  
>Untitled
- 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 Cuiatt, 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  
>James Lloyd

after Gilbert Stuart  
>William Constable

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

#### 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 Man\*\*

American 19th Century  
>Profile Portrait of a Lady\*\*

Joseph Goodhue Chandler  
>Girl with Kitten

Edward Hicks  
>The Landing of Columbus

#### Virginia

Fairfax, George Mason University

Alfredo Halegua  
>America

Lila Pell Katzen  
>Antecedent

#### TEMPORARY LOANS TO MUSEUM COLLECTIONS

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#### GERMANY

Frankfurt, Städelsches Kunstinstitut und  
Städtische Galerie  
12 May 2003 to 15 December 2004

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

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

#### UNITED STATES

##### District of Columbia

Washington, The Kreeger Museum  
20 March to 10 October 2005

Edgar Degas  
>Woman Ironing

##### New York

Glens Falls, The Hyde Collection  
30 January to 28 August 2005

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

##### Texas

Austin, Lyndon Baines Johnson Museum  
4 April 2004 to 22 January 2005

Diego Rivera  
>Montserrat

# PUBLICATIONS

## EXHIBITION CATALOGUES

- > *Gerard ter Borch*  
Arthur K. Wheelock Jr. et al. (240 pages, 80 color, 80 b/w, hardcover and softcover editions; hardcover published in association with Yale University Press). Both editions copublished with American Federation of Arts.
- > *Rembrandt's Late Religious Portraits*  
Arthur K. Wheelock Jr. et al. (152 pages, 35 color, 53 b/w, hardcover edition only; published in association with the University of Chicago Press)
- > *André Kertész*  
Sarah Greenough et al. (316 pages, 4 color, 112 tritones, 135 duotones, hardcover and softcover editions; hardcover published in association with Princeton University Press)
- > *Toulouse-Lautrec and Montmartre*  
Richard Thomson et al. (308 pages, 370 color, 17 b/w, hardcover and softcover editions; hardcover published in association with Princeton University Press)
- > *Irving Penn: Platinum Prints*  
Sarah Greenough (200 pages, 20 color, 87 tritones, 5 duotones, hardcover edition only; published in association with Yale University Press)
- > *Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public*  
Peter Parshall et al. (372 pages, 177 color, 53 b/w, hardcover edition only; published in association with Yale University Press). Simultaneously published in German.
- > *Dada*  
Leah Dickerman et al. (536 pages, 403 color, 217 b/w, hardcover and softcover editions; hardcover published in association with Distributed Art Publishers, Inc.)

## STUDIES IN THE HISTORY OF ART AND OTHER CASVA PUBLICATIONS

- > *Nationalism and French Visual Culture, 1870-1914*  
Edited by June Hargrove and Neil McWilliam (336 pages, 17 color, 144 b/w, distributed by Yale University Press)
- > *The Dada Seminars*  
Edited by Leah Dickerman with Matthew S. Witkovsky (320 pages, 136 b/w, hardcover and softcover editions; both editions copublished by Distributed Art Publishers, Inc.)
- > *Center 25 (Annual report)*

## AWARDS

- > *American Masters from Bingham to Eakins: The John Wilmerding Collection*  
Association of American University Presses/2005 Book, Jacket and Journal Show
- > *André Kertész*  
Association of American University Presses/2005 Book, Jacket and Journal Show  
American Association of Museums/2005 Publications Design Competition
- > *Drawings of Jim Dine*  
Association of American University Presses/2005 Book, Jacket and Journal Show
- > *National Gallery of Art: Master Paintings from the Collection*  
Association of American University Presses/2005 Book, Jacket and Journal Show  
American Association of Museums/2005 Publications Design Competition
- > *Toulouse-Lautrec and Montmartre*  
American Association of Museums/2005 Publications Design Competition, Frances Smyth-Ravenel Prize for Excellence in Publication Design
- > *NGA Kids Family Activities Calendar*  
American Association of Museums/2005 Publications Design Competition

## WEB SITE AND WEB PUBLICATIONS

14,445,970 visits to [www.nga.gov](http://www.nga.gov) in fiscal year 2005 (daily average: 39,578)

### Exhibition Features

- > *Dan Flavin: A Retrospective*: special feature
- > *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*: special feature
- > *Gerard ter Borch*: selected highlights; Ter Borch and music
- > *Rembrandt's Late Religious Portraits*: special feature; selected highlights
- > *André Kertész*: selected highlights
- > *Cotton Puffs, Q-Tips®, Smoke and Mirrors: The Drawings of Ed Ruscha*: selected highlights
- > *Jan de Bray and the Classical Tradition*: exhibition brochure
- > *Toulouse-Lautrec and Montmartre*: special feature
- > *Gilbert Stuart*: special feature
- > *Irving Penn: Platinum Prints*: selected highlights

- > *Asher B. Durand's "Kindred Spirits"*: brochure
- > *The Prints of Félix Buhot: Impressions of City and Sea*: special feature
- > *Origins of European Printmaking: Fifteenth-Century Woodcuts and Their Public*: selected highlights
- > *Monumental Sculpture from Renaissance Florence: Ghuberti, Nanni di Banco, and Verrocchio at Orsanmichele*: exhibition brochure
- > *Pieter Claesz: Master of Haarlem Still Life*: selected highlights
- > *Audubon's Dream Realized: Selections from "The Birds of America"*: selected highlights
- > *Masterpieces in Miniature: Italian Manuscript Illumination from the J. Paul Getty Museum*: special feature

### Permanent Collection Features

- > *Pastels of the Eighteenth Century: Recent Acquisitions*: selected highlights
- > *Fauve Painting in the Permanent Collection*: selected highlights
- > *Andy Goldsworthy: Roof Installation*: panoramas of the work in progress
- > *Rembrandt's Religious Etchings*: selected highlights
- > *Roy Lichtenstein: A New Gift of Drawings*: selected highlights
- > *Winslow Homer in the National Gallery of Art*: special feature
- > *Alexander Calder mobile*: reinstallation views
- > *Modern Portraits in Photography*: selected highlights
- > *Sculpture Garden*: summer and winter plantings

## STAFF PUBLICATIONS

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- > Brown, David Alan and Jane Van Nimmen. *Raphael and the Beautiful Banker: The Story of the Bindo Altoviti Portrait*. New Haven and London, 2005.
- > ——. Review of Peter Humfrey, ed., *The Cambridge Companion to Giovanni Bellini*. *The Burlington Magazine*, vol. CXLVII (January 2005): 48.
- > Conisbee, Philip. "Watercolours by Cézanne" (Review of *Cézanne in the Studio. Still Life in Watercolor*, J. Paul Getty Museum, Los Angeles). *The Burlington Magazine*, vol. 147 (January 2005): 69-70.
- > ——. "Landscape in Provence" (Review of *Landscape in Provence from Classicism to Modernism*, Centre de la Vieille Charité, Marseille). *The Burlington Magazine*, vol. 147 (September 2005): 632-634.
- > Corlett, Mary Lee. "Romare Bearden: *Falling Star*." In *Collection Highlights: Telfair Museum of Art*. Edited by Hollis Koons McCullough. 246-247. Telfair Museum of Art, Savannah, Georgia, 2005.
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- > ——. "Agnolo Bronzino (1503-1572), *Pygmalion and Galatea*." In *Leonardo da Vinci, Michelangelo and the Renaissance in Florence*. Edited by David Franklin. 234-237. Exh. cat., National Gallery of Canada, Ottawa, 2005.
- > Doumato, Lamia. Review of Susan Soros and Stefanie Walker, eds., *Castellani and Italian Archeological Jewelry. Choice* (May 2005): 51-52.
- > ——. Review of Diana Scarisbrick, *Historic Rings. Choice* (April 2005): 36.
- > ——. "Looking East and West." Review of Helen C. Evans, *Byzantium, Faith and Power. Art Documentation* 23, no. 2 (Fall 2004): 52-53.
- > ——. Review of Robert Lee Morris, *Robert Lee Morris. Choice* (February 2005): 205.
- > ——. Review of Fritz Folk, *Schmuck Jewellery, 1840-1940: Highlights of Schmuckmuseum Pforzheim. Choice* (September 2005): 47-48.
- > Fine, Ruth E. "Expanding the Mainstream: Romare Bearden Revisited." *Proceedings of the American Philosophical Society* 149, no. 1 (March 2005): 40-55.
- > ——. *John Walker, Works on Paper, 1990-2004*. Exh. cat., Portland Museum of Art, Portland, Maine, 2005.
- > Greenough, Sarah, with Gordon Baldwin and Malcolm Daniel. *All the Mighty World: The Photographs of Roger Fenton, 1852-1860*. New York: The Metropolitan Museum of Art, 2004.
- > Hagood, John. Review of Ron Burnett, *Visual Thinking. Art Documentation* 23, no. 2 (Fall 2004): 57-5.
- > ——. Review of Hal Foster, *Prosthetic Gods. Art Documentation* 24, no. 1 (Spring 2005): 54.

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- >Herrick, Jason. "Louis Robert de Saint Victor's Letters to Aignan-Thomas Desfriches: Collecting in Normandy Before and After the Revolution and its Links with the Parisian Art Market." In *Collections et marché de l'art en France 1789-1848*, 131-146. Sous la direction de Monica Preti-Hamard et Philippe Sénéchal; Presses Universitaires de Rennes et Institut national d'histoire de l'art, Paris, 2005.
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# STAFF LIST

Staff as of 30 September 2005

## OFFICE OF THE DIRECTOR

---

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Earl A. Powell III  
Chief of Staff & Executive Assistant  
Angela M. LoRé  
Staff Assistants  
Dianne D. Stephens  
Debra S. Tatman  
Internal Auditor  
Larry L. Lewis  
Auditor  
Orin Wolf

## EXHIBITIONS

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Exhibition Officers  
Jennifer F. Cipriano  
Naomi R. Remes  
Ann B. Robertson  
Assistants for Exhibition Administration  
Jennifer Overton  
Jennifer E. Rich  
Tamara Wilson  
Assistant to the Chief of Exhibitions  
Wendy Battaglino  
Exhibition Programs  
Head of Department  
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Assistant Curators  
Margaret Doyle  
Lynn Matheny  
Video & Film Productions  
Carroll Moore  
Research Assistant  
Elizabeth Laitman  
Staff Assistant  
Elisa D'Angelo  
Summer Intern  
Shravan Vidyarthi

## DESIGN AND INSTALLATION

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Deputy Chief and Head of  
Exhibition Production  
Gordon Anson  
Architects/Design Coordinators  
Jane Anderson  
Donna Kirk  
Production Coordinators  
William Bowser  
John Olson  
Nathan Peek

Office Manager  
Carol Koelemay  
Office Assistant  
Abby Bysshe  
Maquette Production  
Deborah Clark-Kirkpatrick  
Photographer  
Robert Shelley  
Head of Graphics  
Barbara Keyes  
Graphic Design/Silkscreen Production  
Lisa Farrell  
Glenn Perry  
Jeffrey Wilson  
Stefan Wood  
Head of Exhibits Shop  
Randy Payne  
Exhibits Shop Specialists  
Melvin Brown  
Richard Bruce  
Lester Dumont  
Paul Heath  
Miller Mack  
Andrew Watt

Head of Lighting Shop  
Robert Johnson  
Lighting Shop Staff  
Robert Benoit  
Head of Paint Shop  
Dennis Bult  
Painters/Finishers  
Robert Barnett  
Ramon Bonilla  
Joseph Richardson  
Summer Intern  
Eric Meier

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---

Deputy Director and Chief Curator  
Alan Shestack  
Administrator for Policy and Programs  
Elizabeth Driscoll Pochter  
Administrative Assistants  
Nancy Deiss  
Amie House

## EUROPEAN PAINTINGS

Senior Curator of European Paintings  
and Head of French Paintings  
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Associate Curator, French Paintings  
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Assistant Curator, French Paintings  
Florence E. Coman  
Assistant  
Virginia Sweet Dupuy

Andrew W. Mellon Curatorial Fellow  
Benedict Leca

## Renaissance Paintings

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Curator, Northern Renaissance  
John Oliver Hand  
Assistant Curator, Italian Renaissance  
Gretchen Hirschauer  
Assistant  
Elizabeth Concha  
Volunteer Research Assistant  
Daniela Cini

## Northern Baroque Paintings

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Assistant  
Molli Kuenstner  
Volunteer Research Assistant  
Sohee Kim  
Volunteers  
Anke van Wagenberg  
Anneke Wertheim

## AMERICAN AND BRITISH PAINTINGS

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Curator  
Nancy K. Anderson  
Assistant Curators  
Charles Brock  
Deborah Chotner

Assistant  
Abbie N. Sprague  
Intern in the Museum Profession,  
Academic Year  
Emma Acker  
Summer Intern  
Kate Kooistra  
Volunteer  
Merl Moore

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Department  
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Curator of Early European Sculpture  
Alison Luchs  
Assistant Curator  
Eleonora Luciano  
Assistant  
Timothy Chapin

Andrew W. Mellon Curatorial Fellow  
Karen Serres

Graduate Curatorial Interns,  
Academic Year  
Fabio Barry  
C.D. Dickerson

Volunteer  
Debra Pincus

## MODERN AND CONTEMPORARY ART

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Assistant Curator  
Molly Donovan  
Research Associate  
Jennifer Roberts

Assistants  
Marcie Hocking  
Lindsay Macdonald

Graduate Curatorial Interns,  
Academic Year  
Amanda Hockensmith  
Sabine Kriebel

Summer Interns  
Maria Carolina Carrasco-Nevdatchine  
Jennifer Sudul

Volunteer Research Assistant  
Ann Wagner

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Prints and Drawings  
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Staff Assistant  
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Virginia Grace Tuttle

Assistant Curator  
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## Old Master Drawings

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Assistant Curator  
Stacey Sell

Summer Intern  
Sarah Cantor

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Carlotta Owens  
Charles Ritchie

Assistant  
Amy Johnston

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Sara Cooling  
Brooke Lampley

Graduate Curatorial Intern,  
Academic year  
Sabine Kriebel

Intern in the Museum Profession,  
Academic year  
Cameron Shaw

Summer Intern  
Karen Hellman

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Research Associates  
Mary Lee Corlett  
Laili Nasr

Research Assistant  
Renee Maurer

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Academic year  
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Marcie Hocking

Summer Intern  
Jeffreen Hayes

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Associate  
Anne L. Halpern

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Academic year  
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Registrar for Exhibitions  
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Collections Information Systems  
Coordinator  
Susan Finkel

Associate Registrar for Loans  
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Gary L. Webber

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Andrew Krieger  
Johnnie Mizell

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Pierre Richard  
David Smith

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Loan Officer  
Alicia B. Thomas

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Holly Garner

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Carol Bridges

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David Gariff  
Philip Leonard  
J. Russell Sale  
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Docent Coordinator  
Diane Arkin

Adult Programs Tour Scheduler,  
Docent Liaison  
C. Arlette Raspberry

Coordinator of Art Information  
Christopher With

Senior Art Information Specialist  
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Volunteer Operations  
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Faya Causey

Administrator  
Ana Maria Zavala

Program Assistant for Internships  
Jennifer Wagelie

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and Deputy Head of Division of  
Education  
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Program Specialist  
Amy Lewis

Senior Publications Manager  
Donna Mann

Senior Writer  
Carla Brenner

Education Resources Supervisor  
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Program Developer and  
Production Specialist  
Rachel K. Richards

Supervisory Shipping Technician,  
Extension Programs  
Roland Young

Media Scheduling Coordinator  
Martha H. Aspron

Affiliate Loan Coordinator  
Frances Duhart

Program Shipping Technician  
Michael G. Bryant

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Coordinator of Teacher Programs  
Julie A. Springer

Coordinator of School Docent Program  
Elisa Patterson

School Docent Educator  
Elizabeth Diament

Coordinator of  
*Art Around the Corner* Program  
Paige Simpson

Coordinator of Family and  
Youth Programs  
Nathalie Ryan

School Tour Scheduler and  
Program Assistant  
Jennifer Cross

*Art Around the Corner*  
Program Assistants  
Jennifer Reklis  
Rachel Goldberg

Teacher Programs Assistant  
Zev Slurzberg

Family and Youth Programs  
Education Assistants  
Emily Pegues  
Sarah Stewart

**FILM PROGRAMS**

Head of Department  
Margaret Parsons

Assistant Curator  
Victoria Toye

Summer Intern  
Lauren Gayle Kroiz

**PUBLISHING OFFICE**

Editor In Chief  
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Production Manager  
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Design Manager  
Margaret Bauer

Web Site Manager  
Phyllis Hecht

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Karen Sagstetter

Managing Editor of CASVA  
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Julie Warnement

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Web Site Designers  
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Permissions Coordinator, Print Media  
Sara Sanders-Buell

Budget Coordinator  
Linda Mosley

Production Assistant  
Rio DeNaro

Production Editor  
Mariah Shay

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Caroline Weaver

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Summer Intern  
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**DIVISION OF IMAGING AND VISUAL SERVICES**

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Visual Services  
Alan Newman

**Photography Services**

Supervisory Photographer  
Lorene Emerson

Photographers  
Dean Beasom

Ricardo Blanc  
Lee Ewing  
Gregory Williams  
  
Photographers/Lab  
Doris Alston  
James Locke  
  
Secretary  
Geneva Rosenboro

#### Digital Imaging Services

Supervisor  
Robert Grove  
  
Visual Information Specialists  
Deborah Adenan  
David Applegate  
Christina Moore  
John Schwartz

#### Permissions

Permissions Coordinator  
Ira Bartfield

#### Visual Services

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

#### LIBRARY

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Neal T. Turtell  
  
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Library Systems Manager  
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Staff Assistant  
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Acquisitions Assistants  
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Jeffrey Leone  
Mary A. Masters  
Amy Sanftleben  
  
Cataloguers  
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Bary Johnson  
J. Bryan Lane  
Trudi W. Olivetti  
Cathy F. Quinn  
Marsha D. Spieth  
Paula L. Zech  
  
Cataloguing Assistant  
Emily Bridges  
  
Bindery Assistant  
Jane E. Higgins  
  
Student Assistant  
John P. Heins

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Head of Reader Services  
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Reference Librarian  
John Hagood

Reference Assistant  
George (Ted) T. Dalziel Jr.  
  
Interlibrary Loan Assistant  
Thomas F. J. McGill Jr.  
  
Interlibrary Loan Technician  
Anne Goska  
  
Circulation Supervisor  
Jeannette Canty  
  
Circulation Technician  
Yuri Long  
  
Circulation Assistants  
Sirena Lucas  
Kristen Sosinski  
  
Circulation Student Assistants  
Susan Moritz  
Adam A. Rudolphi  
  
Vertical Files Librarian  
Roberta Geier  
  
Vertical Files Student Assistant  
Syreena Chattman  
  
Serials Assistants  
Bruce B. Hebblethwaite  
Emily Lee

#### Department of Image Collections

Chief, Library Image Collections  
Gregory P. J. Most  
  
Archivist for Architecture  
Andrea R. Gibbs  
  
Archivist for American and English Art  
Richard W. Hutton  
  
Archivist for Modern and Contemporary Art  
Meg Melvin  
  
Archivist for Italian Art  
Melissa Beck Lemke  
  
Associate Slide Librarians  
Nicholas A. Martin  
Thomas A. O'Callaghan Jr.  
  
Assistant Slide Librarian  
Lisa M. Coldiron  
  
Photograph Conservator  
Sarah Wagner  
  
Museum Technician  
Carrie A. Scharf  
  
Staff Assistant  
Debra K. Massey  
  
Summer Intern  
Bokyung Koo

#### CONSERVATION

Chief of Conservation  
Ross Merrill  
  
Conservation Administrator  
Michael Skalka  
  
Conservation Program Assistants  
Christina Rich  
Holly Kagle  
Margaret Morton  
  
Intern for the Art Materials Collection  
Theresa Guidetti

#### Painting Conservation

Head of Department  
Sarah Fisher

Senior Conservators  
Carol Christensen  
Ann Hoenigswald  
Jay Krueger  
Catherine Metzger  
Michael Swicklik  
  
Conservator  
Elizabeth Walmsley  
  
Conservation Technician  
Sarah Feinstein  
  
Charles E. Culpeper Advanced  
Training Fellow  
Pamela Betts  
  
William R. Leisher Memorial Fellow  
Chantal Bernicky  
  
Interns  
Joanne Klaar  
Loa Ludvigsen  
Barbara Schoonhoven

#### Paper Conservation

Head of Department  
Shelley Fletcher  
  
Senior Conservator  
Judith Walsh  
  
Conservator  
Marian Dirda

Photograph Conservator  
Constance McCabe

Conservation Technician  
Michelle Matuszak

Permanent Collection Matting/Framing  
Elaine Vamos

#### Object Conservation

Head of Department  
Shelley Sturman  
  
Senior Conservators  
Daphne Barbour  
Judy L. Ozone  
  
Conservators  
Abigail Mack  
Katherine May  
  
Conservation Technician  
Caitlin Jenkins  
  
Andrew W. Mellon Advanced  
Training Fellow  
Michael Belman

#### Textile Conservation

Head of Department  
Julia Burke

#### Scientific Research Department

Head of Department  
E. René de la Rie  
  
Senior Conservation Scientist  
Barbara H. Berrie  
  
Research Conservator for  
Paintings Technology  
E. Melanie Gifford  
  
Organic Chemist  
Suzanne Quillen Lomax  
  
Conservation Scientists  
Lisha Deming 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  
Robert LaFrance  
Anne Nellis  
Elizabeth Pergam  
Giancarla Periti  
Terri Weissman  
  
Research Assistants  
Daniela Cini  
  
Project Staff  
Karen Binswanger  
  
Program Assistants  
Nicole Anselona  
Jessica Evans  
Valerie French  
Kristina Giasi  
Colleen Harris  
Colleen Kelly Howard  
Elizabeth Kielpinski  
Laura Kinneberg  
Alexandra Lawson  
Allison Peil  
Kim Rodeffer  
  
Members, Center for Advanced Study  
in the Visual Arts Academic Year  
2004–2005  
  
Samuel H. Kress Professor  
Jonathan J. G. Alexander  
  
Andrew W. Mellon Professor  
Alexander Nagel  
  
Edmond J. Safra Visiting Professor  
Carl Brandon Strehlke

Fifty-fourth A. W. Mellon Lecturer in the Fine Arts  
Irene J. Winter

Paul Mellon Senior Fellow  
Betsy M. Bryan

Samuel H. Kress Senior Fellows  
H. Perry Chapman  
A. A. Donohue

Ailsa Mellon Bruce Senior Fellows  
Alden Gordon  
Susan Niles

Frese Senior Fellow  
Philip Benedict

Ailsa Mellon Bruce National Gallery of Art Sabbatical Curatorial Fellow  
Sarah Greenough

Paul Mellon Visiting Senior Fellows  
Shyamalkanti Chakravarti  
Stuart Lingo  
Constantine Petridis  
Diane Wolfthal

Ailsa Mellon Bruce Visiting Senior Fellows  
Laura Katzman  
Jacqueline Marie Musacchio  
David Schuyler  
Liubov Savinskaya

Samuel H. Kress Paired Fellows in Conservation and the History of Art and Archaeology  
2004-2005  
Ann Boulton  
Oliver Shell

J. Paul Getty Trust Paired Fellows for Research in Conservation and the History of Art and Archaeology  
2004-2005  
Nancy K. Anderson  
Elizabeth Simpson  
Krysia Spirydowicz  
Michael P. Swicklik

Paul Mellon Postdoctoral Fellow  
Yu Jiang

#### **PREDOCTORAL FELLOWS IN RESIDENCE**

Paul Mellon Fellow  
Sabina de Cavi

Samuel H. Kress Fellow  
Hérica Valladares

Mary Davis Fellow  
Shilpa Prasad

Wyeth Fellow  
Terri Weissman

Ittleson Fellow  
Talinn Grigor

Chester Dale Fellow  
André Dombrowski

David E. Finley Fellow  
Nina Dubin

#### **PREDOCTORAL FELLOWS NOT IN RESIDENCE**

David E. Finley Fellows  
Aden Kumler  
Ashley West

Paul Mellon Fellows  
Robert Glass  
Ara H. Merjian

Samuel H. Kress Fellow  
Katharina Pilaski

Wyeth Fellow  
Sarah Gordon

Ittleson Fellow  
Karl Debreczeny

Andrew W. Mellon Fellow  
Carlos Roberto de Souza

Chester Dale Fellows  
John Harwood  
Sean E. Roberts

Robert H. and Clarice Smith Fellow  
Natasha Seaman

Ailsa Mellon Bruce Predoctoral Fellows for Travel Abroad for Historians of American Art  
Doris Chon  
Rhonda C. Goodman  
Linda Kim  
Jason Lafountain  
Anna O. Marley  
Atsushi Yoshida  
Catherine Zuromskis

#### **OFFICE OF THE ADMINISTRATOR**

Administrator  
Darrell R. Willson

Deputy Administrator  
Charles H. Schneider

Staff Assistant  
Kathleen Ortner

Staff Assistant  
Kelley Schott

Assistant to the Administrator for Budget Analysis  
Andrew McCoy

Budget Analyst  
Nathan Guyer

Assistant to the Administrator for Business Activities  
Anne Valentine

#### **OFFICE OF CAPITAL PROJECTS**

Assistant to the Administrator for Capital Projects  
Susan Wertheim

Senior Program Manager  
Alison Hunt

Program Analyst  
Lauren Huh

Construction Field Engineer  
Dennis Donaldson

Construction Field Representative  
Michelle Gilbert

Fire Protection Engineer  
Robert Wilson

Interior Designer  
Susan A. Ritterpusch

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  
Teresa A. Mossi

#### **EQUAL EMPLOYMENT OPPORTUNITY ATTORNEY AND OFFICER**

Kelly Goode

#### **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 Ilko  
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  
Robin Hunt  
Angela Lee

#### **Leaders**

Gerald Carthome  
Paul Cotton  
Geraldine Crawford  
Raymond Henson  
Sheila Sanders

Housekeepers  
Maurice Anderson  
Kenneth Betts

George Bridges  
Rowna Camper  
James Clark  
Lewis Dobbs

Emma Faison  
Vanassa Fenwick  
Oliver Fowler  
Carolyn Harvey

Brock Hawkins  
Alice Holloman  
Lori Hungerford  
Anthony Inabinet

Lawrence Jackson  
Victor Jamison  
Michon Jenkins  
Dorothy Johnson

Teresa Johnson  
Sheldon Malloy  
Gail Maxfield

Theodora McCard  
Darlene Middleton  
Darryel Parker  
Cassandra Pixley  
Leora Richardson  
Henry Rivers  
Betty Rufus  
Evelyn Scott  
Venetta Snead  
Derrick Snowden  
Lorraine Staggs  
Angeline Sutton  
Gloria Thomas  
Diana Wells  
Zilphia Wright  
Linda Young

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Manager  
Dave Gilson

Assistant Manager  
John Bixler

Supervisors  
Zery Mingo  
Larry Smith  
William Sutton  
Donald Young

Leaders  
Felix Mulder  
James Phillips  
Anthony Thomas  
Anthony Walker

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  
Theresa Baldwin  
David Ellzey  
Varon Lee  
Harold Liller  
Clifton Mutts  
Lamar Sanker  
Charles Strickland  
Mark Teed  
Sahlu Teklesadik  
Alexander Tonic

Pipefitters  
Michael Casasanto  
Levern Jacobs  
Robert Lowry

#### Electric Shop

Supervisor  
Chuck Herndon

Leader  
Daniel Smith

Electricians  
David Cole  
Christopher Fioravanti

Anthony Newman  
Anthony Pizzo  
Jason Rosenbaum  
Carlton Williams

Electrical Helper  
Leslie Raspberry  
High Voltage Electrician  
Mike Case

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Dianne Cina

Deputy Chief  
Cynthia Kaufmann

Horticulturists  
Margaret Church  
David Gentilcore  
Julianna Goodman  
James Kaufmann  
David Slak

Gardener Leader  
James Stewart

Gardeners  
Anthony Ferrell  
Brian Johnson  
Ronald McGill  
Michael Peters  
Kirsi Petersen  
Ronald Terrell  
Willie Townes  
Derrick Williams

#### PROTECTION SERVICES

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James J. Lucey

Secretary  
Geri Green-Smith

Identification Office  
James Carlton  
Brannock Reilly

Investigations  
James Deas  
Enis Pinar  
Technical Services Supervisor  
Angelo Catucci

Electronics Technicians  
Patrick Parrett  
William Shaw  
Nathaniel Stroman

Locksmiths  
Robert Brown  
Ty Cullins

#### Administration

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Elizabeth Thomas

Program Analyst  
Alison Reither

Supply Clerk  
Michelle Cameron

Administrative Assistant  
Sherry Shaw-Johnson

Office Assistant  
Zoya Mussienko

Office Automation Assistant  
Sandra Powell

#### Information Technology and Security Projects

Deputy Chief  
Stephen Lockard

IT Specialist  
Stanley Lantz

#### Risk Management

Deputy Chief  
Philip E. Goldsmith

Occupational Safety and Health Manager  
Linda G. Schilder

Fire Protection Specialist  
Billy Norman

#### Visitor Services

Deputy Chief  
Sandra Creighton

#### Operations

Deputy Chief  
Cliff P. Deckard

Major  
Larry Kaylor

Office Assistant  
Anna Howard

Security Driver  
Alvin Hawkins

Console Operators  
Philip Arnett  
Winston Franklin  
Derieck Hairston  
Barbara Height  
Ernest Reynolds  
James Townsend  
David Weston  
Laverne Whitted

Commanders  
Cleven Brown  
Ricky Manuel  
Karen Perry  
Jeroboam Powell

Lieutenants  
Timoth Fortt  
Harry Groce  
Armando Hartley  
Joseph Hudson  
Quellan Josey  
David Lee  
Lawrence Marshall  
Joshua Mewborn  
Dexter Moten  
John Palmer  
Kathy Sutton  
Marlene Tucker  
Gerald Walker  
Sheila Wright

Sergeants  
Ronald Brown  
Bernard Clemons  
Jerry Doss  
Emanuel Goddard  
James Hairston  
Dennis Hill  
Alonzo Kennedy  
Dana Lee  
Quinyardo McClain  
Victor McCrea  
James Murphy  
Ronnie Sloan Jr.  
Anthony Thompson  
Eugenio Velazquez

#### 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  
Carlos Dubose  
Ernest Edwards  
Edward Foster  
Alonzo Fountain  
Robert Gayleard  
George Hamilton  
Peter Henderson  
Elvis Hernandez  
Jimmie Hines  
Donna Hinton  
Mildred Holeman  
Edward Johnson  
Frank Johnson  
Felisha Jones  
John Jones  
Lee Jones  
Veronica Jones  
Albert Lawrence  
John Legrand  
Franklin Lewis  
Joe Lewis  
David Logan  
Isaac Mathis III  
Joseph Midgette  
Charles Moody  
Jacob Neal  
Beverly North  
Michelle Perry  
Chris Privott  
Ronald Randall  
Jerry Reaves  
Marcus Reeves  
William Richardson  
Loretta Roy  
Ronald Sewell  
John Smith  
Leroy Smith  
Timothy Smith  
Michael Strong  
Altina Sumter  
Edward Thomas  
Reginald Thornton  
Larry Turner  
Raymond Tyndle  
Lynn Williams  
Ralph Wright (Union Representative)  
Willie Wright  
James Yancey

#### Gallery Protection Officers

Rukan Ahmed  
James Allison Jr.  
Irene Anderson-Thomas  
Cedric Baker  
Wiziri Belcher  
Gwendolyn Bell  
Larita Best  
Vincente Best  
Ronald Bond Jr.  
Brian Bowman  
Wesley Branon  
Steve Brock  
Jacqueline Brown  
Jason Brown

Roy Brown  
 Vincent Brown  
 Wayne Bryant  
 Benjamin Burgess  
 Felesia Burgess  
 George Burgess  
 Otis Butler  
 Richard Byrd  
 David Caldwell  
 Albert Carr Jr.  
 Julius Carroll  
 Jesus Castro-Alvarez  
 Paul Cawley  
 Marcella Champion  
 David Clark  
 Thomasine Cloude  
 Walter Colbert  
 Arthur Coleman  
 Ivy Cooper  
 Derwin Davis  
 Kelcey Draine  
 Alexander DuBoise  
 Jason Eder  
 Altwan Edwards  
 Ersaline Edwards  
 Robert Edwards  
 Michael Erwin  
 Christopher Eubanks  
 Jerome Gaffney  
 Johnnie Gallop  
 Gene Garrett  
 Russell Gaskins  
 Antone Gatewood  
 Dionne Gilbert  
 Lita Goings  
 Debra Graham  
 Pamela Green  
 Michael Gregg  
 Paul Gresham  
 Sharman Gresham  
 Carolyn Groce  
 Lorne Harleston  
 Dorothy Harper  
 Burley Harris  
 Roger Harris  
 Marjorie Harvey  
 Patricia Hassell  
 Kelly Hendley  
 Yvette Herbert  
 Thomas Hill  
 Fred Holmes  
 Priscilla Hopkins  
 Ernest Hughes  
 Sheila Humphrey  
 Ina Hunter  
 Robert Hyer  
 John Jackson  
 David Jakes  
 Errick James  
 Victor Jamison  
 Alan Jenkins  
 Jesus Jimenez  
 Claire Johnson  
 Wayman Johnson  
 Yamashita Johnson  
 Kenneth Jones  
 John Kennedy Sr.  
 Aaron Kinchen  
 Stephen King  
 Anthony Kittoe  
 Beth Knight  
 Robert Lewis  
 Tyrone Lewis  
 Fransonia Littles  
 Larry Macalino  
 Augustine Maldonado  
 Ramesh Malhotra  
 Sherron Manley

Rodney Mathew  
 Henry McKinnon  
 William McLaughlin  
 Ernest Miller  
 Leroy Miller  
 Charles Mobley  
 Vernon Morton  
 Phillip Myers  
 Willie Norman  
 Roy Ottley  
 Retina Page  
 Joyce Palmer  
 Theodore Panglao  
 Marian Parker  
 Nolen Paulk  
 Leopoldo Perdomo  
 Joe Peterson  
 Pamela Pitts  
 Carey Porter, Jr.  
 Harry Price  
 Willie Pugh  
 Robert Rice Jr.  
 Eddie Richburg  
 James Roberts  
 Andrew Robinson  
 Michael Robinson  
 Linda Roche  
 John Rogers  
 Willie Sims  
 William Smallwood  
 Lamont Smith  
 Vladimir Solomykov  
 Johanna Speight  
 Alexander Stephens  
 Gregory Stevenson  
 Earl Stewart  
 Keith Thalhammer  
 Easton Thomas  
 Wilbert Thompson  
 William Thorne  
 Ivy Tolbert  
 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  
 Jeffrey Williams  
 Lee Williams  
 Vincent Williams  
 Phillip Williamson  
 Andre Wilson  
 Pamela Wood  
 Warren Woodson  
 Anthony Wright  
 Mable Wright  
 Patricia 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  
 Office Manager  
 Tammy Bennett  
 Human Resources Specialist  
 Miriam Berman  
 Receptionist  
 Annette Brown  
 Training Officer  
 Judith Frank  
 Training Administrator  
 George Martin  
 Training Specialist  
 Mendi Cogle

**ADMINISTRATIVE SERVICES**

Chief of Administrative Services  
 Cathy Yates  
 Administrative Officer  
 Scott Stephens  
 Staff Assistant  
 Bernadette Homol  
 Fiscal Technician  
 Christy Williams  
**Logistics Support Branch**  
 Branch Chief  
 Richard Pleffner  
 Travel  
 Program Assistant and  
 Travel Coordinator  
 Barbara Caldwell

**Mail and Records Management**

Support Services Supervisor  
 David Mason  
 Support Services Specialist  
 Felton Byrd  
 Mail Clerks  
 James Arnold  
 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 Vilmenay  
 Transportation Assistant  
 Dora Barksdale  
 Driver  
 Steven Nicholas

**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  
 Geoffrey Spotts  
 Purchasing Agent  
 Barbara G. Manley  
 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

Chief Planning and 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  
David J. Rada

Operating Accountant  
Ruth E. Lewis

Accounts Receivable Manager  
Linda K. Smith

Retail System and Accounts  
Payable Manager  
Michael Chapman

Accounting Technicians  
Cynthia W. Czubat  
Richard Eckert  
Dyann Nelson-Reese  
Kevin C. Oberman  
Brenda M. Stevenson  
Stephanie L. Thorpe  
Valerie M. Wright

## Payroll

Payroll/Personnel Specialist  
Emma G. Moses

Civilian Pay Technicians  
Brenda Carmichael  
Margaret Myers

## DATA PROCESSING

Chief Information Officer  
Linda Stone

Deputy Chief Information Officer  
Greg Swift

IT Specialist/Manager,  
Customer Support  
Susan Farr

IT Specialist/Manager,  
Network Infrastructure  
Katherine Green

IT Specialist/Manager,  
Data Engineering  
Art Nicewick

IT Specialist/Manager,  
Web Systems Programming  
Ric Foster

IT Specialist/Intranet Development  
Neal Johnson

IT Specialist/IT Security  
Jack Tucker

Computer Operators  
Karen Estacio  
John McNeil  
Roddie Worthington

## GALLERY SHOPS

Division Chief  
Ysabel L. Lightner

Deputy Division Chief/  
Operations Manager  
Karen Boyd

Office Administration/Office Manager  
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*(as of 30 September 2005)*

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**PEPCO**

The Washington Post

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ISBN 978-0-89468-339-8

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