

NATIONAL GALLERY OF ART

2012 ANNUAL REPORT



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**COLORFUL
REALM**

Japanese
Paintings by
Itō Jakuchū

NATIONAL GALLERY OF ART

Washington, DC





PRESIDENT'S FOREWORD

The National Gallery of Art experienced a period of great excitement in fiscal year 2012. More than 4.2 million visitors came to see special exhibitions that revealed a spectacular display of cultural riches from around the world. From late-fifteenth-century Flemish tapestries from the Collegiate Church of Pastrana in Spain to Itō Jakuchū's thirty-scroll set of bird-and-flower paintings from the Shōkokuji Monastery in Kyoto to the renowned works of the American artist George Bellows, all our exhibitions reminded visitors how much can be learned about a society through the study of its artistic output. The Gallery's website made these discoveries possible for our 17.5 million online visitors. All the while, vital behind-the-scenes activities such as conservation and scholarly research fostered the development and exchange of ideas on a wide range of other topics. These programs and activities would not be possible without the public-private partnership that has been the bedrock of the Gallery since its founding. We extend our sincere appreciation to the President and the Congress for their steadfast support of the Gallery, a commitment that continues to be matched by generous donors nationwide.

This year marked the thirtieth anniversary of the founding of the Trustees' Council, which serves the Gallery as a national advisory body to the Board of Trustees. We were delighted to welcome several returning members in fiscal year 2012: Vincent Buonanno, Morton Funger, Frederic Hamilton, Teresa Heinz, Edward Mathias, Robert Rosenthal, Andrew Saul, and Diana Walker. My fellow trustees and I would like to express our thanks to all of our Trustees' Council members for their dedicated service.

We mourned the loss of several close Gallery friends this year, including the renowned connoisseur and collector of contemporary art, Herbert Vogel. The remarkable story of Herb and his wife, Dorothy, who amassed a world-class collection of more than 5,000 contemporary works and distributed them to the Gallery and museums throughout the nation, is an inspirational model of philanthropy that will have a lasting legacy. We were also saddened by the death of Bob Duemling, a longtime member of the Trustees' Council who shared with us a passion for art and architecture. Together with his wife, Louisa, Bob gave generously to enhance the collection and special exhibitions program. The Gallery also lost close friends Evelyn Lauder, Don de Laski, Robert Looker, and Frank Pearl.

My fellow trustees and I especially would like to thank those who made major commitments to the Gallery this year. We were delighted to celebrate the gift of the Kaufman Collection, a distinguished assemblage of early American furniture and decorative arts promised by Linda Kaufman and the late George M. Kaufman, now on view in the West Building. Our sincere thanks go to Juliet and Lee Folger for their generous gift through The Lee and Juliet Folger Fund for the acquisition of *Portrait of a Gentleman Wearing a Fancy Ruff* by Thomas de Keyser. We are also grateful to those individuals and foundations that made significant commitments for the special exhibitions and art acquisition programs: Estate of Mrs. Charles (Florian) Carr, Greg and Candy Fazakerley, Gail and Benjamin Jacobs, Barbara and Jack Kay, Mark and Ann Kington/The Kington Foundation, the Joseph F. McCrindle Foundation, The Honorable Alfred H. Moses and Ms. Fern M. Schad, Helen Porter and James T. Dyke, and the Robert H. Smith Family Foundation. The trustees are also appreciative of the Terra Foundation for American Art's strong support of the Gallery's American art program. We are also grateful to the Samuel H. Kress Foundation and The Andrew W. Mellon Foundation for their ongoing dedication to helping us fulfill the Gallery's scholarly mission.

International corporations and foundations, as well as the diplomatic community, were integral to the success of the Gallery's special exhibition program in 2012. *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)* was made possible by a consortium of Japanese corporations led by Toyota and Nikkei, Inc., as well as Airbus, the world's leading aircraft manufacturer. The exhibition was also supported by The Exhibition Circle and the E. Rhodes and Leona B. Carpenter Foundation. The Embassy of Japan is also to be commended for its help in making this unprecedented exhibition possible. We are grateful to the Anna-Maria and Stephen Kellen Foundation and the Institut Ramon Llull for their support for *Joan Miró: The Ladder of Escape*, as well as to Nippon Television Network Corporation, Tokyo, Japan; the Terra Foundation for American Art; the Henry Luce Foundation; the Cordover Family Foundation; and The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts for their sponsorship of the landmark exhibition *George Bellows*. The trustees also extend their thanks to Helen Henderson and The HRH Foundation for its

ongoing commitment to funding educational films about our special exhibitions, including *George Bellows*. Bank of America and its Bank of America Foundation continued its longtime support by sponsoring the conservation of the Gallery's Gilbert Stuart portraits. Bank of America also supported the 2012 exhibition *Roy Lichtenstein: A Retrospective*, which was also supported by the Robert and Mercedes Eichholz Foundation as well as the longtime Gallery supporter Altria Group. The trustees greatly appreciate the support of The Leonard and Evelyn Lauder Foundation for the exhibition *Shock of the News*, and are also thankful for the following donors' continued dedication to our special exhibition programs: Buffy and William Cafritz, the Ryna and Melvin Cohen Family Foundation and Marcella and Neil Cohen, the Marshall B. Coyne Foundation, Sally Engelhard Pingree and The Charles Engelhard Foundation, Hata Stichting, and the Trellis Fund.

The Exhibition Circle provided further support for several exhibitions in 2012, including *Elegance and Refinement: The Still-Life Paintings of Willem van Aelst* and *Picasso's Drawings, 1890–1921: Reinventing Tradition*, which was also sponsored by The Hearst Foundation, Inc. This crucial annual giving program also made possible two exhibitions in the Tower series: *In the Tower: Mel Bochner* and *In the Tower: Barnett Newman*, which were also sponsored by the Tower Project.

The Gallery's modern and contemporary art collection continued to thrive this year, thanks to the annual support of the Collectors Committee. The 2012 Collectors Committee meeting in March resulted in the acquisition of *Étude* by Simon Hantai, which will enrich the collection tremendously. The Board of Trustees is profoundly grateful to Barry Berkus and Denise Saul, the Committee's co-chairs, for their leadership and to all Collectors Committee members for their ongoing generosity. Barry's subsequent passing has meant the loss of a wonderful friend.

The Circle, the Gallery's other annual giving program, numbered more than a thousand members nationwide at year-end. Led by co-chairs Greg Fazakerley and Diana Prince, The Circle continued to provide unrestricted support for vital Gallery programs while providing wonderful opportunities for member involvement. We are grateful to Greg and Diana for their leadership and to all Circle members for their commitment to the Gallery.

The trustees also would like to express their gratitude to members of The Legacy Circle, which recognizes those who have included the Gallery in their testamentary plans. This year a number of individuals have elected to support the Gallery through bequests, charitable gift annuities, charitable lead and remainder trusts, and other planned giving vehicles. Planned gifts are essential to this institution's long-term success, and we greatly appreciate our Legacy Circle members' foresight and generosity.

The strong partnership between the federal government and the private sector makes it possible for the millions who visit the Gallery every year to have access to some of the world's greatest artistic treasures. My fellow trustees and I are grateful to all those who make these experiences possible, especially the staff and volunteers, and we look forward to continuing to work with them and the many who support the Gallery to uphold the excellence of this fine institution.



Victoria P. Sant

DIRECTOR'S STATEMENT

The National Gallery of Art was created for the people of the United States of America by a joint resolution of Congress accepting the gift of financier, public servant, and art collector Andrew W. Mellon in 1937. The Gallery receives crucial support from the President and the Congress in the form of federal funds, which allow for the upkeep, administrative expenses, and costs of operations of the Gallery's collections. These funds, together with private donations, enable us to continue Mr. Mellon's vision to preserve, collect, exhibit, and foster an understanding of works of art. We are grateful to all who helped the Gallery achieve its mission in each of these areas this fiscal year.

One of the most visible undertakings was the East Building Exterior Stone Repairs project. By the end of the fiscal year, stone removal on the public side of the building, which includes the main entrance, was more than ninety-five percent complete, and stone re-installation was close to seventy-five percent complete.

Thanks to the continued congressional support of the Gallery's Master Facilities Plan, the West Building Main Floor galleries reopened to the public after a two-year restoration. The Gallery's French impressionist and post-impressionist holdings, numbering nearly 400 paintings, are among the most prized in the collection, and rightly so. While the appearance of these revered rooms changed very little—preserving the conditions of light, the room proportions, and wall colors that make the Gallery one of the great places to view art in the world—the paintings themselves are now shown in a newly innovative arrangement.

Congressional support of the Gallery's Master Facilities Plan also allowed for the complete renovation of our renowned conservation, imaging and visual services, and registrar offices and lab space. Construction contracts were awarded for façade repair and restoration on a section of the West Building's north side, as well as the third and final phase of Work Area 4. Design began on the first section of the East Building, Work Area 9, based on the Master Facilities Plan.

As we work to present the collections at the highest possible museum standards, we depend on the generosity of private donors to continue building the nation's art collection—now standing at nearly 127,000 works. Several important acquisitions were made this year, including a good number of "firsts," ranging from Giorgio Vasari's larger-than-life paintings of Saint Luke and Saint Mark and Thomas Moran's extraordinary watercolor *Mountain*

of the Holy Cross, to Barry Le Va's post-minimalist sculpture. We also added an important group of gelatin silver prints of America's changing landscape by Robert Adams.

This fiscal year the Gallery acquired one of fewer than a dozen known still lifes painted in the late 1840s by African American artist Robert Seldon Duncanson. The acquisition of *Still Life with Fruit and Nuts*, 1848, was made possible with funds from Ann and Mark Kington/The Kington Foundation and the Avalon Fund. The Gallery has long been seeking works by Duncanson, and we were very pleased to acquire this painting, which is a particularly fine example of his work in this genre.

The Gallery also acquired works this year in conjunction with its outstanding exhibitions program. In honor of *Harry Callahan at 100*, the Callahan family—including the artist's wife, Eleanor, and daughter, Barbara—gave the Gallery an extraordinary gift of forty-five of his photographs, thirty-four of which were included in the exhibition. It was Callahan's hope that the Gallery's collection of his work would be one of the finest in the world and would rival its exceptional holdings of photographs by other twentieth-century photographers. These generous gifts from the Callahan family, as well as gifts from other donors, have helped to accomplish that goal.

The Gallery presented an impressive array of exhibitions. The contributions of Pier Jacopo Alari Bonacolsi, known as Antico, were celebrated in *Antico: The Golden Age of Renaissance Bronzes*. The late Robert H. Smith, former president of the Gallery, was one of the keenest admirers and collectors of Antico's work, and his vision and generosity have made the Gallery a leader in the study of Renaissance bronzes. The exhibition and accompanying catalogue, dedicated to Bob's memory, served as a tribute to his leadership as a collector and philanthropist.

Picasso's Drawings, 1890–1921: Reinventing Tradition presented the dazzling development of the artist as a draftsman during the first thirty years of his career. Drawing served as an essential means of invention and discovery in Pablo Picasso's multifaceted art, connecting him with the European masters of the near and distant past. Picasso's work has long been integral to the Gallery's collection and has been the subject of six important exhibitions here, but this was the first to focus on his major drawings, watercolors, pastels, and collages.

The Gallery was deeply honored to present an exquisite set of thirty scrolls of bird-and-flower paintings on silk

from Japan as the centerpiece of *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)*. This cultural treasure, never before shown in its entirety outside of Japan, was on view for four weeks during the National Cherry Blossom Festival.

The Gallery was the only U.S. venue for *Joan Miró: The Ladder of Escape*, a landmark exhibition that revealed the politically engaged side of the artist. Telling the story of Miró's life and the times that he witnessed reveals the dark intensity of many of his works. Behind the engaging innocence of his style lie a profound concern for humanity and a sense of personal identity. We were grateful to the many lenders, both public and private, who made the exhibition possible.

The first comprehensive exhibition of George Bellows' career in more than three decades premiered at the Gallery this year. George Bellows is arguably the most important figure in the generation of artists who negotiated the transition from the Victorian to the modern era in American culture. The exhibition *George Bellows* provided the most complete account of his achievements to date and introduced Bellows to new generations.

The first monographic exhibition devoted to Dutch artist Willem van Aelst, *Elegance and Refinement: The Still-Life Paintings of Willem van Aelst* featured remarkable works. Although Van Aelst is not a household name today, this seventeenth-century artist was one of the most famous still-life painters of his day. *Elegance and Refinement* celebrated his technical abilities and was accompanied by the first comprehensive publication on his work.

Artists pursuing various agendas have transformed the disposable daily paper into compelling works of art, and *Shock of the News* shaped our understanding of modern artists' responses to the newspaper. Although a handful of recent exhibitions have explored the topic, this was the first to offer a systematic examination of the newspaper as both a material and subject in modern and contemporary art over the course of a century.

The Gallery is able to produce these exhibitions through the efforts of many departments. The presentation of its collection depends on the vital work of its conservators. The Gallery is fortunate to have forty-two paintings by Gilbert Stuart, who was declared the "Father of American Portraiture" by his contemporaries. Fifteen Federal-era paintings by the American master, including the Gallery's portraits of George Washington and John Adams, are

being conserved through a grant from the Bank of America Art Conservation Project. The conservation work to date has resulted in major improvements in the appearance of the paintings and has greatly increased the stability of the paint layers. We are extremely grateful to Bank of America, a longtime supporter of the Gallery, for helping to preserve these American masterworks.

Giotto's *Madonna and Child* was treated for the first time since it entered the collection in 1939. Removal of discolored varnish revealed Giotto's masterful use of color and fine attention to detail. The treatment also provided an opportunity for conservators to learn more about Giotto's materials and techniques.

Through the efforts of the Gallery's division of imaging and visual services, the collection can be enjoyed virtually by visitors. This year, the Gallery launched NGA Images, an online open access image resource, containing more than 21,750 high-resolution, publication-ready digital images free of charge for immediate download and any use. Images continue to be added regularly each month.

NGA Images is just one of the online resources that more than 17.5 million visitors to www.nga.gov accessed this year. More than 4.2 million visitors came to the Gallery to experience its renovated spaces, gain a new appreciation and understanding of artists through exhibitions, and enjoy the rich offerings of concerts, films, and other education programs. I join with Board President Victoria Sant in thanking the Gallery staff and volunteers who, enabled by support from the federal government, individuals, foundations, and corporations, work to fulfill the promise Andrew Mellon made to his country.



Earl A. Powell III







▲ Robert Seldon Duncanson, *Still Life with Fruit and Nuts*,
Gift of Ann and Mark Kington/The Kington Foundation
and the Avalon Fund

COLLECTING

PAINTINGS

Still Life with Fruit and Nuts, a rare painting by African American artist Robert Seldon Duncanson, entered the collection during the fiscal year. Widely recognized during his lifetime for pastoral landscapes of American, Canadian, and European scenery, Duncanson produced a small group of still-life paintings (fewer than a dozen are known) during the 1840s. Spare, elegant, and meticulously painted, these works reflect the tradition of American still-life painting initiated by Charles Willson Peale. Classically composed with fruit arranged in a tabletop pyramid, the painting includes remarkable passages juxtaposing the smooth surfaces of beautifully rendered fruit with the textured shells of scattered nuts.

Self-taught and living in Cincinnati when he created his still-life paintings, Duncanson exhibited several of these works at the annual Michigan State Fair. During one such exhibition, a critic for the *Detroit Free Press* wrote, “the paintings of fruit, etc. by Duncanson are beautiful, and as they deserve, have elicited universal admiration.”

The artist’s turn from still-life subjects to landscapes conveying religious and moral messages may have been inspired by the exhibition in Cincinnati of Thomas Cole’s celebrated series *The Voyage of Life*. Cole’s allegorical paintings were purchased by a private collector in Cincinnati, where they remained until acquired by the Gallery in 1971. Exposure to Cole’s paintings marked a turning point in Duncanson’s career. Soon he began creating landscapes that incorporated signature elements from Cole and carried moral messages.

Often described as the first African American artist to achieve an international reputation, Duncanson enjoyed considerable success exhibiting his landscapes abroad. His achievement as a still-life painter has become apparent only recently. Signed and dated 1848, *Still Life with Fruit and Nuts* is a particularly fine example of Duncanson’s work and is the first painting by the artist to enter the collection. Through the generosity of Ann and Mark Kington/The Kington Foundation and the Avalon Fund, Duncanson’s masterful still-life painting now hangs in the American galleries not far from Cole’s *Voyage of Life*.

Three paintings by key nineteenth-century artists entered the collection as gifts from Mr. and Mrs. Paul Mellon. *Gathering Autumn Flowers*, 1894/1895, by William Merritt Chase is the first of the artist’s celebrated Shinnecock landscapes to join the collection. Beginning in 1891 and continuing through 1902, Chase and his family spent summers on eastern Long Island. *Gathering Autumn Flowers*, featuring the artist’s daughters at play on Shinnecock’s grassy dunes, is an ideal complement to the Gallery’s *A Friendly Call*, 1895, Chase’s remarkable painting of his wife receiving a visitor in the studio of their Shinnecock home.

A second Long Island painting by Winslow Homer also entered the collection as a gift from Mr. and Mrs. Paul Mellon. In July 1874, Homer traveled to East Hampton where he completed a number of studies recording the leisure activities of fashionable young women at the beach, including *East Hampton Beach, Long Island*.

Eastman Johnson’s *Lambs, Nantucket*, an oil study of a single female figure (perhaps his wife Elizabeth and her



▲ Thomas de Keyser, *Portrait of a Gentleman Wearing a Fancy Ruff*, The Lee and Juliet Folger Fund

pet lamb) also dates from 1874. Johnson owned a home and studio on Nantucket where he spent summers and where, later in the decade, he would begin his famous series of paintings inspired by the island's annual cranberry harvest. These paintings enhance the Gallery's presentation of works by three of the most important artists working in America during the late nineteenth century.

Four exceptional Northern Baroque paintings were added to the permanent collection, thanks to the continued largess of several donors. *Anthonij de Bordes and His Valet*, c. 1648, by Michiel Sweerts, generously given by Arthur and Arlene Elkind, with additional funds given in honor of Derald Ruttenberg's grandchildren, and the New Century Fund, depicts the successful cloth merchant as though he has just returned from a ride in the Roman *campagna* at the end of the day. Still dressed in his riding clothes, De Bordes gazes at the viewer while his servant removes one of his dust-covered boots. Through the arched gate, an idyllic evening landscape contains a specific reference to Rome: a bird atop the obelisk is an allusion to the dove of the Pamphilj family, which may serve to indicate that both sitter and painter moved in high Roman circles.

In Thomas de Keyser's *Portrait of a Gentleman Wearing a Fancy Ruff*, 1627, an octagonal portrait on copper of an unknown gentleman in a fashionable lace collar, the sitter looks directly at the viewer with a poignant expression. The copper support provides a smooth surface for De Keyser's detailed renderings of facial features and wardrobe, while its octagonal shape enhances the artist's bold characterization of the sitter's commanding presence. The first work by De Keyser to enter the collection, the portrait was generously donated to the Gallery through The Lee and Juliet Folger Fund.

Two remarkable Dutch paintings, Jan van der Heyden's *View Down a Dutch Canal*, c. 1670, and Aelbert Cuyyp's *A Pier Overlooking Dordrecht*, early 1640s, were given from the collection of George M. and Linda H. Kaufman. The Van der Heyden painting is an excellent example of the artist's detailed rendering of the urban landscape. He had a remarkable ability to capture the flow and feeling of Amsterdam, both its inspiring buildings and its tree-lined canals. Cuyyp's painting, on the other hand, captures the changing atmospheric effects along the inland waterways near Dordrecht. Here, a group of travelers on a rough-hewn pier await a small boat that will ferry them across the river. Both works are welcome additions to the ever-growing Dutch collection.



▲ Alexandre-François Desportes, *Still Life with Dressed Game, Meat, and Fruit*, Chester Dale Fund

Alexandre-François Desportes' *Still Life with Dressed Game, Meat, and Fruit*, 1734, was acquired through the Chester Dale Fund. The eighteenth-century still life constitutes a striking example of the "buffet" picture, combining exquisite examples of cutlery, kitchenware, and silver service with an abundance of food implying the setting of a noble household. Desportes turns unusual attention to aspects such as the individual encasings of sculpted lard enveloping each dressed fowl and the bare, pimpled skin, webbed feet, and curving claws of the pheasants. The artist transforms the rack of lamb and entrails hanging on hooks to dry into an interplay between the translucence of flesh and solidity of white bone. The bulbous pears at the front of the picture, which seem to firmly situate the image within a Northern aesthetic, and the luminous oranges in the background complete the ensemble. The artist's careful delineation of contrasting (potentially distasteful) subject matter forces the spectator to acknowledge the sheer artistic prowess with which this virtuoso negotiates the relationship between beautiful and bizarre.

Desportes' career immediately precedes that of Jean Siméon Chardin, whose still-life paintings and genre scenes are great strengths of the Gallery's collection. Desportes' still-life painting also complements the Gallery's portrait of the Chevalier de Behringen by Jean-Baptiste Oudry. In addition to displaying these painters' skill in rendering texture and color, these works also announce their nobility in referring to the traditional leisure pursuit of the landed gentry, the hunt.

Hendrik Willem Mesdag's *Sunset at Scheveningen: A Fleet of Fishing Vessels at Anchor*, 1894, is a spectacular example of the artist's oeuvre, acquired through support of funds given by Paul Mellon and Frank Anderson Trapp. Influenced by the dramatic marine paintings of Gustave Courbet in particular, Mesdag devoted most of his career to depicting the sea, which brought him recognition and provided an inexhaustible source of inspiration. The painting of a fleet of thirteen *bomschuiten*, or flat-bottomed fishing boats, is unlined, with Mesdag's expressive brushwork and rich, atmospheric colors perfectly preserved. The artist most likely worked from sketches made outdoors to create this luminous painting, as he did for many of his other works in oil and watercolor.

Known as the painter of the North Sea, Mesdag serves as a significant link between the Hague School and the French landscape painters of the nineteenth century. Building on the achievements in landscape painting of Dutch seventeenth-century masters, Hague School painters were inspired by the Barbizon school in France, a movement that reoriented the focus of landscape painting away from the Roman *campagna* to the richness and variety of their native land. Mesdag was himself a major collector of French Barbizon paintings, building one of the great private collections of work by

Théodore Rousseau, Charles-François Daubigny, and Camille Corot. *Sunset at Scheveningen* joins Jacob Maris' *View of the Mill and Bridge on the Noordwest Buitensingel in The Hague*, 1873, as a second major Hague School painting, helping to expand the Gallery's nineteenth-century collection beyond its French confines.

Two large panel paintings by the father of art history, Giorgio Vasari, were given to the Gallery by New York collector Damon Mezzacappa. *Saint Mark* and *Saint Luke* are the first paintings by Vasari to enter the collection, joining a page from his *Libro de' Disegni* and first editions of the *Lives*. Part of a dismantled chapel complex for the Vatican that was commissioned by Pope Pius V in 1570, the panels will receive conservation treatment and new frames before they go on view.

This year brought several important acquisitions in the area of modern art. At its annual meeting, the Collectors Committee acquired *Étude*, 1969, an oil painting by French-Hungarian artist Simon Hantaï made with his signature method of *pliage* (folding) that adds great strength to the Gallery's nascent collection of postwar European art.

Other significant acquisitions include William Bailey's painting *Piano Scuro*, 2003, purchased through the Charina Endowment Fund; *Constellation, Milky Way*, 1970, a double-tondo work by Leon Polk Smith, given by the artist's foundation; and *Coherence*, 1966, by Paul Reed, the gift of Bill McGillicuddy.



▲ Simon Hantaï, *Étude*, Gift of the Collectors Committee



▲ Giovanni Benedetto Castiglione, *The Adoration of the Shepherds*, Woodner Collection, Gift of Dian Woodner

DRAWINGS

Among important gifts of old master drawings this year, one of the most intriguing, given by Ladislaus and Beatrix von Hoffmann, was a double-sided sheet with two finely-wrought pen sketches of Rome reminiscent of drawings by Peter Breughel, but probably made by another Netherlander in 1553. Three outstanding Italian drawings came to the Gallery as the gift of former curator David E. Rust: a bas-relief-like *Battle Scene* drawn in white gouache on blue paper by the Bolognese master Biagio Pupini; a notable study of *Women and Children at a Fountain* by Pirro Ligorio, on a mount indicating that it once belonged to Giorgio Vasari; and a dynamic drawing by Guercino of *Hercules Slaying the Hydra* from about 1618, which bears powerful witness to the artist's early prowess as a draftsman. Another extraordinary gift, from Dian Woodner, was the large and handsome *Adoration of the Shepherds* by Giovanni Benedetto Castiglione, a magisterial example of the artist's bold and innovative work with oil on paper.

Among the outstanding purchases of old master drawings was a swagger portrait by the Flemish painter Michael Sweerts, made about 1651 when both he and the sitter,

fellow artist Jan van den Enden, were living in Rome. No drawing has previously been convincingly attributed to Sweerts, but this one shares important traits with his painted portraits that support the attribution. Acquired through the New Century Fund, the drawing is one of the most impressive portrait drawings in the collection. Other significant purchases include a charming compositional study for *Rest on the Flight into Egypt* by the German painter Hans Rottenhammer, in which the influence of his extended sojourn in Venice is clearly apparent; an unusually large and compelling red chalk portrait of about 1777 by Daniel Chodowiecki, depicting his son Heinrich; a delightful rendering of an elegant lady playing a lutelike cittern by Nathaniel Dance; and a fine genre scene depicting a couple visiting the cottage of a young peasant woman, designed by the printmaker and draftsman Antoine-François Sergent and purchased as the gift of Ivan and Winifred Phillips.

Three major nineteenth-century works were purchased this year. The gouache panorama *Balaklava*, 1857, by Italian vedutist Carlo Bossoli, romanticizes this part of the Balkans with its exaggerated heights of the mountains, precipitous depths into the valleys, and broad expanse of the distant vista, all seen in a beautifully crystalline light and depicted in a richly nuanced palette. Purchased through the Florian Carr Fund, this drawing is certainly the artist's masterpiece and

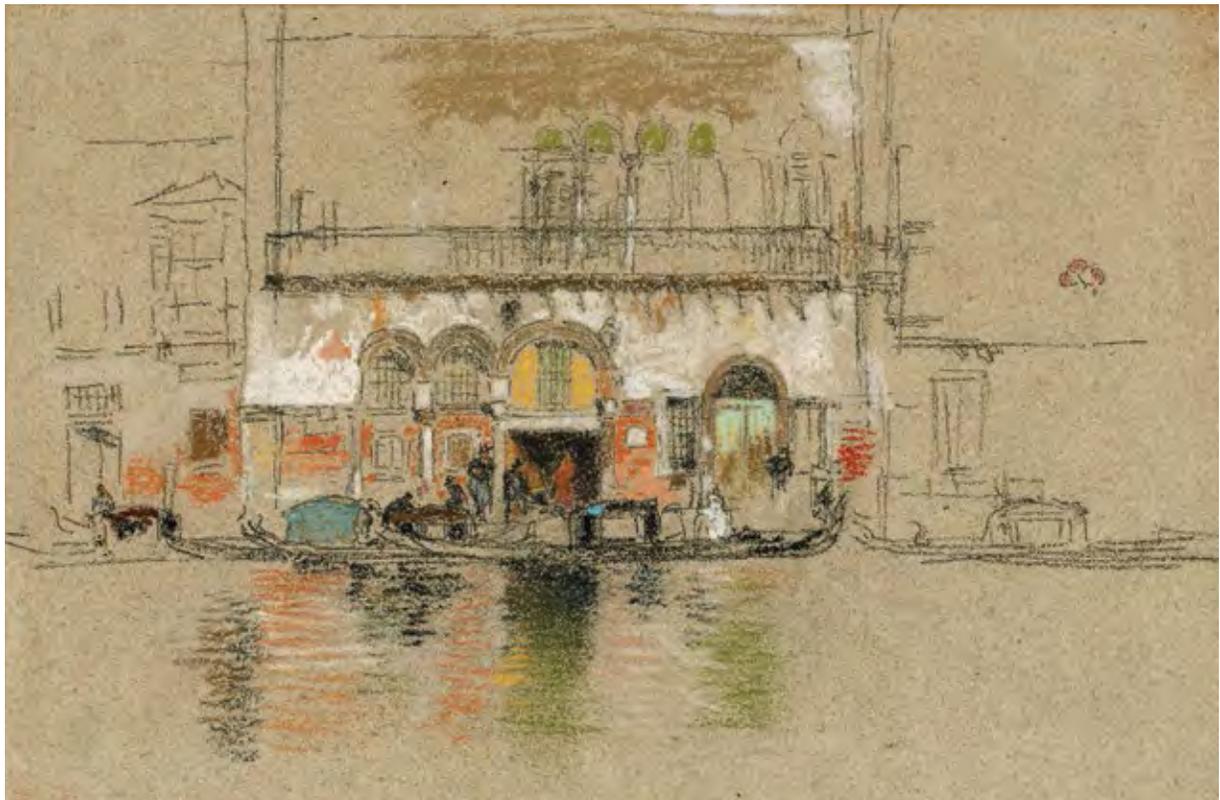
is now one of the most splendid nineteenth-century landscape drawings in the Gallery's collection. James McNeill Whistler's exquisite *The Palace; white and pink*, 1879/1880, captures the Palazzo da Mosto on Venice's Grand Canal in dashes of bright powdery color, which enliven the scene with impressionist movement. Thomas Moran's superb *Mountain of the Holy Cross*, 1890, the Gallery's first watercolor by this master of the American landscape, was acquired with support from the Avalon Fund, Florian Carr Fund, Barbara and Jack Kay Fund, a gift of Max and Heidi Berry and Veverka Family Foundation Fund.

Augmenting the Gallery's collection of nineteenth-century watercolors were an airy alpine landscape by Carl Wagner and a highly detailed watercolor of a cavalryman on horseback by Édouard Detaille, both purchased as gifts of Alexander and Judith Laughlin. A view of a sunlit mountain valley by Jacob Alt was purchased as the gift of David and Joan Maxwell, while a loosely brushed, light-filled harbor scene by Eugène Isabey was purchased as a gift from Helen Porter and James Dyke and an elegant still life by Peter De Wint was given in memory of Andrew Wyld by Roy Davis and Cecily Langdale.

▼ James McNeill Whistler, *The Palace; white and pink*, Paul Mellon Fund and Patrons' Permanent Fund

The finest twentieth-century drawings this year came in Ruth Cole Kainen's bequest: thirty-eight drawings by eighteen modern artists, including a classic drip work by Jackson Pollock, as well as outstanding examples by such major American and German figures as Arshile Gorky, Ernst Ludwig Kirchner, Willem de Kooning, Egon Schiele, and David Smith. The Kirchner group alone, comprising seventeen magnificent drawings and watercolors, transforms the Gallery's holdings by this leading German Expressionist artist.

Also noteworthy are two early beautiful pastels, circa 1948, by Roy Lichtenstein, a gift from his sister, Renée Tolcott, and Charles Alston's imposing *Mother and Child*, 1950, a gift in honor of curator Ruth Fine, who retired in January, from her friends at the Gallery and Billy E. Hodges. Mr. Hodges additionally donated three outstanding early drawings by Norman Lewis, all from 1954. Two important ink drawings on vellum, created in 1974 and 1982 by Agnes Denes, were a gift from John Hallmark Neff, and Nancy Spero's *Lullaby (Celebrants)*, 1999, was a gift from the Gallery Girls. Christo generously donated two preparatory collages from 2010 for his upcoming *Over the River* project in Colorado.





▲ Thomas Moran, *Mountain of the Holy Cross*, Avalon Fund, Florian Carr Fund, Barbara and Jack Kay Fund, Gift of Max and Heidi Berry and Veverka Family Foundation Fund

PRINTS AND ILLUSTRATED BOOKS

Jacob and Ruth Cole Kainen were among the most important friends and benefactors of the Gallery. Between their first gift in 1974 and Mrs. Kainen's death in 2009, the Kainens generously donated more than 750 prints, as well as 550 drawings and six paintings from their celebrated collection. The additional 781 works that came to the Gallery from the estate of Mrs. Kainen this year are outstanding in number, quality, and rarity, and especially strong in the areas of her most passionate interest and discrimination: prints by the Northern Mannerists, featuring the virtuoso engravings of Hendrik Goltzius and his followers, as well as powerful etchings, lithographs, and woodcuts by the revolutionary artists of early twentieth-century Germany, above all Kirchner. In combination with the Kainens' previous gifts, this bequest makes the Gallery a major repository of these works of art.

Other significant gifts to the Gallery included 165 prints from the estate of the distinguished art historian

Leo Steinberg; the anonymous donation of a deluxe copy of the Missal published for Passau in 1505, featuring two full-page woodcuts by Hans Burgkmair, one an extremely early example of color printing, the other colored by hand; and a bound proof set of twenty etchings and aquatints in Thomas Girtin's *Picturesque Views of Paris*, 1803, from the estate of great book collector Arthur Vershbow.

Two important Renaissance works purchased this year were Urs Graf's *Standard Bearer for the Canton of Bern*, 1521, a famous but rare example of white-line woodcut; and *Speculum Romanae Magnificentiae* [*The Mirror of Roman Magnificence*], published by the French expatriate Antoino Lafreri between 1544 and 1572. Assembled sets of engraved views of the city's ancient and modern monuments, the earliest views of this kind, the *Speculum* confirmed Rome's place at the center of European culture. In 2000 the Gallery acquired a volume of the *Speculum* consisting of fifty-five plates from the series. This year it acquired this second volume that adds fifty-two more plates, especially strong in views of the new architecture of Michelangelo. Most remarkably, the subjects, numbering, and binding prove that the new plates are a second part of the same original set as the Gallery's first volume.

Notable other acquisitions of old master prints and books are Hieronymus and Daniel Hopper's *Emperor Charles V*, 1520, in the only known impression with contemporary coloring, purchased as a gift of Ladislaus and Beatrix von Hoffman; Daniel Hopper's *Burchardus' Chronicon Abbatis Urspergen*, 1515; the first original etched iron plate by Hopper to come to America, purchased with the Ruth and Jacob Kainen Memorial Fund; Jean Morin's etching *Christ Dying on the Cross*, c. 1650, purchased as the gift of an anonymous donor; a pair of woodcuts created by John Bell, 1750, after two of William Hogarth's designs for the *Four Stages of Cruelty*, purchased as a gift of Matthew and Ann Nimetz; and an unfinished proof of Max Klinger's *Eine Mutter*, 1882, purchased as a gift of Marion Deshmukh.

In the area of modern prints, the Gallery acquired Andy Warhol's *Flash—November 22, 1963, 1968*, a set that includes a portfolio cover, eleven screenprints, and eleven pages of text, revisiting the events surrounding President John F. Kennedy's assassination.

Ten multiples by Joseph Beuys, 1967–1985, were a gift from Merrill and Dalia Berman, whose donations have substantially enriched the Gallery's representation of this influential German artist. Christopher Cordes strengthened holdings by Al Taylor, donating ten prints from 1988–1990. Kathan Brown made a major gift of 161 prints and two portfolios by twenty-eight artists associated with Crown Point Press in San Francisco. Her donations since 1991 now number 1,600 works by postwar and twenty-first-century artists, an astonishing number by any measure.

PHOTOGRAPHS

This year the Gallery acquired a remarkable 408 photographs, largely through gifts, but also with funds provided by donors. Foremost among these was the addition of 169 photographs by the distinguished American photographer Robert Adams, acquired with funds from the Pepita Milmore Memorial Fund and the Ahmanson Foundation, as well as a gift from Robert and Kerstin Adams. These photographs, which span Adams' entire career from the 1960s to the present, were carefully selected by the photographer to complement his works already in the collection and to represent his most important accomplishments. A passionate observer of this country's changing landscape, Adams made this group available to the Gallery because he believes "these photographs can tell Americans something they might want to know about their country" and because he wants them in the nation's capital.

Other notable purchases include William Bell's *Looking South into the Grand Cañon, Colorado River, Sheavwitz Crossing*, 1872, acquired with the Eugene L. and Marie-Louise Garbáty Fund and thirty exceptional photographs made in Burma in 1855 by the nineteenth-century British photographer Captain Linnaeus Tripe, made possible through donations from Edward J. Lenkin, Diana and Mallory Walker, and Stephen G. Stein. Commissioned by the Governor General of India Lord Dalhousie to provide information about the architecture, defenses, and landscape of Burma, Tripe succeeded in creating some of the most aesthetically and technically masterful photographs of the nineteenth century.

Several important twentieth-century photographs were acquired with funds from the Alfred H. Moses and Fern M. Schad Fund, including an exceptional daguerreotype by Chuck Close, *Kara*, 2007, of his friend and fellow artist Kara Walker; a joyous cyanotype by Christian Marclay, *Allover (A Gospel Reunion)*, 2009; seven ambrotypes by Myra Greene, *Untitled*, 2006–2007; nine works from Moyra Davey's 1990 *Copperhead* series; and Idris Khan's *Houses of Parliament*, 2012. Other notable twentieth-century photographs were acquired with the Charina Fund, including three photographs by Emmet Gowin of his wife, Edith. The Collectors Committee made possible the acquisition of Robert Heinecken's *Untitled Newswomen, Suite B*, 1984.

Among the most notable gifts were sixty-seven photographs by Milton Rogovin, made between the 1950s and the early 2000s, donated by Dr. J. Patrick and Patricia A. Kennedy. These gifts complement earlier donations of Rogovin's photographs, allowing the Gallery to represent several of his series in much greater depth. Other significant donations include Gary S. Davis' gift of forty photographs by Allen Ginsberg, made from 1953 to 1987, which complement his earlier gifts of the poet's photo-



▲ Robert Adams, *Colorado Springs, Colorado*, Pepita Milmore Memorial Fund and Gift of Robert and Kerstin Adams

graphs, as well as Susan and Peter MacGill's donation of twenty-four photographs by Richard Benson—the first by the artist to enter the collection—of the *Robert Gould Shaw Memorial*, 1973. In addition, the Robert and Joyce Menschel Family Foundation donated fifteen photographs by Berenice Abbott, made between 1935 and 1938, and Heather and Tony Podesta donated several contemporary photographs, including two works by James Casebere from 1991 to 2003, three by Francesca Woodman from 1976 to 1978, four by Nikki Lee from 1998 to 2001, and five by Ann Hamilton from 1984 to 1987.

SCULPTURES

The Gallery acquired its first sculptures by the renowned Danish neoclassical artist Bertel Thorvaldsen. The early nineteenth-century busts portray three daughters of Richard Bingham, second earl of Lucan, who was among Thorvaldsen's most important patrons. The busts had been in the Bingham family for nearly a century, adding to their significance. Thorvaldsen's genius in balancing the animate and inanimate is shown at its zenith in his portrayal of the young women's features, which are chiseled into marble as perfect as porcelain. Thorvaldsen's style inspired many American nineteenth-century sculptors, including Thomas Crawford, who worked in Thorvaldsen's studio in Rome and later created the figure



▲ Bertel Thorvaldsen, *Possibly Lady Louisa Bingham, Lady Elizabeth Vernon, née Bingham, Possibly Lady Georgiana Bingham*, Patrons' Permanent Fund

Freedom atop the United States Capitol. The acquisition was made possible by the Patrons' Permanent Fund.

An exquisite Flemish Renaissance alabaster relief, possibly from the circle of the royal sculptor Jean Mone, of the *Adoration of the Shepherds* was purchased with the Eugene L. and Marie-Louise Garbáty Fund. With its sophisticated transitions in depth and perspective, the sculpture is the most complete surviving evidence of a lost composition attributed to Raphael, which is known through a fragmentary drawing attributed to Raphael or his circle in the Art Institute of Chicago. The relief shows how Italian Renaissance ideals were assimilated in northern European art and extends the Gallery's small but exceptionally fine collection of alabaster sculptures from around 1400 with continuity and logic through the mid-sixteenth century.

Purchased with the Patrons' Permanent Fund and the Edward E. MacCrone Fund, Barry Le Va's *Equal Quantities: Placed or Dropped In, Out, and On in Relation to Specific Boundaries*, 1967, is an important early work of scatter art. Other notable gifts of sculptures include Ursula von Rydingsvard's impressive *Five Cones*, 1990–1992, the gift of Joel and Sherry Mallin; Lichtenstein's whimsical *Warrior*, 1951, a gift of Renée Tolcott, the artist's sister; Dewain Valentine's luminous *Blue Rose Circle*, 1978,

gifted by ARCO; and Robert Indiana's colorful *AMOR*, 1998–2006, a gift of Simon and Gillian Salama-Caro.

RARE BOOKS AND IMAGES

Support from endowments and generous donations enabled the Library to obtain 100 titles for the rare book collection. Acquisitions strengthened core subject areas in French, Italian, and Northern European art, and added important works on emblems, artistic anatomy, and festival architecture.

The David K. E. Bruce Fund made possible the acquisition of ninety-one titles published between 1541 and 2011, including *Die Kunstismen—Les ismes de l'art—The isms of art* (Zurich, 1925), a seminal text on the major modern art movements of the first quarter of the twentieth century. Contributions by major artists such as editors El Lissitzky and Hans Arp, Georges Braque, Max Ernst, Robert Delaunay, Wassily Kandinsky, Man Ray, Laszlo Moholy-Nagy, and Pablo Picasso provide definitive source material on the European avant-garde.

The Philip Conisbee Fund supported the purchase of a first edition of *Les monumens de la France* (Paris, 1816–1836) by writer, soldier, and archaeologist Alexandre de Laborde. Published in two large folio volumes, this work contains more than 250 etched plates, arranged chronologically, depicting the chief historical monuments of France—from ancient sites (tumuli and standing stones, Roman constructions) to chateaus of the seventeenth-century—in their early nineteenth-century condition.



▲ Salomon Kleiner, *Das prächtige Rath Hauss der Stadt Augspurg*, Grega and Leo A. Daly III Fund for Architectural Books

Holdings for the study of European art were enriched thanks to the J. Paul Getty Fund in honor of Franklin D. Murphy. Among the eight titles acquired is a first edition of *Tabulae anatomicae a celeberrimo pictore Petro Berrettino Cortonesi* (Rome, 1741), featuring an engraved title plate and twenty-seven full-page engravings of anatomical plates based on drawings by Pietro da Cortona.

The Grega and Leo A. Daly III Fund for Architectural Books supported the purchase of four titles including two eighteenth-century works bound as one, sumptuously illustrated by more than twenty engravings after drawings by Salomon Kleiner. *Das prächtige Rath Hauss der Stadt Augspurg* (Augsburg, 1732) portrays in meticulous detail the exterior and interior spaces of Augsburg's seventeenth-century town hall. *Representation exacte du Chateau de Chasse de S.A. Sme. Monseigneur, l'Eveque de Bamberg, nommé Marquardsbourg ou Seehof, accompagné de son beau jardin, en six differentes vuës et plans* (Augsburg, 1731) presents the only known detailed views of the palace and gardens, which epitomize patron Lothar Franz von Schönborn's taste for the French Rococo style.

The Library's image collections were enriched with many notable additions. Among the albums are a folio of carbon prints by Adolphe Braun & Cie of French portraiture assembled for the 1878 Exposition Universelle;

views of Venice by Carlo Naya, 1875; the interior of Ripon Cathedral, 1896; the Cloisters of the cathedral at Monreale by Joseph Cundall, 1870; and Karel Sourek's survey of Gothic sculpture in St. Vitus Cathedral, Prague, 1944.

Among the individual photographs are stereo daguerreotypes of the Crystal Palace Exposition, 1851, and a sculpture hall at the Exposition Universelle in Paris, 1855; a set of forty stereograph cards of the 1862 International Exposition in London; a group of photographs by Robert Bracklow of buildings in New York City, 1887–1892; views of Indian architecture by Samuel Bourne, c. 1870; a pair of albumen prints of Union College, Schenectady, c. 1868; and a group of photographs documenting Frank Lloyd Wright's Imperial Hotel in Tokyo, c. 1965.

The artists' portraits collection was enhanced with a self-portrait by Jessie Tarbox Beals at the St. Louis World's Fair, 1904; Gertrude Vanderbilt Whitney with her model of the Christopher Columbus Monument for Huelva, Spain, c. 1920, by Bert Underwood; Dan Budnik's portrait of Willem de Kooning, 1967; and Ernst Hass' photograph of Lee Krasner, c. 1975. The department continues to document world expositions with the acquisition of albums capturing views of London, 1862; Lille, 1876; Antwerp, 1885; Paris, 1889; Lyon, 1894; and Amsterdam, 1895.



Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)





▲ Antico: *The Golden Age of Renaissance Bronzes*

EXHIBITING

During fiscal year 2012 the Gallery's special exhibition program included twenty-three exhibitions. Six exhibitions continued from the previous year: *In the Tower: Nam June Paik*; *Italian Master Drawings from the Wolfgang Ratjen Collection, 1525–1835*; *The Gothic Spirit of John Taylor Arms*; *A New Look: Samuel F. B. Morse's "Gallery of the Louvre;"* *The Invention of Glory: Alfonso V and the Pastrana Tapestries*; and *Warhol: Headlines*.

The year began with a celebration of the centenary of the birth of photographer Harry Callahan (1912–1999), whose highly experimental, visually daring, and elegant photographs made him one of the most innovative artists of the twentieth century. *Harry Callahan at 100* explored all facets of Callahan's work, from its genesis in the early 1940s in Detroit and its flowering in Chicago in the late 1940s and 1950s, to its maturation in Providence and Atlanta from the 1960s through the 1990s. The exhibition featured a magnificent gift from the Callahan family of forty-five photographs by the artist.

Antico: The Golden Age of Renaissance Bronzes was the first monographic exhibition in the United States devoted to the Italian sculptor and goldsmith, Pier Jacopo Bonacolsi, known as Antico (1455–1528). The exhibition included more than three-quarters of the sculptor's known medals, reliefs, busts, and statuettes. As part of the exhibition project, Gallery conservators undertook a technical study of Antico's innovative casting and finishing techniques that shed new light on his workshop practices. The exhibition, installed in two intimate galleries in the East Building, included a pair of neoclassical bronze cases retrofitted with LED lighting and glass. Wall cases and

pedestals were fitted with micro-climate cases to meet the individual needs of the precious bronze surfaces. Illustrated text panels described Antico's complex casting techniques for statuettes and his methods of patination, gilding, and silvering. A brochure on works in the permanent collection that relate to Antico and his patron Isabella d'Este and a fully illustrated catalogue accompanied the exhibition, which was named Best Small Exhibition by the association of American Art Museum Curators.

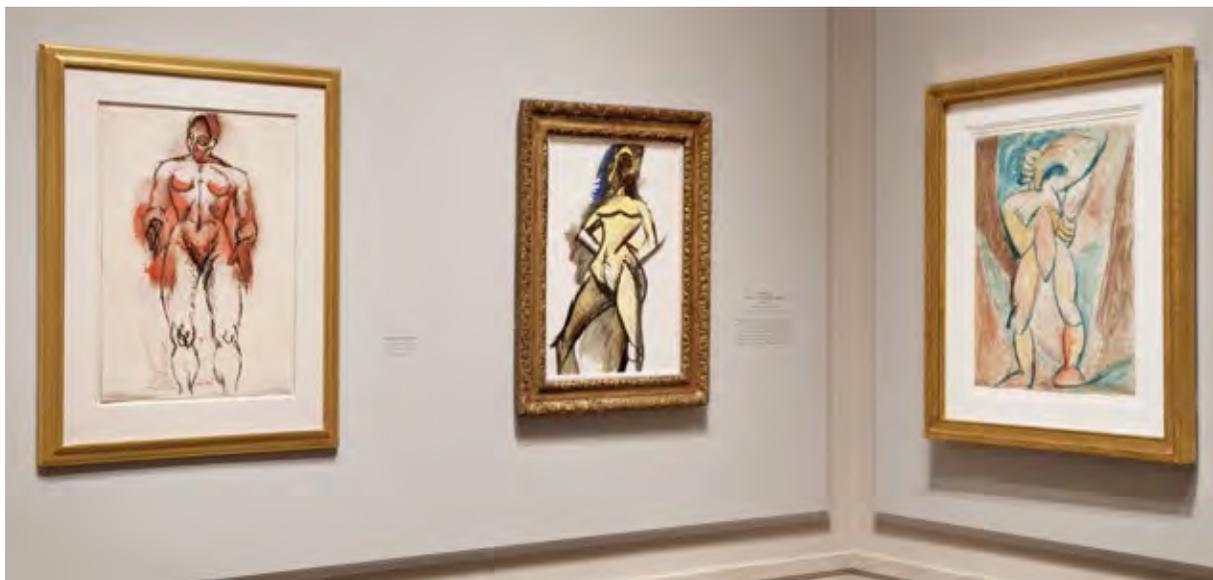
In the Tower: Mel Bochner was the first in the Gallery's series of exhibitions devoted to contemporary art to feature the work of a living artist. The focus was Bochner's Thesaurus series, a theme developed by the artist during the 1960s and reprised in the last decade. The exhibition presented forty-two works from the last forty-five years, including new and unseen works from his studio that provided a compelling view of the young as well as the mature artist. An illustrated brochure accompanied the exhibition.

Picasso's Drawings, 1890–1921: Reinventing Tradition presented the dazzling development of the artist as a draftsman during the first thirty years of his career, from the precocious academic exercises of his youth to his radical innovations of cubism and collage. A diverse selection of works on paper was arranged chronologically, from early academic studies and life drawings to preparatory drawings for paintings, major independent and finished drawings made for sale, and portraits of family and friends in all media. The exhibition included many of Pablo Picasso's finest drawings, watercolors, and pastels, borrowed from American and European public and private collections. A fully illustrated catalogue accompanied the exhibition.



▲ *In the Tower*: Mel Bochner

▼ *Picasso's Drawings, 1890–1921: Reinventing Tradition*



The Baroque Genius of Giovanni Benedetto Castiglione included eighty works, the majority of which came from the Gallery's rich holdings of the artist's prints and drawings. Organized according to recurrent themes in his work—biblical journeys, the memory of the antique, the Flight into Egypt, religious nocturnes, and fantastic physiognomy—the exhibition also explored his innovations in technique. Castiglione's works and comparative examples were shown side by side, underscoring the serial aspect of his creativity.

Civic Pride: Group Portraits from Amsterdam comprises two long-term loans from the Amsterdam Museum and Rijksmuseum, Amsterdam, and features two larger-than-

life renderings of the Governors of the Kloveniersdoelen by Govaert Flink and Bartholomeus van der Helst. These exceptional works, on view adjacent to the Dutch portrait galleries in the West Building for five years, immortalize the civic pride of the men who governed the Kloveniersdoelen, the building where one of Amsterdam's three militia companies held its meetings. The exhibition was funded by a generous gift from the Hata Foundation, and the fully illustrated brochure was funded through the generosity of Mrs. Henry H. Weldon.

This year, the Gallery displayed one of Japan's most celebrated cultural treasures, *Colorful Realm of Living Beings* by Itō Jakuchū, in its entirety for the first time outside of



▲ *I Spy: Photography and the Theater of the Street, 1938–2010*

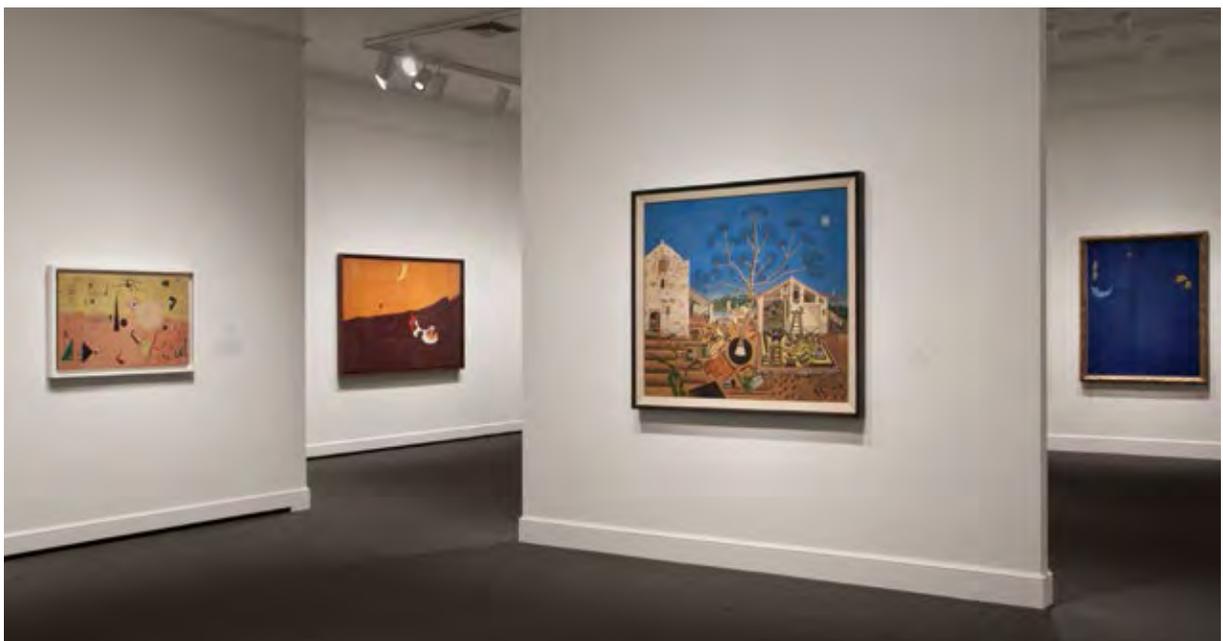
Japan. This thirty-scroll set of bird-and-flower paintings on silk was the centerpiece of *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)*, an exhibition which coincided with the centennial of Japan's gift of 3,000 cherry trees to the nation's capital. In 1765 Jakuchū donated *Colorful Realm* and *Śākyamuni Triptych* to Shōkokuji Monastery, Kyoto, where they were displayed in a large temple room during Buddhist rituals. In 1889 *Colorful Realm* was donated to the Imperial Household. Since then, it has been shown together with the triptych only once. To convey the original religious context, the Gallery installed the scrolls with the triptych, which belongs to the Jōtenkaku Museum at Shōkokuji Monastery. For the exhibition, the Central Galleries of

the West Building were completely reconfigured in an understated manner to create a contemplative atmosphere. Specially designed LED lighting components, photomurals, and illustrated texts highlighted Jakuchū's astonishingly imaginative techniques, unprecedented in Japanese art. For reasons of conservation, the scrolls were exhibited for only four weeks, yet attracted more than 235,000 visitors. A fully illustrated catalogue accompanied the exhibition.

I Spy: Photography and the Theater of the Street, 1938–2010 looked at the ways in which photographers have intentionally limited the manner in which they made pictures of the city in order to allow chance and serendipity to play a role in their art. The exhibition included street photographs by some of the genre's greatest innovators: Walker Evans (1903–1975), Callahan, Robert Frank (b. 1924), Bruce Davidson (b. 1933), Philip-Lorca diCorcia (b. 1951), and Beat Streuli (b. 1957). A large film projection of a work by Streuli was installed on a wall in the spine of the ground floor, which effectively replicated the street experience for the visitor. Arranged both chronologically and monographically, the exhibition presented nearly ninety works. An interactive electronic brochure, downloadable from the Gallery's website, featured twenty-two photographs, excerpts from the video and digital still sequence, and audio clips from interviews with two of the artists.

Joan Miró: The Ladder of Escape revealed the politically engaged side of Joan Miró (1893–1983) through some 120 paintings and works on paper that spanned his

▼ *Joan Miró: The Ladder of Escape*





▲ George Bellows

entire career. Through one of the most turbulent periods in European history that included two world wars, the Spanish Civil War, and the decades-long dictatorship of Francisco Franco, Miró maintained a fierce devotion to his native Catalonia in northern Spain. Miró developed a visual language that reflected his vision and energy in a variety of styles across many media. A critical work in the exhibition was *The Farm*, 1921–1922, a painting Miró regarded as a key work in his career that combines memories of his home in Mont-roig with elements of cubism, abstraction, and primitivism. Ernest Hemingway purchased *The Farm* shortly after it was painted, and in 1987, Mary Hemingway donated it as a gift to the Gallery. Ten of Miró’s lyrical constellation series works were installed on a specially constructed, gentle-curving wall painted midnight blue. A series of forty lithographs were juxtaposed with one large-scale triptych, making an interesting contrast in scale. A fully illustrated catalogue and film accompanied the exhibition. Made possible by The HRH Foundation, the thirty-minute film was produced by the Gallery, narrated by Ed Harris, and shown at the Gallery and on PBS television stations. With original footage shot in Barcelona and at the Miró family farm in the Catalonian countryside, it chronicled the artist’s longing for escape from the chaos of war into pure creativity.

Another Gallery-owned work formed the centerpiece of the exhibition *Deacon Peckham’s “Hobby Horse.”* When *The Hobby Horse*, c. 1840, was given to the Gallery in 1955 by Colonel Edgar William and Bernice Chrysler Garbisch, the artist’s identity was unknown. Decades of research by Gallery staff led to a formal attribution to

Robert Peckham (1785–1877) in 2009. Along with this important painting, eight of the most vibrant and arresting of Peckham’s portraits of children from four museums and several private collections were exhibited together for the first time. The exhibition also featured a rare nineteenth-century rocking horse similar to the one depicted in *The Hobby Horse*. Related works from the permanent collection were included in an adjacent gallery. A brochure published on the Gallery’s website contained an essay on Peckham’s career, a catalogue of the works on view, and a chronology of all known paintings by the artist.

The first comprehensive exhibition of the career of George Bellows (1882–1925) in more than three decades premiered at the Gallery this fiscal year. Bellows painted the world around him. He was also an accomplished graphic artist whose illustrations and lithographs addressed a wide array of social, religious, and political subjects. Including some 130 paintings, drawings, and lithographs, *George Bellows* presented his full range of remarkable artistic achievement thematically and chronologically throughout nine rooms in the West Building. A fully illustrated catalogue, an audio-tour, and a thirty-minute film produced by the Gallery accompanied the exhibition. Narrated by Ethan Hawke with original footage shot in New York and Maine, the film captured the breadth of Bellows’ interests, from the rapidly growing modern city to the rugged beauty of the Maine seacoast. Made possible by The HRH Foundation, the film was screened at the Gallery

and on public television stations, and copies were donated to public libraries.

The Gallery's Tower exhibitions continued with *In the Tower: Barnett Newman*, the fifth in a series focusing on the developments in art since the mid-twentieth century. Drawn largely from the Gallery's holdings, the exhibition focused attention on Newman's breakthrough in the mid-1940s and on the most ambitious work of his maturity, *The Stations of the Cross*, which was the generous gift of Robert and Jane Meyerhoff. An illustrated brochure accompanied the exhibition along with archival footage of the artist commenting on his work on the occasion of its initial display in 1966.

Paying tribute to the remarkable collector Joseph F. McCrindle (1923–2008), *The McCrindle Gift: A Distinguished Collection of Drawings and Watercolors* highlighted seventy-one old master and modern drawings that are part of McCrindle's extensive gift to the Gallery. The selection of seventy-one works on paper spanning the sixteenth through the twentieth century offered an overview of McCrindle's main collecting interests. Among the drawings on view were mythological and biblical narratives; an intriguing animal study reflecting the heightened interest in natural history at the turn of the seventeenth century; an exuberant design for a baroque altarpiece; exquisitely rendered landscapes; imaginative

proposals for stage sets; an eighteenth-century sketch by the official draftsman to the first British diplomatic mission to China; and a trio of sensitive watercolors by John Singer Sargent.

The first monographic exhibition devoted to Dutch artist Willem van Aelst (1627–1683), *Elegance and Refinement: The Still-Life Paintings of Willem van Aelst* featured twenty-eight paintings by this remarkable artist, as well as his only known drawing. One of the most famous still-life painters of his day, Van Aelst was known for his exquisite rendering of fruits, luxurious fabrics, and spoils of the hunt. Through conservation efforts in conjunction with the exhibition, a work formerly attributed to Van Aelst's contemporary Willem Kalf was re-attributed to Van Aelst. *Elegance and Refinement* was displayed in the Main Floor Dutch galleries and the adjacent Dutch Cabinet galleries. The exhibition, accompanied by the first comprehensive publication on Van Aelst's work, was generously supported by The Exhibition Circle.

Shock of the News examined modern artists' responses to the newspaper and offered a systematic examination of the newspaper as both a material and subject in modern and contemporary art over the course of a century. The exhibition included sixty-five collages, paintings, drawings, sculptures, artists' newspapers, prints, and photographs by European and American artists, from F. T. Marinetti and Picasso to the Guerrilla Girls and Robert Gober. The exhibition challenged visitors' preconceptions about the newspaper, as well as their ideas about art and museums. In a rare instance, visitors were encouraged not only to touch,

▼ *Elegance and Refinement: The Still-Life Paintings of Willem van Aelst*





▲ *Shock of the News*

but to take a work of art from the exhibition—a sheet from a stack of identical offset prints by Felix Gonzalez-Torres containing excerpts from articles published in the *New York Times*. A fully illustrated catalogue accompanied the exhibition.

The practice of making multiple portraits of the same subjects to produce revealing and provocative photographs was explored in *The Serial Portrait: Photography and Identity in the Last One Hundred Years*. Arranged both chronologically and thematically, the exhibition featured 153 works by twenty artists who photographed the

same subjects—friends, family, and themselves—numerous times over days, months, or years to create compelling portrait studies that investigate the many facets of personal and social identity. Drawn largely from the Gallery's collection, the exhibition also used critical loans to present more fully the serial form of portraiture. Several works were shown in unconventional groupings—photographs by Lee Friedlander were arranged in a diamond shape while Nicholas Nixon's series of annual portraits of the Brown sisters were placed in a grid that left space for future works, underscoring the ongoing nature of the project. An interactive digital brochure downloadable from the Gallery's website focused on seven of the artists, including Alfred Stieglitz and Nikki S. Lee.

The first exhibition in the United States to focus on Augsburg's artistic achievements in the late fifteenth and early sixteenth centuries, *Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540* emphasized rich and varied works on paper, paying particular attention to innovative printmaking techniques as well as the fundamental role of imperial patronage. While focusing on prints, drawings, and illustrated books, the exhibition also included medals and one etched set of armor. Of the 103 works presented, 86 were from the Gallery's collection, with additional loans from public and private collections. The last major exhibition on this subject was mounted more than three decades ago in Augsburg, one of Germany's oldest cities and an artistic center. A fully illustrated catalogue accompanied the exhibition.

The Gallery administered the loan of 755 works of art to 201 sites during fiscal year 2012. Among some of the most notable loans were those celebrating the artist Mark Rothko. Twenty-two paintings were lent to a retrospective survey of Rothko at the Portland Art Museum, Oregon; twenty-four paintings, five watercolors, and a drawing were lent to *Mark Rothko in the 1940s: The Critical Decade* at the Columbia Museum of Art; and two paintings were lent to *The Last Days of Pompeii: Decadence, Apocalypse, and Resurrection* at the Getty Villa, Pacific Palisades.

Works from the Gallery's collection were featured in numerous exhibitions, both domestically and internationally. Rembrandt van Rijn's *Self-Portrait*, *Philemon and Baucis*, and *A Young Man Seated at a Table* (possibly Govaert Flinck) were lent to *Rembrandt in America* at the North Carolina Museum of Art, the Cleveland Museum of Art, and the Minneapolis Institute of Arts. James McNeill Whistler's *Mother of Pearl and Silver: The Andalusian*, John Singer Sargent's *Mary Crowninshield Endicott Chamberlain (Mrs. Joseph Chamberlain)*, and George Bellows' *Florence Davey* were lent to the Crystal Bridges Museum of American Art, Bentonville. David Smith's *Circle III* was lent to *Cubes and Anarchy: Geometry in David Smith* at the Whitney Museum of American Art.



Benjamin West's *The Battle of La Hogue* was lent to the Yale Center for British Art, New Haven, for an exhibition and research project devoted to studying the Gallery's version and a second version owned by Yale. Several works by Johannes Vermeer were lent including *Girl with the Red Hat* to *Johannes Vermeer and the Delft School* at the Scuderie del Quirinale, Rome; *A Lady Writing to Communication: Visualizing the Human Connection in the Age of Vermeer* at the Kyoto Municipal Museum of Art, the Miyagi Museum of Art, and the Bunkamura Museum of Art; and *Woman Holding a Balance* to *Masterpiece of the Month* at the Detroit Institute of Arts.

Albrecht Dürer's *Madonna and Child [obverse]* was lent to *Der frühe Dürer (The Early Dürer)* at the Germanisches Nationalmuseum, Nuremberg. Raphael's *Bindo Altoviti* was lent to *Late Raphael* at the Museo Nacional del Prado, Madrid. Joseph Mallord William Turner's *Keelmen Heaving in Coals by Moonlight* was lent to *Turner Inspired: In the Light of Claude* at the National Gallery, London. Gustav Klimt's *Baby (Cradle)* was lent to *Vienna: Art & Design—Klimt, Schiele, Hoffmann, Loos* at the National Gallery of Victoria, Melbourne.

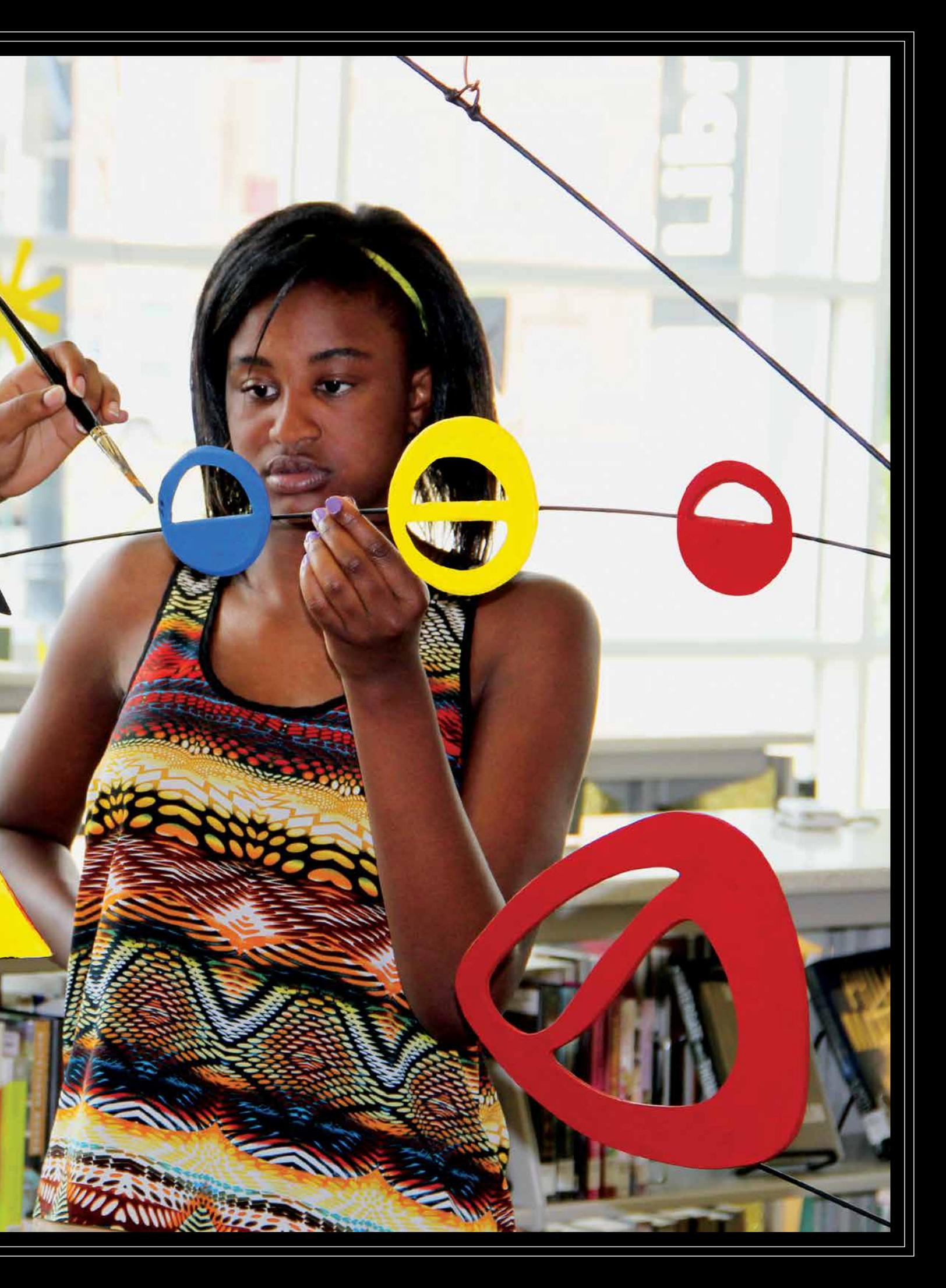
▲ *Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540*

Seven prints were lent to *Jasper Johns: Variations* at the Phillips Collection, Washington, DC. Nine drawings, including works by Edgar Degas, Camille Pissarro, Paul Cézanne, and Claude Monet, were lent to *Impressionism: Masterworks on Paper* at the Albertina Museum, Vienna. One painting and eight prints were lent to *Edouard Vuillard: A Painter and His Muses* at the Jewish Museum, New York.

Fifty nineteenth-century French paintings, including *The Dancer* by Auguste Renoir, *The Railway* by Edouard Manet, and *Boy in a Red Waistcoat* by Cézanne, continued to tour as part of *Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art* at the Kyoto Municipal Museum of Art.



Participants in the High School Summer Institute add finishing touches to mobiles, inspired by Joan Miró, before installation at Northwest One Neighborhood Library.





▲ Painting conservator Ann Hoenigswald speaks to teachers about discoveries made during the recent treatment of Edouard Manet's *Old Musician*.

EDUCATING

To broaden the Gallery's reach both on-site and online, the education division led several significant initiatives this year. The Gallery is now featured on Google Art Project, a database of high-resolution images and text, to which we have submitted 180 objects from the collection. The Gallery's first mobile application was loaded onto twenty iPod Touch devices, loaned to the public free of charge. The app contains audio, text, and images for 130 objects in the West Building, 50 of which were specifically selected for kids. Following extensive surveys, it will be tailored to user preferences and released more widely. Ultimately, visitors will be able to download the application onto their own mobile devices while at the Gallery.

This year, the education department spearheaded and helped shape explanatory wall texts for the newly re-installed French galleries, a first for the permanent collection, and collaborated with French painting curators to develop audio guide commentaries.

Other significant "firsts" included a live webcast of a conversation between art historian and Emory Professor Michael Harris and collectors of African American art Darrell Walker and Elliot Perry and an interactive Web feature that invited the public to create haiku inspired by the scrolls in *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)*. By the close of the month-long exhibition, we had received more than a thousand poems posted from computers at the Gallery or from online visitors in forty-two states, seventeen foreign countries, and five continents. The division authored Web tours on frames and on photographer David Seymour. Eighty-five podcasts of new and re-mastered archival

lecture programs and three video podcasts, posted on the Gallery's website, are now available through iTunes and ArtBabble, formats that allowed the museum to reach more than two million virtual visitors.

Programmatic highlights included a demonstration of Peter Paul Rubens' seventeenth-century painting techniques by George Washington University Professor Emeritus William Woodward and a series of sketching programs for adults inspired by the loan of Samuel F. B. Morse's *The Gallery of the Louvre*. Three public symposia were offered in conjunction with the Morse, George Bellows, and Joan Miró exhibitions. A fourth symposium, held in response to the re-installation of the French galleries, featured a roundtable discussion of international museum scholars on issues related to the installation of nineteenth-century French collections.

The internship and fellowship program supported a national and international group of graduate-level students; seven academic-year and fourteen summer participants were placed in Gallery departments.

As the High School Seminar celebrated its twentieth year, a survey of former participants showed the program's lasting impact on career choices, personal growth, and museum-going practices. High School Summer Institute participants, working with artist Kevin Reese and inspired by the work of Miró and Alexander Calder, created a series of mobiles now installed at Northwest One, a Washington, DC public library.

Students in Teen Studio workshops considered Hudson River School paintings, Giotto's *Madonna and Child*, and Giovanni Battista Tiepolo's *Queen Zenobia Addressing Her*



▲ Before drawing David Smith's *Voltri VII* in their sketchbooks, *Art Around the Corner* students trace its outline in the air.

Soldiers before making their own monotype prints, works on panel in egg tempera and gold leaf, and sketches from a live model. Studio components of these workshops were conducted in the Education Studio, a space that has transformed programming to emphasize artistic process as well as careful looking and critical thinking.

Art Around the Corner immersed fourth and fifth graders in an "Artful Thinking Boot Camp" to consider how artists tell stories. Of the hundreds of family programs offered, several included a focus on Edgar Degas where participants made sculptures using wire armatures. Through programs such as these, the Gallery reached almost 800,000 visitors.

With a new ordering and inventory control system, the loan program served more than one million users, offering more than 120 teaching packets, CDs, and DVDs and more than 500 online resources. Public television broadcasts of resources reached another thirty-five million viewers.

The Web team moved from publishing to the education division and focused on the redesign of the Gallery's website. With a content management system now in place, population of the site has begun. Collection and exhibition information has been integrated, and other areas will follow.

CONCERTS AND FILMS

The Gallery presented forty-nine concerts during its seventieth season of weekly concerts, supported by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with generous additional support from the Embassy of Brazil, the Royal Norwegian Embassy, the Richard B. and Sarah J. Marsten Charitable Remainder Unitrust, the Institut Ramon Llull, Nippon

Steel Corporation, the Gottesman Fund in memory of Milton M. Gottesman, and Toshiba. Additional assistance came from the Embassy of the Czech Republic, the Billy Rose Foundation, the University of California, and the Randy Hostetler Living Room Music Fund.

Highlights included a performance in the East Building Atrium of Modest Mussorgsky's *Pictures at an Exhibition* by the National Gallery of Art Orchestra and Saint Petersburg (Russia) Symphony Orchestra, a broadcast concert featuring "From the Top" on National Public Radio, a "Beethoven's Birthday Concert" featuring pianist Menahem Pressler, and a weekend of French music in the East Garden Court celebrating the reopening of the nineteenth-century French galleries.

Exhibitions acknowledged in concert included *Italian Master Drawings from the Wolfgang Ratjen Collection, 1525–1835* (Italian arias); *The Gothic Spirit of John Taylor Arms* (American music inspired by architecture); *Warhol: Headlines* (the Gallery's New Music Ensemble, Verdehr Trio, and Dean & Britta performing music by composers who were influenced by the artist); *Antico: The Golden Age of Renaissance Bronzes* (Duo Asteria playing and singing Renaissance music); *Picasso's Drawings, 1890–1921: Reinventing Tradition* (Phillips Camerata playing chamber music written between 1890 and 1921); *Colorful Realm* (Japanese music); *George Bellows* (pianist Leslie Amper playing music that Emma Bellows might have played); and *Joan Miró: The Ladder of Escape* (the Gallery's Orchestra, soprano Charlotte de Rothschild, Cuarteto Quiroga, jazz pianist Ignasi Terraza, and the New York Opera Society performing music by Catalan composers).

The Gallery celebrated Women's History Month with concerts by sopranos Carmen Balthrop, whose program included the world premiere of *A Modern Woman's Life and Love* by Robert Greenleaf, and Jessica Jones, who sang songs by Lori Laitman and other women composers.

Gallery concerts were the subject of twelve reviews and thirteen photo previews in Washington-area media.

The film department continued to present a wide range of moving image art from experimental video and documentary, to retrospectives devoted to major artist filmmakers. Area premieres of independent features were interspersed throughout the season. In all, more than 500 screenings took place during the year; film scholars introduced many events. The recent addition of digital cinema technology at the Gallery permitted formats from archival thirty-five millimeter prints to the latest D-cinema releases. The Gallery's continuing membership in the International Federation of Film Archives made it possible to borrow rare prints from film vaults around the world.

The 2012 season included a series devoted to the French *cinéma fantastique*, one of the early movements that inspired the surrealists. The relationship between French cinema and American production studios during the early

twentieth century was explored in the program *Paris to Fort Lee: French Filmmakers and the American Industry*, while portrayals of Spain were discussed by a panel of scholars in the series *Seeking Spain in the Cinema*.

Poetic filmmaking traditions in Ukraine and the visionary tendency in contemporary American avant-garde filmmaking were brought to light in special series. In another ongoing project, sixteen-millimeter prints of films by Andy Warhol were screened throughout the course of the exhibition *Warhol: Headlines*. Continuing regard for the major international film artists of the mid-twentieth century was demonstrated in several major retrospectives: *Robert Bresson*; *Maurice Tourneur: 1930s*; *The Tales of Jan Švankmajer*; *Peter Greenaway on Painting*; *Michelangelo Antonioni Centenary*; *Aleksei Guerman: War and Remembrance*; and *Miloš Forman: Lives of an Artist*.

Independent American film artists David Gatten, Fred Worden, Lynn Sachs, Mark Street, Liza Johnson, Amie Siegel, Bill Morrison, and Ernie Gehr discussed their work in the recurring programs known as "American Originals Now." Miró contemporaries Pere Portabella and Segundo de Chomón and the important documentary work of the Checkerboard Foundation were honored, as were landmark anniversaries of films including writer-filmmaker John Berger's *Ways of Seeing*. The annual preservation festival *From Vault to Screen* attracted full houses to many screenings, as did the series *Japanese Divas* and the presentation of the new Japanese film *Hanezu*, organized with support from the Japan Foundation in conjunction with the exhibition *Colorful Realm*.

▼ *Hanezu*, 2011, Directed by Naomi Kawase,
Courtesy of Memento Films



RESOURCES FOR SCHOLARLY RESEARCH

The Library added 5,791 books and 1,215 auction catalogues to its holdings. Reference librarians welcomed more than 3,200 visitors; provided 970 orientations to staff, CASVA fellows, and local university classes and researchers; and answered more than 23,680 queries. More than 3,000 digital scans from rare materials were provided to staff, CASVA fellows, scholars in London, Germany, and Italy, as well as the Hillwood Museum, the National Numismatics Collection, and the Ringling Museum of Art.

Through its interlibrary loan program, the Library shared 6,457 titles with university and museum libraries in the United States and Canada as well as with institutions in Scotland, Wales, the Netherlands, Israel, Australia, and New Zealand.

The department of image collections acquired more than 65,000 images, including 47,623 photographs, negatives, transparencies, and images in microform; eleven CD-ROMs; seventeen rare photographic albums; 330 cartes de visite; and more than 19,000 digital files. The department's holdings total more than thirteen million images, making it one of the world's largest art and architecture image repositories. Image specialists answered 1,462 reference inquiries and provided 343 orientations in addition to assisting staff and CASVA fellows.

In addition to Gallery staff, several individuals made significant donations. William Craft Brumfield continued to add images of Russian architecture; James Ackerman deposited photographs of Leonardo da Vinci drawings; Wolfgang Wolters added negatives and photographs of Italian sculpture; David Applegate and Hans Lemke donated digital files of Cuban architecture; Norman Sasowsky provided a photographic archive of Reginald Marsh prints; and Sharon Pollice, George West, and Charles B. Wood III enhanced the collection of rare photographs.

Architectural historian James Goode and photographer Bruce White continued to document historic residences in the Washington, DC area. With the support of the Kiplinger Foundation and Mr. and Mrs. B. Francis Saul II, interior and exterior photography and floor plans are in preparation.

The Gallery Archives vigorously pursued projects to prepare historical materials for use in an increasingly digital environment, while continuing to provide services for researchers. The Gallery's digital archival repository was reorganized for improved management and security. Extensive digital photographs of Gallery exhibitions, events, people, and scenes, as well as contractor images and video of the East Building Exterior Stone Repair Project were added to the repository. A multi-year project to digitize historical photographic images and archival

documents also continued. Approximately 10,000 photographic images, 7,400 pages of press releases, and 35,000 pages of past exhibition files on microfilm were converted to digital form.

Thirty-three oral history interviews were conducted to capture insights and recollections of a retiring generation of Gallery staff. Transcripts of legacy interviews were edited and prepared for Web access. Archives staff responded to more than 300 substantive research inquiries.

Supported by Kress Foundation grants, the Kress History and Conservation Database Project successfully completed its first phase of building a document-based database capturing granular information on the history of the Kress Collection at the Gallery. A two-year grant to plan for digitization of Kress archives and conservation records was approved by the foundation.

The Rosenwald Project continued to improve access to research materials relating to Lessing Rosenwald and his collection at the Gallery and the Library of Congress.

The European Print Study Room in the East Building hosted more than 1,095 visitors. Thirty-seven classes from seven universities and eight schools were taught, using the Gallery's original prints, drawings, and rare illustrated books. There were eighteen lectures for special groups, and ten tours for Gallery docents, interns, and new staff. The American Print Study Room in the West Building hosted more than 849 visitors, including students in thirty-two classes from nine universities and eleven schools. In addition, there were fourteen lectures for special groups and six tours for Gallery docents, interns, and new staff.

PUBLICATIONS

In addition to maintaining its traditional focus on the art of the printed book and materials, the publishing office made important steps into digital publishing in 2012. These efforts included furthering its design and strategy for the Getty-funded Online Scholarly Catalogue Initiative (OSCI), creating the Gallery's first online exhibition brochures, and successfully launching its first application on iTunes.

Eight book-length volumes were produced in fiscal year 2012, including seven exhibition catalogues. Notable among them are *George Bellows*, produced in a large edition for both the trade and touring venues, and *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū*, the demand for which was unprecedented both in and outside the Gallery during the month-long exhibition. Short excerpts from *Colorful Realm* are available online as part of a Web feature. *Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac* was published in both French and English editions for the opening in Giverny, well in advance of the

Gallery opening. Also released this year were the Polish edition of *National Gallery of Art: Master Paintings from the Collection* (joining the English, Russian, and Italian versions) and the long-awaited reprint of the first three volumes of *Artists' Pigments*.

Printed brochures were prepared for four exhibitions and digital brochures were created for three, including *Deacon Peckham's "Hobby Horse,"* the Gallery's first mobile application, available free of charge from iTunes. The digital brochures for "*Hobby Horse*," *I Spy*, and *The Serial Portrait* may be downloaded from the Gallery's website as PDF files with interactive features.

The publishing office furthered plans for the online version of *Dutch Paintings of the Seventeenth Century*—a project that will serve as a platform for future online systematic catalogues as well as a model workspace on the website for students and scholars alike. The Gallery's technical requirements for this project were featured prominently in the Getty's 2012 interim report on OSCI. Recent activities have included the preparation of preliminary visual directions for the Web pages and workshop sessions focused on the site's interactive features. Meanwhile four other systematic catalogues are in various stages of preparation.

IMAGING AND VISUAL SERVICES

The division of imaging and visual services relocated to new photography studios, offices, and production areas in the West Building. In the painting studio, a motorized easel was installed to allow for the capture of images from paintings in precise sections with accuracy within five hundredths of an inch. These image sections, once combined digitally, produce an extremely high-resolution image with extraordinary detail, down to a small brushstroke or hairline crack. A select group of these images, currently available via the Google Art project, will be featured on the Gallery's new public website.

The Rapid Capture image project added 18,300 images, completing all European prints and American drawings and bringing the total to nearly 50,000 images.

During the fiscal year, the division created high-resolution, color-accurate master digital files for 169 new acquisitions. The division provided technical imaging in support of 174 conservation treatments, uploaded 9,675 images to the Web and TMS, and supported twenty temporary exhibitions with an additional 485 images.

The division completed digital photography for nine master digital images for works on the Collection Highlights list, provided publication-quality images for nine upcoming exhibitions, completed photography for the systematic catalogue *Italian Paintings of the Thirteenth and Fourteenth Centuries*, and provided images for two issues of the *NGA Bulletin*.

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.

During its thirty-second academic year, the Center welcomed fellows from Brazil, Canada, France, Germany, Italy, Israel, Poland, the United Kingdom, and the United States. The topics of their research ranged from the study of names and art in medieval Italy to cosmopolitanism in the Sino-Mongol City, from pigments in Renaissance Venice to South Indian mural paintings, and from Enlightenment Spain's Islamic craft heritage to rock-and-roll film musicals. Three fellows dedicated their research to the art, architecture, and cultural heritage of China.

The centenary of Japan's gift of cherry trees to the nation's capital led to a rich and international celebration of Japanese art and culture in the program of special meetings. The Center worked together with the Freer and Sackler Galleries to organize a series of public and scholarly events around the exhibition *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)*. The Center also organized a Robert H. Smith Study Day in conjunction with the Gallery's exhibition *Antico: The Golden Age of Renaissance Bronzes*. A planning retreat was held for the National Committee for the History of Art, and CASVA and the Gallery hosted four panel sessions, under the title "Remembering the Middle Ages in Early Modern Italy," during the annual meeting of the Renaissance Society of America. The Center also cosponsored, with University of Maryland, the forty-second Middle Atlantic Symposium in the History of Art.

In the program of publications, volume seventy-six appeared in the series *Studies in the History of Art*. *Orsanmichele and the History and Preservation of the Civic Monument* was edited by Carl Brandon Strehlke and supported with funds provided by the Andrew W. Mellon Foundation. The essays included in the volume originated at a two-part international symposium held in Washington and in Florence, organized in conjunction with the loan to the Gallery of three great sculptural commissions for the exhibition *Monumental Sculpture from Renaissance Florence: Ghiberti, Nanni di Banco, and Verrocchio at Orsanmichele*.

This year's biennial Wyeth lecture, supported by the Wyeth Foundation for American Art, was presented

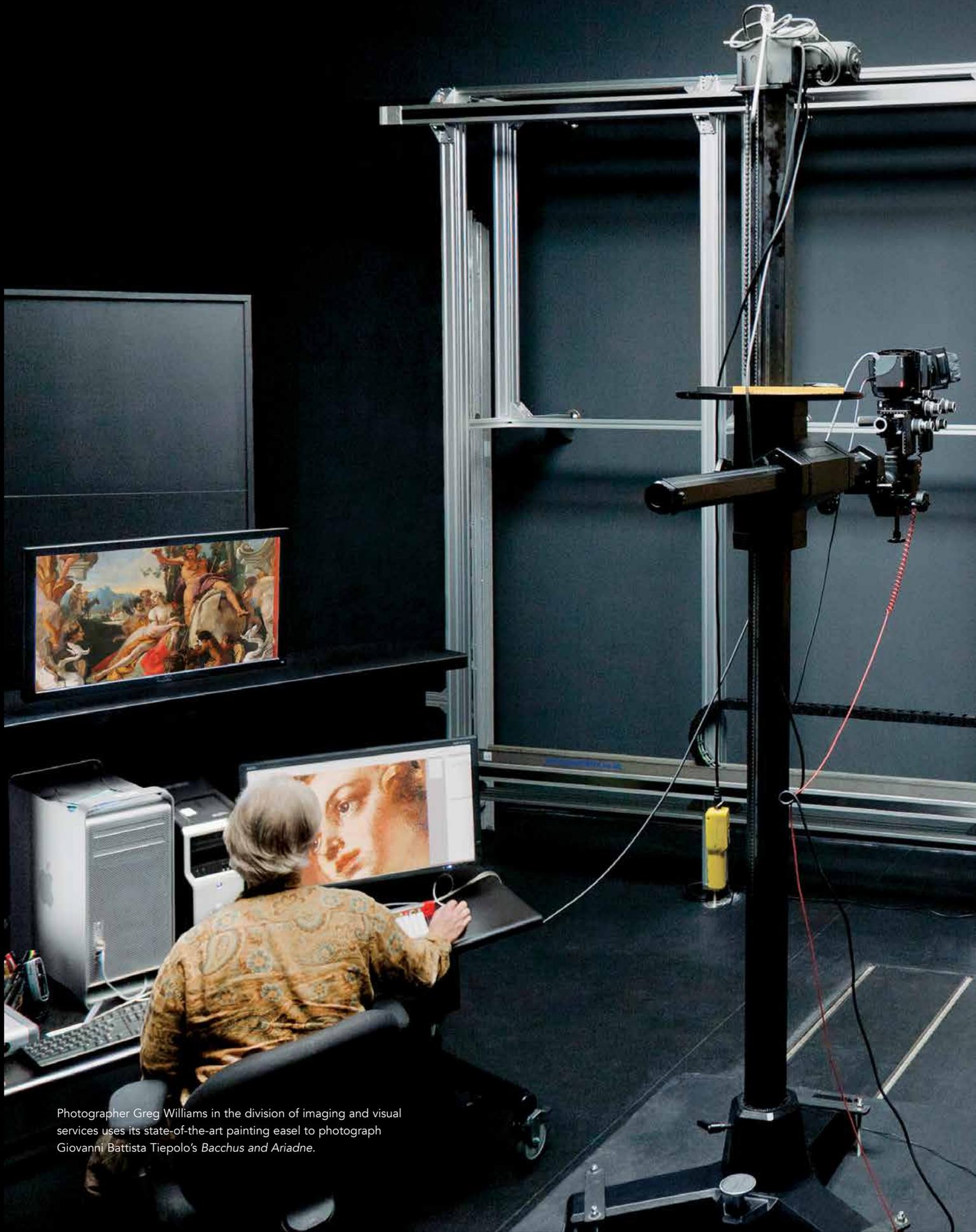
by Bryan J. Wolf of Stanford University on the topic "Between the Lines: Philip Guston and 'Bad Painting.'" Professor Wolf also led an incontro to discuss the work of Martin Puryear.

Marc Fumaroli (Collège de France) and Jacqueline Lichtenstein (Université Paris-Sorbonne), the Center's joint Edmond J. Safra visiting professors, conducted a three-day colloquy for emerging scholars and curators on the subject of "The Academy of Painting and Sculpture in the Ancien Régime: New Perspectives."

The sixty-first A. W. Mellon Lectures in the Fine Arts were delivered by Craig Clunas of the University of Oxford on the topic "Chinese Painting and Its Audiences." Michael Fried's and Kirk Varnedoe's A. W. Mellon Lectures were made available as Gallery podcasts. Edited and fully illustrated versions of the Mellon Lectures continue to be published in the Bollingen Series by Princeton University Press, according to the original wishes of Paul and Mary Mellon.

The Center's ongoing research projects provide primary research materials for the field. Under the direction of Dean Elizabeth Cropper, the first volume in the Malvasia project, which will make available an English translation and new critical edition of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678), is in production with Harvey Miller for Brepols. Professor Lorenzo Pericolo (University of Warwick) serves as editor of the critical edition. Associate Dean Therese O'Malley is directing the construction of a database of images, people, places, texts, and terms that expands upon her book *Keywords in American Landscape Design* (2010). Associate Dean Peter Lukehart and his team have been developing a geotagging feature that will allow place names mentioned in the Accademia di San Luca database (www.nga.gov/casva/accademia) to link to historic maps of Rome dating to the sixteenth and seventeenth centuries. Both initiatives reflect the Center's exploration of digital humanities resources and depend upon the expertise of a research associate specializing in digital technologies for the history of art, supported by a grant from Robert H. Smith.

For more on the Center's programs, see the archive of annual reports available online at www.nga.gov/resources/casva.shtm.



Photographer Greg Williams in the division of imaging and visual services uses its state-of-the-art painting easel to photograph Giovanni Battista Tiepolo's *Bacchus and Ariadne*.





▲ Painting conservator Joanna Dunn removes varnish from *Luke White*, while Leisher Fellow Ana Alba examines *Robert Liston*, as part of a grant from the Bank of America Art Conservation Project to conserve fifteen Gilbert Stuart paintings.

P R E S E R V I N G

This year saw the long-awaited move into completely redesigned conservation studios and laboratories. For the first time, conservators for both old master and modern paintings share the same studio. Object and paper conservators have larger treatment areas. New laboratories for scientific imaging and X-ray fluorescence better facilitate collaboration between scientists, conservators, and photographers in the division of imaging and visual services.

The painting conservation department completed twenty-eight major treatments, more than sixty minor treatments, and numerous major, minor, and infrared reflectography examinations, in addition to the examination of more than 600 paintings in preparation for loans or Gallery exhibitions. A generous grant from the Bank of America Charitable Foundation resulted in the treatment of eight paintings by Gilbert Stuart.

Notable painting conservation treatments this year included Giotto's *Madonna and Child*, George Bellow's *Little Girl in White* (Queenie Burnett), John Trumbull's *Patrick Tracy*, Paolo Veronese's *The Finding of Moses*, Fernand Léger's *Animated Landscape*, and Paul Cézanne's *The Gardener Vallier*. In addition, two new acquisitions, Michael Sweerts' *Anthonij de Bordes and His Valet* and Thomas de Keyser's *Portrait of a Gentleman Wearing a Fancy Ruff*, were treated.

The department's work on the Gallery's systematic catalogue continues. Three conservators are preparing and editing technical entries for five volumes devoted to thirteenth- and fourteenth-century Italian paintings, sixteenth-century Italian paintings, Dutch and Flemish paintings, nineteenth-century French paintings, and

American Modernism, while working with catalogue authors to resolve questions of facture and condition.

Paper conservators completed twenty-seven major treatments, 259 minor treatments, and 1,025 examinations of prints and drawings for exhibition, loan, acquisition, and collection maintenance. Notable treatments included the consolidation of flaking paint in Edward Steichen's *Oochen* series. Conservators removed old paper remnants, reduced stains, and repaired thinned areas on Albrecht Dürer's double-sided ink drawing *An Oriental Ruler Seated on His Throne*. In Lodovico Carracci's *The Martyrdom of Saint Lawrence*, conservators temporarily removed small paper overlays with alternate compositions and reassembled the collage so that the pieces could be lifted to reveal the design below. The exhibition *Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540* prompted treatment of several early sixteenth-century German prints.

Matting-framing specialists matted 732 prints, drawings, and photographs, framed and unframed 1,227 works of art, constructed ninety-nine mounts for exhibitions, built or altered 193 frames, and prepared sixty-nine special storage housings. A particularly tricky framing involved Rosa Bonheur's charcoal drawing *The Legend of the Wolves*, adhered along its perimeter to an original, but severely warped, paperboard. Framing specialists constructed a curved mount to support the distorted board and prevent it from flexing. To display Lesley Dill's sculpture *Poem Dress of Circulation*, magnets were used to attach the paper dress to the gallery wall. A unique Mylar housing was devised to hold the 100 small pillboxes in Andy Warhol's *Portraits of the Artists*.



▲ Object conservators Katy May and Abigail Mack complete a re-patination treatment of Lucas Samaras' *Chair Transformation Number 20B*.

The photograph conservation department continues its collaboration with the Gallery's scientific research and photographs departments and colleagues at partner institutions on a comprehensive investigation of the technical history, chemistry, materials characterization, connoisseurship, preservation, and conservation of platinum and palladium photographs. *Japine: William Willis' Proprietary Paper* was co-authored with colleagues at the Metropolitan Museum of Art and presented at the 2012 annual meeting of the American Institute for Conservation, illuminating a long-forgotten class of platinum prints favored by leading photographers of the early twentieth century. A technical investigation of waxed paper negatives began for the upcoming exhibition *Captain Linnaeus Tripe: Photographer of India and Burma, 1854–1860*.

The department completed forty-five major treatments, 168 minor treatments, and 755 examinations for exhibitions, loans, acquisitions, and donor development. The majority of conservation treatment was in preparation for the exhibitions *I Spy: Photography and the Theater of the Street, 1938–2010*; *Modern Lab: Material Interventions*; and *The Serial Portrait: Photography and Identity in the Last One Hundred Years*. Among the conservation challenges was Ilse Bing's *Self-Portrait*, a complex collage of silver gelatin photographs, electrostatic prints, black paper, metal wire, mirrors, and a clock in an acrylic box frame.

Object conservators completed seventeen major treatments, ninety-one minor treatments, and 829

examinations of sculpture in preparation for acquisition, loan, and exhibition. One of the many challenging treatments was the stabilization and support of the weakened original suspension strings of Alexander Calder's *Cascading Flowers*. After ten years of exhibition in the Sculpture Garden, Lucas Samaras' *Chair Transformation Number 20B* was completely re-patinated, returning the sculpture to the appearance intended by the artist. Surface grime and discolored overpaint were removed and losses were filled and inpainted on the fifteenth-century Florentine, polychrome sculpture *Saint John the Baptist*. Marc Chagall's ten-by-seventeen-foot mosaic continued to engage conservators as each individual panel was treated after being de-installed from its former Georgetown garden wall location. Additional treatments in progress include José de Rivera's painted aluminum sculpture *Black, Yellow, Red*; three miniature wax portraits depicting scenes from the *Passion of Christ*; Henri Matisse's *Figure Decorative*; and the late fifteenth-century painted and gilded wood sculpture *The Holy Kinship*.

Object conservators contributed to the exhibition catalogue and collaborated on wall texts, public lectures, and a featured website for *Antico: The Golden Age of Renaissance Bronzes*. Technical investigation of serial bronze casting in nineteenth-century France, in particular Théodore Géricault's *Flayed Horse I, II, and III*, complemented research of Renaissance bronzes funded by the Smith Family Foundation.

The loans and exhibitions conservators worked on seventeen major exhibitions, completing more than 1,682 incoming and outgoing condition reports, and constructed twenty-six micro-climate and water-proof packages for outgoing loans. Frame conservators completed more than 220 minor treatments and eleven major treatments.

The exhibition program posed new and interesting challenges for the conservators. *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)* required extensive collaboration between the exhibition conservator and the Gallery's facilities maintenance engineers to create a custom environment for the delicate scrolls. *Masterpieces of American Furniture from the Kaufman Collection, 1700–1830*; *Warhol: Headlines*; *Joan Miró: The Ladder of Escape*; and *Color, Line, and Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac* all required lengthy participation at lender homes and partner venues.

The outgoing loan program continued to challenge conservators to innovate. To provide a controlled environment for the delicate recto/verso panel of Dürer's *Madonna and Child*, conservators devised a new system for creating a micro-climate package within the frame.

Frame conservators worked on several special projects including the re-sizing of the Dutch seventeenth-century ripple-mold frame for Willem van de Velde's *Marine*.

Twenty-three frames were treated for the re-installation of the French galleries, and twenty-five frames were constructed, painted, and installed for a loan of Mark Rothko paintings. The senior frame conservator assisted in the treatment of twenty-four frames for an Allentown Art Museum event commemorating Samuel H. Kress.

The textile conservator continued to support the installation and de-installation of the exhibition *The Invention of Glory: Afonso V and the Pastrana Tapestries* at the Meadows Museum, Dallas, and the San Diego Museum of Art. Eighty-four major and minor treatments, examinations, and exhibition condition reports were completed. As part of an off-site storage project, the Gallery's registrar and textile conservation department prepared tapestries including *Variation sur "Aubette"* by Jean Arp, *Coquarlequin* after Jean Lurçat, *Scarlet Yantra* by Jack Youngerman, as well as nineteenth- and twentieth-century silk velvets from the Widener Collection.

Scientists analyzed the material composition of works in collaboration with conservators, often in association with ongoing treatments. Studies included works by Giovanni Battista Tiepolo, Giorgio Vasari, Leonardo da Vinci, Richard Diebenkorn, Barnett Newman, and Jan van Eyck, as well as the Mazarin tapestry.

This year, technical research resulted in the reattribution of a major work to Willem van Aelst. Analysis of Dürer's *Madonna and Child* contributed to a reevaluation of the varied styles of his early work.

Research into developing remote sensing imaging cameras for study of works of art continued, aided by a major

grant from the National Science Foundation. Using these methods, scientists determined that Lorenzo Monaco selectively used egg yolk tempera in his manuscripts, as well as more frequently used binders.

A major research project into consolidating adhesives began, aimed at understanding the chemical and mechanical properties of synthetic adhesives commonly used by conservators, and developing new and stable alternative formulations. This international project occurs in collaboration with other museums, universities, research laboratories, and the chemical industry.

Reverse-engineering studies, performed in collaboration with photograph conservators, deduced the chemical composition of historic commercial platinum photographic paper. Techniques are in development for comparing and standardizing analyses of photographic materials across cultural heritage institutions.

New analytical techniques for the characterization of metalpoint drawings are being studied in preparation for the exhibition *Drawing with Silver and Gold: Five Centuries of Metalpoints*.

Several research projects continued including those on gels for conservation treatments and reactions occurring at the wet-dry interface in paper, particularly the effects of antioxidants.

▼ Object conservator Alisa Vignalo uses steam to remove a protective facing on the surface of a panel from Marc Chagall's monumental wall mosaic.





2012 REVIEW



TREASURER'S REPORT

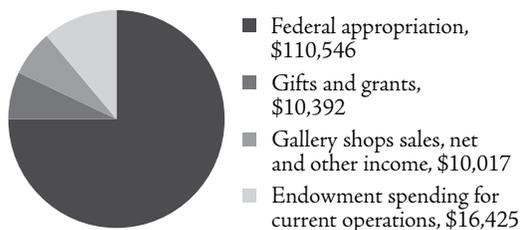
In fiscal year 2012, the National Gallery of Art strengthened its financial position during a period of volatility in the U.S. and international economies. This was achieved through conservative management of its funds, favorable performance of the invested portfolio, and continued strong support from Congress and the Administration.

The federal commitment to operate and maintain the Gallery originates in the 1937 Joint Resolution of Congress that accepted Andrew W. Mellon's unprecedented gift to the nation of his art collection, the funds needed to construct the West Building, and an endowment fund. The Joint Resolution pledged that the United States would provide funds for the upkeep, administrative expenses, and costs of operations, including the protection and care of the works of art given to the nation, so that the Gallery would at all times be properly maintained and remain open to the public free of charge.

The Gallery receives annual federal appropriations to support core programs and renovations of its buildings as part of the budget approved annually by Congress and signed by the President. This is supplemented with income from endowments as well as gifts and grants designated by donors for other specific purposes. Endowment support for current expenditures is computed under the Gallery's spending policy and is appropriated for use based on underlying donor-imposed restrictions. The Gallery is a nonprofit organization exempt from federal income taxes under the provisions of Section 501(c)(3) of the Internal Revenue Code.

OPERATING RESULTS In fiscal year 2012, the Gallery reported a net operating surplus of \$2.1 million compared to a \$1.4 million operating surplus in the prior year. This \$0.7 million increase consists of an increase in operating support and revenue of \$4.4 million, offset by an increase in operating expenses of \$3.7 million as described below.

FY 2012 OPERATING SUPPORT AND REVENUE (\$147,380; amounts in thousands)



Operating Support and Revenue

Fiscal year 2012 operating support and revenue totaled \$147.4 million, an increase of \$4.4 million or 3.1 percent over the prior year. Increases in federal support for operations (\$2.5 million), endowment spending for current operations (\$2.0 million), and gifts and grants for operating purposes (\$1.7 million), were offset by a decrease of \$1.8 million from Gallery shops sales and other income.

Operating Expenses

Operating expenses in fiscal 2012 totaled \$145.3 million, an increase of \$3.7 million or 2.6 percent over the prior year. This increase is mainly due to the Gallery's special exhibitions, in particular, *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)*, and *Joan Miró: The Ladder of Escape*.

NON-OPERATING RESULTS Total non-operating activity in fiscal 2012 resulted in an increase in net assets of \$102.7 million compared to a \$24.3 million increase in net assets the prior year. This \$78.4 million change consists of an \$80.6 million increase in non-operating support and revenue offset by a \$2.2 million increase in non-operating expenses as described below.

Non-operating Support and Revenue

Non-operating support, including federal support for building renovations, and endowments, gifts, and grants designated for renovations and art acquisitions totaled \$124.6 million, an increase of \$80.6 million over the prior year.

The most significant factor in this increase is a \$92.9 million increase in investment returns in excess of the amount designated for operations compared to the prior year. In fiscal year 2012, investments generated \$81.6 million in excess of the amount designated for operations compared to a loss of \$11.3 million in fiscal year 2011. In fiscal year 2012, the Gallery's diversified investment portfolio participated in a significant recovery in the public equity markets and ended the fiscal year with a 16.7 percent total return compared to a 1.2 percent return in the prior year. The portfolio achieved strong positive returns in all asset classes and benefitted most from an impressive 33.8 percent return on its U.S. equity holdings during the fiscal year.

Gifts and grants designated for non-operating activities increased by \$20.1 million over the prior year. This increase is primarily the result of successful fundraising initiatives for capital improvements to the East Building.

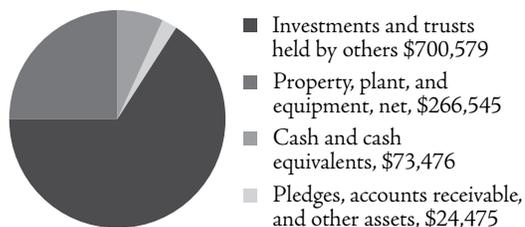
Partly offsetting these increases, federal support for building renovations in fiscal 2012 declined by \$32.4 million compared to the prior year. This reduction is due to one-time funding for the repair of the marble façade of the Gallery's East Building, which was fully appropriated by Congress in fiscal years 2010 and 2011.

Non-operating Expenses

Non-operating expenses totaled \$21.8 million, reflecting a small increase of \$2.2 million over the prior year due to art purchases, depreciation, and other non-operating expenses.

FINANCIAL POSITION The Gallery's financial position improved in fiscal year 2012 with net assets increasing by \$104.8 million or 11.9 percent to \$988.3 million.

**COMPOSITION OF ASSETS
AT SEPTEMBER 30, 2012**
(\$1,065,075; amounts in thousands)



Assets

Assets grew to \$1.07 billion in fiscal year 2012, an increase of \$99.8 million over the prior year. Strong investment performance contributed \$79.6 million of this increase. Property, plant, and equipment grew by \$42.0 million due largely to construction costs incurred for repairs to the East Building façade. This repair project began in fiscal year 2010 and is expected to be completed in the spring of 2014. Pledges, accounts receivable, and other assets increased

by \$11.5 million primarily as a result of new pledges for capital improvements to the East Building. Cash decreased by \$33.3 million as construction progressed on the East Building marble façade repair. The value of the Gallery's art collection is not included as an asset in its statement of financial position in conformance with accounting policies generally followed by art museums.

Liabilities

Liabilities were reduced to \$76.7 million in fiscal 2012, a \$5.0 million decrease from the prior year. This was the result of a \$7.9 million decrease in contractual obligations for art acquisitions as they were paid and was offset by a \$2.9 million increase in other liabilities.

AUDITOR'S REPORT AND FINANCIAL STATEMENTS Summarized financial information is shown on the following pages. The Gallery's complete fiscal year 2012 audited financial statements, related notes, and the auditor's report thereon can be found on the Gallery's website at www.nga.gov. The Gallery's external auditors rendered an unqualified opinion on the Gallery's fiscal year 2012 financial statements and did not identify any material weaknesses, significant deficiencies, or areas of non-compliance with laws and regulations.

FINANCIAL STATEMENTS

SUMMARIZED STATEMENTS OF ACTIVITIES

Years ended September 30, 2012 and 2011

(in thousands)

OPERATING	2012	2011
SUPPORT AND REVENUE:		
Federal appropriations	\$ 110,546	\$ 108,050
Gifts and grants	10,392	8,693
Gallery shops sales, net and other income	10,017	11,832
Spending policy appropriated for operations	16,425	14,368
Total support and revenue	147,380	142,943
EXPENSES:		
Collections	45,217	44,492
Special exhibitions	19,220	17,320
Education, Gallery shops, and public programs	38,397	37,990
Editorial and photography	6,358	6,307
General and administrative	31,652	30,975
Development	4,451	4,475
Total expenses	145,295	141,559
Change in net assets from operating activities	2,085	1,384
NON-OPERATING		
Federal appropriations	17,874	50,261
Non-operating gifts and grants	25,127	4,978
Investment return less amounts appropriated for operations	81,559	(11,318)
Acquisitions of works of art	(8,467)	(7,873)
Depreciation and other non-operating expenses	(13,360)	(11,789)
Increase in net assets from non-operating activities	102,733	24,259
Increase in net assets	104,818	25,643
Net assets at beginning of year	883,523	857,880
Net assets at end of year	\$ 988,341	\$ 883,523

NATIONAL GALLERY OF ART

SUMMARIZED STATEMENTS OF FINANCIAL POSITION

September 30, 2012 and 2011

(in thousands)

ASSETS	2012	2011
Cash and cash equivalents	\$ 73,476	\$ 106,726
Pledges, accounts receivable, and other assets	24,475	12,936
Investments and trusts held by others	700,579	620,997
Property, plant, and equipment, net	266,545	224,578
Total assets	\$ 1,065,075	\$ 965,237
LIABILITIES AND NET ASSETS		
LIABILITIES:		
Environmental liability	\$ 21,025	\$ 19,989
Contractual obligations	–	7,874
Other liabilities	55,709	53,851
Total liabilities	76,734	81,714
NET ASSETS:		
Unrestricted	426,038	336,245
Temporarily restricted	192,468	182,941
Permanently restricted	369,835	364,337
Total net assets	988,341	883,523
Total liabilities and net assets	\$ 1,065,075	\$ 965,237

ACQUISITIONS

PAINTINGS

- Bailey, William, American, born 1930
> *Piano Scuro*, 2003, oil on linen, 2012.29.1, Charina Endowment Fund
- Chase, William Merritt, American, 1849–1916
> *Gathering Autumn Flowers*, 1894/1895, oil on canvas, 2012.89.1, Collection of Mr. and Mrs. Paul Mellon
- Cuyp, Aelbert, Dutch, 1620–1691
> *A Pier Overlooking Dordrecht*, early 1640s, oil on panel, 2012.73.1, Gift of George M. and Linda H. Kaufman
- Desportes, Alexandre-François, French, 1661–1743
> *Still Life with Dressed Game, Meat, and Fruit*, 1734, oil on canvas, 2012.11.1, Chester Dale Fund
- Duncanson, Robert Seldon, American, 1821–1872
> *Still Life with Fruit and Nuts*, 1848, oil on board, 2011.98.1, Gift of Ann and Mark Kington/The Kington Foundation and the Avalon Fund
- Hantai, Simon, French, born Hungary, 1922–2008
> *Étude*, 1969, oil on canvas, 2012.20.1, Gift of the Collectors Committee
- Hayter, Stanley William, British, 1901–1988
> *Abstraction*, 1944, enamel on board
> *Ultra Marine*, 1952, oil on canvas
> *Silken Sea*, 1965, oil on canvas, 2012.92.503–505, Gift of Ruth Cole Kainen
- Heyden, Jan van der, Dutch, 1637–1712
> *View Down a Dutch Canal*, c. 1670, oil on panel, 2012.73.2, Gift of George M. and Linda H. Kaufman
- Homer, Winslow, American, 1836–1910
> *East Hampton Beach, Long Island*, 1874, oil on canvas, 2012.89.2, Collection of Mr. and Mrs. Paul Mellon
- Johnson, Eastman, American, 1824–1906
> *Lambs, Nantucket*, 1874, oil on board, 2012.89.3, Collection of Mr. and Mrs. Paul Mellon
- Keyser, Thomas de, Dutch, 1596/1597–1667
> *Portrait of a Gentleman Wearing a Fancy Ruff*, 1627, oil on copper, 2012.12.1, The Lee and Juliet Folger Fund
- Kirchner, Ernst Ludwig, German, 1880–1938
> *Liegende Kuh*, 1928, oil on canvas, 2012.92.111, Gift of Ruth Cole Kainen

- Kupferman, Moshe, Israeli, 1926–2003
> *Untitled*, 1980, oil on canvas, 2012.76.5, Gift of a Private Donor
- Lichtenstein, Roy, American, 1923–1997
> *Entablature*, 1974, oil on canvas, 2012.84.1, Collection of Robert and Jane Meyerhoff
- McNeil, George, American, 1908–1995
> *Everyman Number 2*, 1984, oil and collage on canvas, 2012.92.567, Gift of Ruth Cole Kainen
- Mesdag, Hendrik Willem, Dutch, 1831–1915
> *Sunset at Scheveningen: A Fleet of Fishing Vessels at Anchor*, 1894, oil on canvas, 2012.48.1, Paul Mellon Fund and the Frank Anderson Trapp Fund
- Modersohn-Becker, Paula, German, 1876–1907
> *Old Factory*, 1900, oil on canvas, 2012.92.112, Gift of Ruth Cole Kainen
- Redon, Odilon, French, 1840–1916
> *Village by the Sea in Brittany*, c. 1880, oil on cardboard on hardboard, 2012.89.7, Collection of Mr. and Mrs. Paul Mellon
- Reed, Paul, American, born 1919
> *Coherence*, 1966, acrylic on canvas, 2011.131.1, Gift of Bill McGillicuddy in memory of Thomas W. Reed and Robert A. Reed
- Seurat, Georges, French, 1859–1891
> *Seascape (Gravelines)*, 1890, oil on panel, 2012.89.8, Collection of Mr. and Mrs. Paul Mellon
- Smith, Leon Polk, American, 1906–1996
> *Constellation Milky Way*, 1970, acrylic on canvas, 2012.26.1, Gift of the Leon Polk Smith Foundation
- Sweerts, Michael, Flemish, 1618–1664
> *Anthony de Bordes and His Valet*, c. 1648, oil on canvas, 2012.13.1, Gift from the Collection of Dr. Arthur and Mrs. Arlene Elkind, Fund given in honor of Derald Ruttenberg's Grandchildren, and New Century Fund
- Vasari, Giorgio, Italian, 1511–1574
> *Saint Mark*, 1570–1571
> *Saint Luke*, 1570–1571, oil on panel, 2012.79.1, 2, Gift of Damon Mezzacappa in Loving Memory of Elizabeth Mezzacappa

SCULPTURES

- Beuys, Joseph, German, 1921–1986
> *Rose for Direct Democracy*, 1973, graduated glass cylinder with certificate
> *Intuition*, 1968, graphite drawing on wooden box

- > *Mirror Piece*, 1975, flask, 2011.147.1, 3, 6, Gift of Merrill C. and Dalia S. Berman
- Flemish 16th Century, Possibly circle of Jean Mone, French, c. 1485/1490–c. 1549
> *Adoration of the Shepherds with Donor*, c. 1540/1550, alabaster, 2012.21.1, Eugene L. and Marie-Louise Garbáty Fund
- Indiana, Robert, American, born 1928
> *AMOR*, conceived 1998, executed 2006, 2012.27.1, Gift of Simon and Gillian Salama-Caro in memory of Ruth Klausner
- Le Va, Barry, American, born 1941
> *Equal Quantities: Placed or Dropped In, Out, and On in Relation to Specific Boundaries*, 1967, gray felt, aluminum lengths, and steel ball bearings, 2012.49.1, Patrons' Permanent Fund and Edward E. MacCrone Fund
- Lichtenstein, Roy, American, 1923–1997
> *The Warrior*, 1951, mixed media, 2011.133.2, Gift of Renée Tolcott in honor of her brother, Roy Lichtenstein
- Price, Kenneth, American, 1935–2012
> *Toots*, 2002, acrylic on fired ceramic, 2012.76.6, Gift of a Private Donor
- Rodin, Auguste, French, 1840–1917
> *Hand of God*, model before 1898, cast date unknown, plaster, 2011.100.1, Gift of Iris & B. Gerald Cantor
- Rydingsvard, Ursula von, American, born Germany, 1942
> *Five Cones*, 1990–1992, cedar and graphite, 2011.154.1, Gift of Sherry and Joel Mallin
- Thorvaldsen, Bertel, Danish, 1770–1844
> *Lady Elizabeth Vernon, née Bingham*, model 1816 and/or 1817/1818, carved c. 1821
> *Possibly Lady Louisa Bingham*, model 1816 and/or 1817/1818, carved c. 1821/1824
> *Possibly Lady Georgiana Bingham*, model 1816 and/or 1817/1818, carved c. 1821/1824, marble, 2011.101.1–3, Patrons' Permanent Fund
- Valentine, Dewain, American, born 1936
> *Blue Rose Circle*, 1978, cast polyester resin, 2011.148.3, Gift of ARCO

DRAWINGS

- Alston, Charles, American, 1907–1977
> *Mother and Child*, 1950, pastel and ink on two sheets of joined onion skin paper, 2012.17.1, Gift in honor of Ruth Fine from her friends at the National Gallery of Art and Billy E. Hodges

- Alt, Jakob, German, 1789–1872
> *A Seated Man Contemplating a Sunlit Mountain Valley*, c. 1825, watercolor over graphite, 2012.60.1, Joan and David Maxwell Fund
- Balla, Giacomo, Italian, 1871–1958
> *AVANTI AVANTI A TUTTO VAPORE*, 1924, pen and brown ink, colored pencil, and graphite on a telegraph form, 2012.55.1, William B. O'Neal Fund
- Beeh, René, German, 1886–1922
> *Dead Scottish Soldiers on the Battlefield near Ypres*, 1916, watercolor with pen and black ink, 2012.81.1, Ruth and Jacob Kainen Memorial Fund
- Beuys, Joseph, German, 1921–1986
> *Painting Version 1–90*, 1976, oil paint and butter on paper with hole, 2011.147.7, Gift of Merrill C. and Dalia S. Berman
- Bossoli, Carlo, Italian, 1815–1884
> *Balaklava*, 1857, gouache with watercolor, 2011.141.1, Florian Carr Fund
- Boudin, Eugène, French, 1824–1898
> *Crinoline sur la Plage de Trouville*, c. 1865, watercolor, 2012.89.5, Collection of Mr. and Mrs. Paul Mellon
- Boys, Thomas Shotter, British, 1803–1874
> *A River and Cottage with White Paling*, 1833, watercolor over graphite with gouache and scratching out, 2012.35.1, William B. O'Neal Fund
- Castiglione, Giovanni Benedetto, Italian, 1609 or before–1664
> *The Adoration of the Shepherds*, 1650/1655, oil paint, 2012.7.1, Woodner Collection, Gift of Dian Woodner
- Chodowiecki, Daniel Nikolaus, German, 1726–1801
> *The Artist's Son, Heinrich Isaak Chodowiecki*, c. 1777, red chalk, 2011.129.3, Ailsa Mellon Bruce Fund
- Christo, American, born Bulgaria, 1935
> *Over the River, Project for Arkansas River, State of Colorado*, 2010, collage with graphite, enamel paint, wax crayon, photograph by Wolfgang Volz, topographic map, fabric sample, and masking tape
- > *Over the River, Project for Arkansas River, State of Colorado*, 2010, collage with graphite, enamel paint, wax crayon, photograph by Wolfgang Volz, topographic map, fabric sample, and masking tape, 2011.132.1, 2, Gift of the artist

NATIONAL GALLERY OF ART

- Dance-Holland, Nathaniel, British, 1735–1811
>*An Elegant Lady Playing a Cittern*, c. 1780, graphite, 2011.113.1, William B. O'Neal Fund
- De Wint, Peter, British, 1784–1849
>*Still Life*, watercolor and graphite, 2011.150.1, Gift of Roy and Cecily Langdale Davis, in memory of Andrew Wyld
- Denes, Agnes, American, born 1938
>*Arthropoid*, 1974, pen and black ink on vellum, 2011.136.1, Gift of John Hallmark Neff in honor of the artist
>*The Magic Mountain*, 1982, pen and black ink on vellum, 2011.136.2, Gift of John Hallmark Neff in memory of J. Carter Brown and Gaillard (Gil) F. Ravenel
- Detaille, Jean-Baptiste-Édouard, French, 1848–1912
>*Chasseur à Cheval*, 1885, gouache, 2012.66.1, Alexander M. and Judith W. Laughlin Fund
- Dietzsch, Johann Christoph, German, 1710–1769
>*A Waterfall by Rock Cliffs*, 1750s(?), black chalk with gray wash, 2012.69.2, Ailsa Mellon Bruce Fund
- Dirk, Nathaniel, American, 1896–1961
>*Flying over Manhattan*, 1948, watercolor, 2011.115.1, Gift of Professor John Andrew Bernstein
- Ermels, Johann Franciscus, German, 1621–1693
>*Antique Ruins along a Mountain Coast*, 1670s, pen and brown ink with gray wash, 2012.69.1, Ailsa Mellon Bruce Fund
- Felixmüller, Conrad, German, 1897–1977
>*Arbeiter*, pen and black ink, 2012.92.34, Gift of Ruth Cole Kainen
- Gaskell, Anna, American, born 1969
>*Untitled #26*, 1998–1999, pen and black ink, 2011.144.6, Gift of the Heather and Tony Podesta Collection
- Geist, August Christian, German, 1835–1868
>*Ariccia Seen from across a Valley*, 1866, watercolor over graphite heightened with white, on brown paper, 2011.129.1, Ailsa Mellon Bruce Fund
- Goltzius, Hendrik, Dutch, 1558–1617
>*Ignis*, c. 1588, pen and black ink with gray wash and white heightening on pink prepared paper, 2012.92.8, Gift of Ruth Cole Kainen
- Gorky, Arshile, American, born Armenia, 1904–1948
>*Study for Nighttime, Enigma and Nostalgia*, 1934, pen and black ink, 2012.92.502, Gift of Ruth Cole Kainen
- Gramatté, Walter, German, 1897–1929
>*Woman at a Window*, 1922, watercolor over graphite
>*Self-Portrait in Front of Stairs*, 1922, watercolor over graphite, 2012.92.767, 768, Gift of Ruth Cole Kainen
- Guercino, Italian, 1591–1666
>*Hercules Slaying the Hydra*, c. 1618, pen and brown ink with brown wash, 2012.88.1, Gift of David E. Rust
- Hammersley, Frederick, American, 1919–2009
>*Sir*, 1975, graphite, 2012.34.1, Gift of Mr. and Mrs. Barry A. Berkus
- Hayter, Stanley William, British, 1901–1988
>*Construction IV*, acrylic and watercolor
>*Untitled*, 1980, acrylic
>*Untitled*, 1985, acrylic, 2012.92.506–508, Gift of Ruth Cole Kainen
- Homer, Winslow, American, 1836–1910
>*Three Fisher Girls, Tynemouth*, 1881, watercolor over graphite, 2012.89.4, Collection of Mr. and Mrs. Paul Mellon
- Huth, Robert (Willy), German, 1890–1977
>*Mountain Landscape with a Village*, 1921, watercolor and gouache over graphite, 2012.92.501, Gift of Ruth Cole Kainen
- Isabey, Eugène, French, 1803–1886
>*Sailboats in a Sunlit Harbor* (recto); *A Town Wharf with Boats* (verso), 1830s, watercolor (recto); graphite (verso), 2012.63.1.a, b, Helen Porter and James T. Dyke Fund
- Italian 17th century
>*A Group of Angels in Glory* (after Luca Cambiaso), 1607, pen and brown ink, pricked for transfer, 2012.61.2, Ailsa Mellon Bruce Fund
- Kainen, Jacob, American, 1909–2001
>*Reclining Woman*, 1966, black felt-tip pen on paper printed with text
>*Seated Woman*, 1967, graphite, 2012.92.509, 510, Gift of Ruth Cole Kainen
- Kirchner, Ernst Ludwig, German, 1880–1938
>*Self-Portrait*, 1928, brush and ink with watercolor over black crayon
>*Erna Bathing in a Tub*, 1912/1913, pen and ink over wash and colored crayon
>*Two Nudes in a Forest*, 1925, crayon
>*Fränzi Reclining*, 1910, black crayon on yellow paper
>*Nude with a Mirror, Standing before a Washstand*, 1908/1910, black wash
>*Dodo Seated*, 1910, graphite
>*Two Nudes in a Forest*, 1910, watercolor
>*Fränzi and Marcella in the Studio*, c. 1910, chalk
>*Two Dancers*, 1913, pen and black ink on brown paper
>*Nude on the Beach*, 1910, blue crayon
>*Girl before a Mirror*, graphite
- >*Nude*, pen and ink
>*Elba Landscape near Dresden*, c. 1907, crayon
>*Taunus Landscape*, c. 1907, graphite
>*Houses in Dresden with Promenading Figures*, 1909, charcoal
>*Goat herd with Goats*, 1910, graphite and pen and ink
>*Two Bathers on the Fehmarn Coast*, 1912, black wash
>*Ski Jumper*, c. 1936, watercolor with graphite
>*Self Portrait in the Studio*, 1923, black chalk, 2012.92.20, 21, 37, 113, 117–119, 121, 122, 257, 258, 667–673, 751, Gift of Ruth Cole Kainen
- Kooning, Willem de, American, born The Netherlands, 1904–1997
>*Untitled*, 1976, brush and oil paints on newsprint, 2012.92.116, Gift of Ruth Cole Kainen
- Kremen, Irwin, American, born 1925
>*La Bruyère IV (for John Cage)*, 1976, collage of various papers
>*La Bruyère VI (for Merce Cunningham)*, 1976, collage of various papers, 2011.116.1, 2, Gift of the artist
- Lang the Elder, Hans Kaspar, Swiss, 1571–1645
>*William Tell Refusing to Honor Governor Gessler's Hat*, 1620s(?), pen and black ink with gray and yellow wash over graphite, 2012.37.1, Ailsa Mellon Bruce Fund
- Leachman, Kristen, American, born 1966
>*March*, 1998, graphite, 2012.76.3, Gift of a Private Donor
- Lewis, Norman, American, 1909–1979
>*Leaf Forms #4*, c. 1954, pen and black ink
>*Untitled*, 1954, pen and black ink
>*Its Turn Came*, 1954, oil paint and pen and black ink, 2012.6.1–3, Gift of Billy E. Hodges
- Lichtenstein, Roy, American, 1923–1997
>*Untitled (Six Figures)*, 1948, pastel
>*Charger*, 1948, pastel, 2011.133.1, 3, Gift of Renée Tolcott in honor of her brother, Roy Lichtenstein
- MacDonald, Kevin John, American, born 1946
>*Roof tops*, 1982, graphite, colored pencil, and pastel, 2012.92.775, Gift of Ruth Cole Kainen
- Mazzi, Vincenzo, Italian, active 1748–1790
>*A Prison Interior with a Monumental Staircase*, 1770s, pen and brown ink over graphite, 2011.122.1, William B. O'Neal Fund
- McLane, Kelly, American, born 1968
>*Bad Things Happen to Rich People Too*, 2002, graphite and pastel, 2012.76.4, Gift of a Private Donor
- Meidner, Ludwig, German, 1884–1966
>*The Move*, 1915, pen and black ink with black wash over graphite, 2012.92.114, Gift of Ruth Cole Kainen
- Meyerheim, Paul, German, 1842–1915
>*A Left Hand Holding a Staff and a Right Hand Holding a Glove and Riding Crop(?)*, graphite with brown wash, 2011.135.1, Gift of C. G. Boerner
- Moran, Thomas, American, 1837–1926
>*Mountain of the Holy Cross*, 1890, watercolor and gouache over graphite, 2012.28.1, Avalon Fund, Florian Carr Fund, Barbara and Jack Kay Fund, Gift of Max and Heidi Bery and Veverka Family Foundation Fund
- Morgner, Wilhelm, German, 1891–1917
>*Höfzfaller* (recto); *A Horse* (verso), 1913, watercolor with pen and black ink (recto); pen and black ink (verso), 2012.81.2.a, b, Ruth and Jacob Kainen Memorial Fund
- Munch, Edvard, Norwegian, 1863–1944
>*Interior with Two Figures*, 1920–1923, pen and black ink
>*In the Land of Crystals*, 1894, pen and brown ink on card, 2012.3.4, 5, Gift of The Epstein Family Collection
- Naigeon, Jean-Claude, French, 1753–1832
>*Timoleon Thanked by the Citizens of Syracuse*, c. 1790, black chalk on pale green paper, 2012.62.1, Ailsa Mellon Bruce Fund
- Nathe, Christoph, German, 1753–1806
>*A Road through a Country Village*, c. 1790, watercolor over graphite, 2011.128.1, Ailsa Mellon Bruce Fund
- Netherlandish 16th Century
>*View of the Janiculum Hill Seen from the Tiber* (recto); *The Church of S. Gregorio Magno on the Celian Hill* (verso), 1553, pen and brown ink over black chalk (recto and verso), 2011.117.1.a, b, Gift of Ladislaus and Beatrix von Hoffmann
- Philip I, Michael, 1600–1699
>*Mercury Carrying Psyche* (after Giambologna), 1652, pen and brown ink with gray wash, 2012.92.778, Gift of Ruth Cole Kainen
- Picasso, Pablo, Spanish, 1881–1973
>*Glass, Ace of Clubs, and Sliced Pear*, 1914, collage, charcoal, and gouache, 2012.89.6, Collection of Mr. and Mrs. Paul Mellon
- >*Reclining Woman*, graphite, 2012.92.22, Gift of Ruth Cole Kainen
- Pollock, Jackson, American, 1912–1956
>*Untitled*, 1951, ink on Japanese paper, 2012.92.123, Gift of Ruth Cole Kainen

ACQUISITIONS

- Price, Kenneth, American, 1935–2012
> *Killer Smoke*, 2004, watercolor and pen and black ink over graphite, 2012.76.1, Gift of a Private Donor
- Pupini, Biagio, Italian, active 1511–1551
> *Battle Scene* (recto); *Study for Figure of Fame* (verso), brown wash with white gouache over black chalk on blue paper (recto); pen and brown ink and brown wash with black chalk and white heightening (verso), 2012.88.2, Gift of David E. Rust
- Rieter, Heinrich, Swiss, 1751–1818
> *Forest Treetops Struck by Light*, c. 1800, black and white chalk with stumping on blue paper, 2012.86.1, Ailsa Mellon Bruce Fund
- Rottenhammer, Hans, German, 1564–1625
> *Rest on the Flight into Egypt*, pen and brown ink with brown wash over black chalk, 2011.123.1, William B. O'Neal Fund
- Santilari, Josep, Spanish, born 1959
> *Orchids*, 2010, graphite, 2012.32.1, Gift of Jill Newhouse, Artur Ramon, and Josep Santilari
- Santilari, Pere, Spanish, born 1959
> *Still Life*, 2011, graphite, 2012.32.2, Gift of Jill Newhouse, Artur Ramon, and Pere Santilari
- Schelfhout, Lodewijk, Dutch, 1881–1943
> *Self Portrait*, 1907, pen and black ink, 2012.64.2, Vincent J. Buonanno Fund
- Schiele, Egon, Austrian, 1890–1918
> *Mountain Torrent*, 1917, black chalk
> *Seated Nude*, 1918, graphite, 2012.92.115.126, Gift of Ruth Cole Kainen
- Schwitters, Kurt, German, 1887–1948
> *Constructive Composition*, 1923, collage, 2012.92.127, Gift of Ruth Cole Kainen
- Sergent, Antoine-François, French, 1751–1847
> *Elegant Couple Lunching in a Country Cottage*, 1778, pen and black and gray ink with gray wash, 2012.78.1, Purchased as a Gift from Ivan and Winifred Phillips in Honor of Margaret Morgan Grasselli
- Shurtleff, Roswell Morse, American, 1838–1915
> *June*, c. 1910, watercolor, 2011.115.2, Gift of Professor John Andrew Bernstein
- Simmons, Gary, American, born 1964
> *The Porch is on Fire*, 2000, slate paint and chalk, 2012.76.2, Gift of a Private Donor
- Smith, David, American, 1906–1965
> *Untitled*, 1957, brush and black ink, 2012.92.33, Gift of Ruth Cole Kainen
- Spero, Nancy, American, 1926–2009
> *Lullaby (Celebrants)*, 1999, relief printing, collage, and paint on three sheets of joined Japanese paper, 2011.126.1, Purchased as the Gift of the Gallery Girls
- Sweerts, Michael, Flemish, 1618–1664
> *Jan van den Enden*, c. 1651, black chalk, 2012.58.1, New Century Fund
- Tasca, Lombardo Luigi, Italian, active 1813–1814
> *A Monumental Vaulted Hall with a Smoking Altar*, 1813/1814, pen and black ink with gray wash over graphite, 2011.122.2, William B. O'Neal Fund
- Tavella, Carlo Antonio, Italian, 1668–1738
> *The Rest on the Flight into Egypt*, c. 1720, pen and brown ink with brown wash, heightened with white, 2012.57.1, Ailsa Mellon Bruce Fund
- Thomas, Alma, American, 1891–1978
> *Untitled*, 1971, acrylic over graphite, 2012.92.511, Gift of Ruth Cole Kainen
- Veith, Philipp, German, 1768–1837
> *The Ruins of the Monastery of Oybin in the Zittau Mountains*, 1792, watercolor with gouache and pen and black ink over graphite, 2011.129.2, Ailsa Mellon Bruce Fund
- Wagner, Carl, German, 1796–1867
> *A Meadow with a Shepherd and Goats at the Edge of a Forest*, 1861, brush and brown ink over black chalk on two joined sheets of sketchbook paper, 2011.135.2, Gift of C. G. Boerner
- > *The Castle of Bürglen with the Alps beyond*, 1862, watercolor over graphite, 2011.138.1, Alexander M. and Judith W. Laughlin Fund
- Walkowitz, Abraham, American, 1880–1965
> *Old Man with a Cane*, 1901, pen and black ink over graphite, 2012.92.512, Gift of Ruth Cole Kainen
- Whistler, James McNeil, American, 1834–1903
> *The Palace; white and pink*, 1879/1880, pastel and black chalk, 2012.72.1, Paul Mellon Fund and Patrons' Permanent Fund
- Zeller, Daniel, American, born 1965
> *Intermediate Zone*, 2000, graphite, 2012.76.7, Gift of a Private Donor
- Zick, Januarius, German, 1730–1797
> *The Lamentation (STATIO XIII)*, 1772, pen and brush in black and grey wash with white heightening on blue paper, 2012.36.1, Ailsa Mellon Bruce Fund
- PRINTS AND ILLUSTRATED BOOKS
- Abts, Tomma, German, born 1967
> *Untitled*, 2009, color softground etching with aquatint
- > *Untitled*, 2009, color sugarlift and spitbite aquatints with etching paper
- > *Untitled*, 2009, color aquatint, etching, and drypoint
- > *Untitled*, 2009, color aquatint with softground etching
- > *Untitled*, 2009, color aquatint, 2011.119.1–5, Gift of Kathan Brown
- Altenbourg, Gerhard, German, 1926–1989
> *Lobpreis: Von Wunderung Erfüllt*, 1970, color woodcut, 2012.92.153, Gift of Ruth Cole Kainen
- Altomonte, Andreas, Austrian, 1699–1780
> *The Sacrifice of Isaac* (after David Teniers the Younger), etching, 2011.139.106, Gift of the Estate of Leo Steinberg
- Amman, Jost, Swiss, 1539–1591
> *The Holy Trinity*, 1579, etching, 2012.92.156, Gift of Ruth Cole Kainen
- Andersson, Mamma, Swedish, born 1962
> *Abandoned*, 2008, color spitbite and sugarlift aquatints with aquatint and softground etching
- > *Room under the Influence*, 2008, color spitbite aquatint with aquatint and softground etching
- > *Stump Up*, 2008, color spitbite and sugarlift aquatints with aquatint, 2011.119.6–8, Gift of Kathan Brown
- Angolo del Moro, Battista, Italian, c. 1515–1573
> *The Entombment*, etching, 2012.92.516, Gift of Ruth Cole Kainen
- Appian, Adolphe, French, 1818–1898
> *A Fisherman in a Wooded Pond at Evening*, 1887, etching with monotype wiping, 2012.67.2, Ailsa Mellon Bruce Fund
- Arntz, Gerd, German, 1900–1988
> *Kasernenbesetzung*, 1931, linocut, 2012.92.154, Gift of Ruth Cole Kainen
- Auer, Kaspar, German, 1795–1821
> *Bayerische Landschaft*, lithograph, 2012.92.155, Gift of Ruth Cole Kainen
- Austin, Robert Sargent, British, 1895–1973
> *The Cathedral, Palma*, 1927, etching printed in brown
- > *The Cathedral, Palma*, 1927, etching, touched with white chalk [artist's proof]
- > *Highbridge*, 1927, engraving
- > *Portrait of a Lady*, 1929, engraving
- > *Woman Sleeping*, 1931, engraving touched with black and white chalk [proof]
- > *Woman Sleeping*, 1931, engraving
- > *Woman Sleeping*, 1931, engraving
- > *Wood Carriers*, 1931, engraving
- > *Man with a Scythe*, 1932, engraving
- > *Mask*, 1933, engraving
- > *Litany*, 1934, engraving touched with charcoal [proof]
- > *Litany*, 1934, engraving
- > *Winter Landscape, Norfolk*, 1934, engraving
- > *Portrait (Noël Edwards)*, 1935, engraving [proof]
- > *Belfry Steps*, 1935, engraving
- > *Young Mother*, 1936, engraving
- > *Study of a Girl's Head*, 1936, engraving [proof]
- > *Ling of Lingard*, 1936, engraving
- > *Girl on Stairs*, 1937, engraving
- > *The Letter*, 1937, engraving
- > *Italian Bride*, 1937, engraving
- > *Girl by a Gate*, 1938, engraving [artist's proof]
- > *Woman Digging*, 1938, engraving [artist's proof, touched with charcoal]
- > *Girl Brushing Her Hair*, 1938, etching
- > *29th of September 1938*, 1938, engraving
- > *Easter Sunday*, 1940, engraving
- > *Widow*, 1944, engraving touched with black chalk [proof]
- > *Widow*, 1944, engraving [artist's proof]
- > *Four Friends*, 1946, engraving [artist's proof]
- > *Choristers of Canterbury*, 1948, engraving
- > *Mason of Canterbury*, 1948, engraving [artist's proof, touched with black chalk], 2012.5.1–31, Gift from Clare Calder and her sister Rachel Austin
- Balechou, Jean-Joseph, French, 1716–1764
> *Auguste III. Roi de Pologne* (after Hyacinthe Rigaud), 1750, engraving, 2012.59.1, Ailsa Mellon Bruce Fund
- Barlach, Ernst, German, 1870–1938
> *Wandernder Tod (Wandering Death)*, 1923, lithograph, 2012.92.157, Gift of Ruth Cole Kainen
- Barry, Robert, American, born 1936
> *One Billion Colored Dots*, 2008, twenty-five bound volumes with color offset lithographs (each volume comprised of 2,000 pages and featuring 40,000 dots), 2012.33.1–25, Gift of the Artist
- Bary, Hendrick, Dutch, c. 1640–1707
> *Girl in a Plumed Hat* (after Gerard ter Borch the Younger), engraving, 2011.139.40, Gift of the Estate of Leo Steinberg
- Bauknecht, Phillip, German, 1884–1933
> *Ziegenbock*, c. 1920, woodcut, 2012.92.158, Gift of Ruth Cole Kainen
- Baumeister, Willi, German, 1889–1955
> *My Kine*, 1954, color screen print
- > *Dancer II*, 1954, screenprint
- > *Red Frieze*, 1952–1954, screenprint
- > *Apollo II*, 1922, lithograph
- > *Metamorphoses*, 1947, lithograph, 2012.92.159–163, Gift of Ruth Cole Kainen
- Bechtle, Robert, American, born 1932
> *20th Street Capri*, 2002, color direct gravure with spitbite aquatint and softground etching
- > *20th Street VW*, 2007, color direct gravure with spitbite aquatint

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- >20th and Mississippi—Night, 2002, color direct gravure with spitbite aquatint
- >Covered Car—Missouri Street, 2002, color softground etching with aquatint
- >Mississippi Street Intersection, 2007, color softground etching with aquatint, 2011.119.9–13, Gift of Kathan Brown
- Beckmann, Max, German, 1884–1950
- >At the Piano, 1913, etching [proof] with monotype wiping
- >Street Scene II, 1916, drypoint
- >Beach, 1922, drypoint, 2012.92.164–166, Gift of Ruth Cole Kainen
- Beeh, René, German, 1886–1922
- >Man Leading a Little Girl, 1921, lithograph
- >Six Diners at Table, 1921, lithograph
- >Street Scene with Cripple and Praying Man, 1921, lithograph, 2012.92.167–169, Gift of Ruth Cole Kainen
- Beham, Sebald, German, 1500–1550
- >The Virgin with a Parrot, engraving, 2012.92.546, Gift of Ruth Cole Kainen
- Bell, John, British, active 1750s
- >Cruelty in Perfection (after William Hogarth), 1750, woodcut
- >The Reward of Cruelty (after William Hogarth), 1750, woodcut, 2012.2.1, 2, Purchased as the Gift of Matthew and Ann Nimetz
- Berchem, Nicolaes Pietersz, Dutch, 1620–1683
- >The Set of the Sheep, three etchings, 2011.139.168–170, Gift of the Estate of Leo Steinberg
- Betzler, Emil, German, 1892–1974
- >At the Hairdresser's, c. 1920, drypoint, 2012.92.170, Gift of Ruth Cole Kainen
- Beuys, Joseph, German, 1921–1986
- >Mönchengladbach Museum Catalogue, 1967, offset in red on cardboard box, felt stamped with oil paint, with exhibition catalogue
- >Earth Telephone, 1973, screenprint on felt board
- >Notice to Guests, 1974, offset print with dollar bill in frame
- >Food for Thought, 1977, offset print on gray paper
- >Ja Ja Ja Ja Ja, Nee Nee Nee Nee Nee, 1970, stamped album with record
- >Felt Postcard, 1985, screenprint on felt, 2011.147.2, 4, 5, 8, 10, Gift of Merrill C. and Dalia S. Berman
- Beyerlein, Kurt, German, born 1904
- >The Family, 1928, etching, 2012.92.171, Gift of Ruth Cole Kainen
- Bie, Jacques de, Flemish, c. 1581–1640
- >The Presentation in the Temple (after Maarten de Vos), engraving, 2011.139.36, Gift of the Estate of Leo Steinberg
- Blechen, Carl, German, 1798–1840
- >The Monastery in the Forest, 1823, etching, 2012.92.172, Gift of Ruth Cole Kainen
- Bléry, Eugène, French, 1805–1887
- >Le Charlemagne (forêt de fontainebleau), 1861, etching on chine collé
- >Water Dock and Brambles at a Sluice, 1843, etching [proof] on chine collé, 2012.59.1, 3, Ailsa Mellon Bruce Fund
- Bleyl, Fritz, German, 1880–1966
- >Dammbauerboote auf der Elbe, 1906, woodcut with artist's original mount, 2012.92.173, Gift of Ruth Cole Kainen
- Bloemaert, Abraham, Dutch, 1564–1651
- >Juno, c. 1610, etching, 2012.92.120, Gift of Ruth Cole Kainen
- Bockstiegel, Peter August, German, 1889–1951
- >Frühling in Crossbauden, 1920, lithograph, 2012.92.174, Gift of Ruth Cole Kainen
- Bockstorfer, Christoph, German, 1490–1553
- >David Playing before Saul, etching, 2012.92.547, Gift of Ruth Cole Kainen
- Boilly, Jules, French, 1796–1874
- >Apollo and the Muses (after Pierre Paul Prud'hon), 1851, lithograph, 2011.139.54, Gift of the Estate of Leo Steinberg
- Boilly, Louis-Léopold, French, 1761–1845
- >Self Portrait, 1832, lithograph, 2012.52.2, Ailsa Mellon Bruce Fund
- Boissard, Robert, French, born 1570
- >Mascarades recueillies et mises en taille douce... (after Jean-Jacques Boissard), 1597, complete set of nine engravings, 2011.139.112–120, Gift of the Estate of Leo Steinberg
- Boissieu, Jean-Jacques de, French, 1736–1810
- >Six Landscapes, 1759, complete set of six etchings with drypoint printed in sepia, 2011.139.64–69, Gift of the Estate of Leo Steinberg
- Bolswert, Boëtius Adams, Flemish, 1580–1633
- >Moses and the Brazen Serpent (after Sir Peter Paul Rubens), engraving, 2012.92.513, Gift of Ruth Cole Kainen
- Bolt, Johann Friedrich, German, 1769–1836
- >Heinrich Julius von Goldbeck, c. 1800, stipple etching printed in red, 2011.134.1, Gift of Helmut H. and Petra Rumbler
- Bormann, Emma, Austrian, 1887–1974
- >Landsberg, Bergstrasse, linocut, 2012.92.175, Gift of Ruth Cole Kainen
- Bos, Cornelis, Flemish, 1510–1566
- >Christ Preaching to the Jews, engraving, 2012.92.62, Gift of Ruth Cole Kainen
- Bosse, Abraham, French, 1602–1676
- >C'est le portrait de Guillery..., etching, 2011.139.5, Gift of the Estate of Leo Steinberg
- Bracquemond, Félix, French, 1833–1914
- >The Goddess Discord (after Gustave Moreau), 1886, etching on parchment
- >The Amorous Lion (after Gustave Moreau), 1886, etching on parchment, 2011.139.10, 11, Gift of the Estate of Leo Steinberg
- Brambilla, Ambrogio, Italian, active c. 1579–1599
- >Longitudinal View of Saint Peter's, Rome (after Michelangelo), 1575/1590, etching, 2011.139.55, Gift of the Estate of Leo Steinberg
- Brass, Hans, German, 1885–1959
- >Untitled (Blatt VIII), 1922, etching, 2012.92.176, Gift of Ruth Cole Kainen
- Brauner, Victor, Romanian, 1903–1966
- >Frappe de l'echo, 1940, monotype with gouache on book page, 2012.92.177, Gift of Ruth Cole Kainen
- Brebiette, Pierre, French, 1598–c. 1650
- >The Virgin Bowing to Instruments of the Passion, etching, 2011.139.4, Gift of the Estate of Leo Steinberg
- Bruyn, Nicolaes de, Flemish, 1565/1571–1656
- >The Disciples on the Way to Emmaus (after Gillis van Coninxloo III), engraving, 2012.92.514, Gift of Ruth Cole Kainen
- Bryan, Edgar, American, born 1970
- >Model Defending Jugs, 2008, color spitbite and sugarlift aquatints
- >Moonshine, 2008, color spitbite and sugarlift aquatints
- >The Surrealist, 2008, color spitbite aquatint and softground etching, 2011.119.14–16, Gift of Kathan Brown
- Buhot, Félix-Hilaire, French, 1847–1898
- >L'Église de Jobourg, 1887, softground etching and aquatint
- >The Cliff: Saint-Malo Bay, 1886/1890, heliogravure, etching, drypoint, roulette, and spitbite aquatint, and burnishing, printed in black and gray-green on light green paper
- >National Holiday on the Boulevard de Clichy, 1878, etching, drypoint, aquatint, stop-out, foubite, and softground etching
- >Frontispiece for "Zigzags d'un Curieux, d'Octave Uzanne", 1888, etching on Japanese paper
- >Le Peintre de Marine, etching
- >Spleen et Idéal, c. 1876, etching, drypoint, and foubite
- >Marine: Souvenir of Medway, 1879, etching, drypoint, aquatint, and roulette
- >The Passage, etching, drypoint, roulette, aquatint, and softground etching printed in brown and black
- >Les Noctambules, 1876/1877, etching and aquatint
- >Un Vialle Maitresse, etching, 2012.92.11–19, 49, Gift of Ruth Cole Kainen
- Burchartz, Max, German, 1887–1961
- >Raskolnikoff II, lithograph, 2012.92.178, Gift of Ruth Cole Kainen
- Burden, Chris, American, born 1946
- >The Master Builder, 2000, portfolio of thirteen photogravures with title page, 2011.119.17, Gift of Kathan Brown
- Burgkmair I, Hans, German, 1473–1531, and Erhard Raddolt (publisher) German, 1447–1528
- >Missal for Passau, 1505, bound volume with four woodcut illustrations, two full-page woodcuts by Burgkmair, one printed in color and one fully colored by hand and printed on vellum, one half-page Dominical Calendar, and one roundel printed in red and black, 2011.130.1, Anonymous Gift
- Busse, Georg Heinrich, German, 1810–1868
- >Veduta di Albe e Monte Velino negli Abruzzi, etching, 2012.92.179, Gift of Ruth Cole Kainen
- Campendonk, Heinrich, German, 1889–1957
- >Nude with Cat, 1912, woodcut, 2012.92.180, Gift of Ruth Cole Kainen
- Carquillat, François, French, 1802–1884
- >George Washington (after Allardet), silk tapestry, 2012.10.2, Ailsa Mellon Bruce Fund
- Castillo, José del, Spanish, 1737–1793
- >The Supper at Emmaus (after Mateo Cerezo the Younger), 1778, etching, 2012.53.1, Given by Adult Program and Foreign Language Docents in Memory of Laura Wyman
- Cazenave, Frédéric, French, active 1793–1843
- >L'Optique (after Louis-Léopold Boilly), c. 1793, etching and wash manner, 2012.59.2, Ailsa Mellon Bruce Fund
- Chéreau, Jacques, published by, French, active 18th century
- >Recueil des Différents Modes du Temps, 1720s(?), complete set of eight engravings with etching, 2012.68.1–8, Katharine Shepard and Ailsa Mellon Bruce Funds
- Chiara, John, American, born 1971
- >23rd at Carolina, 2006, photogravure on gampi paper chine collé
- >24th at Carolina (Center Variation), 2006, photogravure on gampi paper chine collé
- >24th at Carolina (Center), 2006, color photogravure on gampi paper chine collé

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- >24th at Carolina (Left Variation), 2006, photogravure on gampi paper chine collé
- >24th at Carolina (Left), 2006, color photogravure printed on gampi paper chine collé
- >24th at Carolina (Right), 2006, color photogravure on gampi paper chine collé, 2011.119.18–23, Gift of Kathan Brown
- Chiffart, François-Nicolas, French, 1825–1901
- >La France Libératrice, 1859, etching and drypoint, with monotype wiping, 2012.68.9, Ailsa Mellon Bruce Fund
- Chodowiecki, Daniel Nikolaus, German, 1726–1801
- >The Artist in His Mother's Room, Danzig, 1774, etching and aquatint, 2012.65.1, Ailsa Mellon Bruce Fund
- Colescott, Robert, American, 1925–2009
- >Pontchartrain [panel A–D], 1997, color sugarlift and spitbite aquatint with etching and drypoint, 2011.119.24, 161–163, Gift of Kathan Brown
- Collaert, the Elder, Hans, Flemish, c. 1530–1581
- >The Story of Mars and Venus (after Philip Galle), four engravings, 2012.92.548, 643–645, Gift of Ruth Cole Kainen
- Collignon, François, French, c. 1609–1657
- >Veue de temple de Soleil à Rome (after Israël Silvestre), etching, 2011.139.6, Gift of the Estate of Leo Steinberg
- Coornhert, Dirck Volckertz, Netherlandish, 1522–1590
- >The Parable of the Unmerciful Servant (after Maerten van Heemskerck), 1554, two engravings with etching
- >Balaam and the Angel (after Maerten van Heemskerck), 1554, etching and engraving
- >The Victories of Emperor Charles V (after Maerten van Heemskerck), 1555, two engravings with etching [without text plates], 2011.139.24, 57, 85, 86, 105, Gift of the Estate of Leo Steinberg
- Corinth, Lovis, German, 1858–1925
- >Tod und Künstler, 1920–1921, softground etching, etching, and drypoint on green Japanese paper [proof]
- >Walchensee with Jochberg, 1923, drypoint
- >Trees with the Sun (Winter in the Tiergarten), 1920/1921, drypoint
- >The Bath House, 1920, lithograph
- >Self-Portrait, 1920/1921, softground etching
- >Bench in the Woods II, 1917, drypoint
- >Birch Trees in the Tiergarten, 1920/1921, drypoint
- >Crucifixion, 1921/1922, drypoint
- >Grablegung, 1920/1921, drypoint
- >Self Portrait in a Straw Hat, Bust Length, 1913, drypoint
- >At the Zoo, 1920, drypoint
- >Dancers, 1895, etching, softground etching, and roulette, 2012.92.24, 57, 58, 181, 182, 184, 186–188, 758, 759, Gift of Ruth Cole Kainen
- Coypel, Antoine, French, 1661–1722, finished in engraving by Charles Simonneau, French, 1645–1728
- >Christ as Man of Sorrows, 1692, etching with engraving, 2012.71.2, Ailsa Mellon Bruce Fund
- Dalen the Younger, Cornelis van, Dutch, 1638–1664
- >Anna Maria van Schurman (after Cornelis Jonson van Ceulen), c. 1650, engraving, 2011.139.43, Gift of the Estate of Leo Steinberg
- Daubigny, Charles-François, French, 1817–1878
- >Saint Jerome, c. 1840, etching [proof] on chine collé, 2011.139.30, Gift of the Estate of Leo Steinberg
- de Cointet, Guy, American (born France), 1934–1983
- >Untitled, 1973, portfolio of twelve color screenprint
- >A Page from My Intimate Journal, 1974, screenprint, 2011.144.3, 4, 21–31, Gift of the Heather and Tony Podesta Collection
- Demarteau the Elder, Gilles, French, 1722–1776
- >Allegory of Painting with Three Cherubs (after François Boucher), crayon manner
- >Allegory of Music with Two Cherubs and Doves (after François Boucher), crayon manner, 2011.152.1, 2, Ellwanger/Mescha Collection
- Denon, Dominique Vivant, Baron, French, 1747–1825
- >Anne-Dorothée, Duchesse de Courlande, 1790s, etching, 2012.71.3, Katharine Shepard Fund
- Dente, Marco, Italian, c. 1493–1527
- >The Skeletons (after Rosso Fiorentino), c. 1525, engraving
- >The Skeletons (after Rosso Fiorentino), c. 1525, engraving
- >Saint Michael (after Raphael), c. 1520, engraving, 2012.56.1–3, Ailsa Mellon Bruce Fund
- Deny, Jeanne, French, born 1749
- >View of a Hilltown (after Jan van der Heyden), engraving, 2011.139.53, Gift of the Estate of Leo Steinberg
- Deplaces, Louis, French, 1682–1739
- >Poisson en habit de Païsan (after Antoine Watteau), etching, 2011.139.9, Gift of the Estate of Leo Steinberg
- Dexel, Walter, German, 1890–1973
- >Sternenbrücke, 1919, woodcut, 2012.92.183, Gift of Ruth Cole Kainen
- Dietrich, Christian Wilhelm Ernst, German, 1712–1774
- >A Satyr Visiting a Peasant Family, 1739, etching, 2012.19.2, Ailsa Mellon Bruce Fund
- >The Muleteers' Inn, etching, 2012.92.185, Gift of Ruth Cole Kainen
- Dillis, Johann Georg von, German, 1759–1841
- >Study of Trees in the English Garden, Munich, 1794, etching
- >Old Willow by a Stream, 1793, etching, 2012.92.189, 190, Gift of Ruth Cole Kainen
- Dix, Otto, German, 1891–1969
- >Cat, lithograph
- >Hafenarbeiter mit Kind II, color lithograph
- >Paul Westheim, 1923, lithograph
- >Southern Sailor, 1923, lithograph
- >Woman with Egret Feathers, lithograph
- >Zwei Kinder, 1966, lithograph
- >Billardspieler, 1920, etching
- >Crime of Passion, 1922, drypoint
- >Technisches Personal, 1922, drypoint
- >Soldier and Nun, 1924, etching, drypoint, and aquatint, 2012.92.74, 75, 191–198, Gift of Ruth Cole Kainen
- Drebbel, Cornelis Jacobsz, Dutch, 1572–1633
- >The Liberal Arts (after Hendrik Goltzius), four engravings, 2011.139.75–78, Gift of the Estate of Leo Steinberg
- Dressler, August Wilhelm, German, 1886–1970
- >Tightrope Dancer, color etching
- >Woman at a Window, c. 1914, lithograph printed in brown, 2012.92.69, 199, Gift of Ruth Cole Kainen
- Ducq, Jan le, Dutch, 1636–1680
- >The Disputed Meat, 1661, etching, 2011.139.167, Gift of the Estate of Leo Steinberg
- Duplessis-Bertaux, Jean, French, 1750–1818
- >Commander Having His Boot Shined, 1798/1806, etching [proof]
- >Street Scene, 1798/1806, etching [proof], 2011.139.63, 174, Gift of the Estate of Leo Steinberg
- Dyck, Anthony van, Sir, Flemish, 1599–1641
- >Titian's Mistress, etching
- >Anton Triest, 1632, etching and engraving
- >Anton Triest, 1632, etching and engraving, 2011.139.22, 23, 126, Gift of the Estate of Leo Steinberg
- Eberz, Josef, German, 1880–1942
- >Woman with a Cat, 1920, woodcut, 2012.92.200, Gift of Ruth Cole Kainen
- Engelbrecht, Christian, German, 1672–1735, and Johann Andreas Pfeffel, German, 1674–1748
- >Triumphal Arch for Lotharius II (after Peter Schubert von Ehrenberg), 1725, etching and engraving
- >Triumphal Arch for Friedrich IV (after Peter Schubert von Ehrenberg), 1725, etching and engraving, 2011.139.108, 109, Gift of the Estate of Leo Steinberg
- Fantin-Latour, Henri, French, 1836–1904
- >Le Mage Balthazar et Fatime, lithograph, 2011.139.12, Gift of the Estate of Leo Steinberg
- Feininger, Lyonel, American, 1871–1956
- >Church and Village, 1918, woodcut
- >An der Eisenbahn, c. 1910, drypoint
- >Dada (Leipzig, 1919), bound volume with one woodcut by the artist, 2012.92.201, 202, 629, Gift of Ruth Cole Kainen
- Felixmüller, Conrad, German, 1897–1977
- >Max Liebermann, 1926, woodcut
- >Kohlenbergarbeiter, 1920, color lithograph, 2012.92.203, 757, Gift of Ruth Cole Kainen
- Flameng, Leopold, French, 1831–1911
- >A Scene from the New Testament (after Alexandre Bida), etching, 2011.139.71, Gift of the Estate of Leo Steinberg
- Flötner, Peter, German, c. 1485–1546
- >Decorative Panels, 1546, woodcut, 2011.139.125, Gift of the Estate of Leo Steinberg
- Fortuny y Carbó, Mariano, Spanish, 1838–1874
- >The Diplomat, c. 1867, etching and aquatint, 2012.54.1, Given by Adult Program and Foreign Language Docents in Memory of Laura Wyman
- Francois, Jean-Charles, French, 1717–1769
- >A Seated Elderly Man Asleep (after Nicholas Henry Jeaurat de Bertry), c. 1758, crayon manner: softground etching (and burnishing?) over etched texture (and lavis?), 2012.15.1, Ailsa Mellon Bruce Fund
- Fries, Ernst, German, 1801–1833
- >Der gesprengte Turm auf dem Heidelberger Schlosse, 1820, lithograph, 2012.92.204, Gift of Ruth Cole Kainen
- Fries, Pia, Swiss, born 1955
- >Falc, 2007, color soap ground and spitbite aquatint with photogravure
- >Pliss, 2007, color soap ground and spitbite aquatints with photogravure and aquatint
- >Rake, 2007, color soap ground and spitbite aquatints with photogravure and roulette
- >Sulk, 2007, color soap ground and spitbite aquatints with photogravure, softground etching and roulette, 2011.119.25–28, Gift of Kathan Brown

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- Galle, Philip, Flemish, 1537–1612
> *The Story of King Josiah* (after Maerten van Heemskerck), c. 1569, four engravings
> *The Wretchedness of Wealth* (after Maerten van Heemskerck), 1563, four engravings
> *The Eight Wonders of the World* (after Maerten van Heemskerck), 1572, six engravings, 2011.139.81–84, 87–96, Gift of the Estate of Leo Steinberg
- Gangolf, Paul, German, 1879–c. 1945
> *Petit Port, La Corniche, Marseilles*, etching
> *Flea Market*, etching
> *Lovers*, c. 1914, woodcut
> *Seated Nude*, c. 1914, woodcut
> *Marseille*, woodcut
> *Seated Woman*, 1929, linocut
> *Suffering Ones*, lithograph
> *Aufzug der Polizei von Bagdad*, lithograph
> *Metropolis*, 1922, portfolio of nine lithographs
> *Two Lions*, lithograph
> *Tightrope Walker*, 1925, etching
> *Spieler*, c. 1926, etching
> *Tom Mix I*, 1920s, etching
> *Markt*, 1928, etching
> *Self Portrait*, 1935, etching
> *Das Hindudorf*, c. 1925, etching
> *Hyde-Park Reiter*, 1931, etching
> *Uble Strasse*, c. 1925, etching
> *Don Quixote*, woodcut
> *Porte d'Orleans*, drypoint
> *Vintemille*, etching
> *Tom Mix*, softground etching
> *Tom Mix II*, softground etching
> *Tightrope Walker*, lithograph on gray paper
> *Tightrope Walker*, lithograph with hand coloring on gray paper, 2012.92.67–68, 205–220, 620–622, 761–764, Gift of Ruth Cole Kainen
- Gaudeck, Franz, German, 1889–1946
> *Alte Gasse*, c. 1915, drypoint, 2012.92.221, Gift of Ruth Cole Kainen
- Gautier Dagoty, Jacques-Fabien, French, 1716–1785
> *Democritus in Meditation* (after Salvator Rosa), mezzotint
> *L'Ange anatomique*, 1746, color mezzotint, 2012.92.44, 47, Gift of Ruth Cole Kainen
- Gessner, Richard, German, 1894–1989
> *Essen Seen from the Krupphaus*, 1920, drypoint
> *Gusspfanne*, 1918, drypoint
> *Stadt*, 1920, etching and drypoint, 2012.92.222–224, Gift of Ruth Cole Kainen
- German 16th century
> *Moses and the Burning Bush*, hand-colored woodcut, 2012.92.545, Gift of Ruth Cole Kainen
- Gheyn II, Jacques de, Dutch, 1565–1629
> *Banquet of the Gods at the Wedding of Peleus and Thetis* (after Crispin van den Broecke), 1589, engraving
> *Return from the Flight into Egypt* (after Karel van Mander I), c. 1592, engraving, 2012.92.515, 517, Gift of Ruth Cole Kainen
- Gillray, James, British, 1757–1815
> *The Union Club*, 1801, etching and engraving, hand-colored with watercolor
> *French Liberty and British Slavery*, 1792, etching, hand-colored with watercolor, 2012.45.1, 2, Ailsa Mellon Bruce Fund
- Girtin, Thomas, British, 1775–1802
> *A Selection of Twenty of the most Picturesque Views in Paris, and its Environs*, (London, 1803), bound volume with twenty etchings before aquatint, a proof set of twenty etchings with aquatint, and one etching hand-colored by the artist, 2012.90.1, Gift of Arthur and Charlotte Vershbow
- Goltzius, Hendrik, Dutch, 1558–1617
> *The Adoration of the Shepherds*, 1615, engraving
> *Standing Halberdier*, 1582, engraving, 2011.139.14, 15, Gift of the Estate of Leo Steinberg
> *Pietà*, 1596, engraving
> *Apollo*, 1588, engraving
> *Allegory of War*, engraving
> *The Disgracers* (after Cornelis Cornelisz van Haarlem), 1588, complete set of four engravings
> *The Body of Christ Supported by Two Angels*, engraving
> *The Annunciation*, 1594, engraving
> *Hans Bol*, 1593/1594, engraving
> *Pygmalion and Galatea*, 1593, engraving
> *Saint Mary Magdalen Penitent*, engraving
> *Titus Manlius Torquatus*, engraving
> *The Allegory of Fame and History*, 1596, engraving
> *Mars and Venus Surprised by Vulcan*, 1585, engraving
> *Portrait of Theodore Cornbert*, 1590, engraving
> *Judith with the Head of Holofernes* (after Bartholomaeus Spranger), engraving
> *Mars and Venus* (after Bartholomaeus Spranger), 1588, engraving, 2012.92.10, 51, 124, 125, 128–131, 550–557, 649, 765, Gift of Ruth Cole Kainen
- Goltzius, Hendrik Workshop of, Dutch, 17th century
> *Ovid's Metamorphoses* (after Hendrik Goltzius), 1589–1615, thirty-three engravings, 2011.139.132–165, Gift of the Estate of Leo Steinberg
- Gornik, April, American, born 1953
> *Sky and Mirror*, 1998, color aquatint, 2011.119.29, Gift of Kathan Brown
- Gothain, Werner, German, 1890–1968
> *Train Station*, 1913, woodcut
> *Portrait of a Man*, 1916, woodcut, 2012.92.225, 226, Gift of Ruth Cole Kainen
- Gotsch, Friedrich Karl, German, 1900–1984
> *The Marriage*, 1922, woodcut, 2012.92.227, Gift of Ruth Cole Kainen
- Götz, Karl Otto, German, born 1914
> *Untitled*, 1947, monotype, 2012.92.228, Gift of Ruth Cole Kainen
- Graf I, Urs, Swiss, c. 1485–1527/1529
> *Standard Bearer for the Canton of Bern*, 1521, white-line woodcut, 2012.14.1, Pepita Millmore Memorial Fund
- Gramatté, Walter, German, 1897–1929
> *Wozzeck*, 1925, portfolio of twelve etchings and title page
> *Sonia Friedman*, 1920, linocut
> *Sidi Heckel*, 1919, linocut
> *Mit dem Selbstmord Spielen*, 1919, colored woodcut
> *Listen*, 1919, woodcut
> *Listening*, 1920/1921, lithograph
> *Self Portrait under Trees*, 1921, color lithograph
> *Young Bride*, 1923, color lithograph
> *Self Portrait with Houses*, 1923, color lithograph
> *The Murderer*, 1919, color lithograph
> *Kaserne*, 1916, drypoint
> *Heimkehr*, 1920, drypoint
> *Peter's Head with Gun Wound in Forehead*, 1918, drypoint
> *Robert in the Theater*, 1918, drypoint
> *Scene in Cafe with Cripple*, 1918, drypoint
> *Spain*, 1926, etching
> *Woman*, 1924, etching printed in brown
> *Head in Profile*, 1923, etching
> *Girl with a Necklace*, 1923, etching printed in blue-black
> *Girl with a Hand*, 1923, etching
> *My Mother*, 1927, etching
> *Tired Soldier*, 1919, etching
> *Exhausted Man (Self Portrait)*, 1923, color etching
> *Das Gesicht*, 1924, portfolio of nine color etchings
> *Lenz*, 1923, portfolio of twelve etchings
> *Agony*, 1920, color lithograph
> *Burial*, 1916, color linocut on Japanese paper, 2012.92.5, 6, 229–261, 624, 766, Gift of Ruth Cole Kainen
- Gramatté, Walter, German, 1897–1929, and Nikolai Gogol (author), Russian, 1809–1852
> *Der Mantel*, (Berlin, 1919), bound volume with twelve lithographic illustrations, and one title vignette, 2012.92.623, Gift of Ruth Cole Kainen
- Gros, Antoine-Jean, French, 1771–1835
> *Arabe du désert*, 1817, lithograph, 2012.67.1, Ailsa Mellon Bruce Fund
- Grossman, Rudolf, German, 1882–1941
> *Montmartre*, 1913, etching, 2012.92.262, Gift of Ruth Cole Kainen
- Grosz, George, German, 1893–1959
> *Mondnacht*, lithograph, 2012.92.263, Gift of Ruth Cole Kainen
- Grundig, Lea, German, 1906–1977
> *Gestapo in the House*, 1934, drypoint, 2012.92.264, Gift of Ruth Cole Kainen
- Guérard, Henri-Charles, French, 1846–1897
> *La Drague Dieppe*, c. 1885, color etching and aquatint in blue and black, 2012.10.3, Given in Memory of Martin Atlas by his Friends
- Haden, Francis Seymour, British, 1818–1910
> *Harry Kelly's, Putney*, 1865, etching with drypoint, 2011.139.27, Gift of the Estate of Leo Steinberg
- Haer, Adolf de, German, 1892–1945
> *Der Geile Tod*, 1921, woodcut
> *Gesprach mit Fischen*, 1920, woodcut, 2012.92.265, 266, Gift of Ruth Cole Kainen
- Haubenstricker, Paul, Austrian, 1750–1793
> *Oriental Heads*, four etchings, 2012.50.1–4, Purchased as a Gift of Jimmy and Jessica Younger, Houston
- Hausmann, Raoul, Austrian, 1886–1971
> *Clearing in the Woods*, 1914, lithograph, 2012.92.267, Gift of Ruth Cole Kainen
- Hayter, Stanley William, British, 1901–1988
> *Sundance*, engraving, softground etching, and scorper
> *Faust by the Sea (Faust's Metamorphoses) or Horizontal Bars*, 1931/1932, engraving and mezzotint
> *Nu*, 1933, engraving
> *Pavane*, 1935, engraving, softground etching, and drypoint
> *Combat*, 1936, engraving and softground etching
> *Easter*, 1936, engraving, scorper, and softground etching
> *Undersea*, 1937, engraving and softground etching
> *Runner*, 1939, engraving
> *L'Escoutay*, 1951, engraving, softground etching, and scorper
> *Night and Day*, 1952, engraving, softground etching, and scorper
> *Night and Day*, 1952, color engraving and softground etching, with stencil
> *Night and Day*, 1952, engraving, softground etching, and scorper
> *Night and Day*, 1952, engraving
> *Night and Day*, 1952, engraving, softground etching, and scorper
> *Combat*, 1953, engraving, softground etching, and scorper

ACQUISITIONS

- > *Combat*, 1953, engraving, softground etching, and scorper
- > *Jeux d'Eaux*, 1953, engraving and softground etching
- > *La raie*, 1958, etching and scorper
- > *Perseides*, 1958, etching
- > *Expansion*, 1969-1970, softground etching and etching
- > *Swimmers*, 1970, etching and softground etching
- > *Eros*, 1970, etching and aquatint
- > *Albatross*, 1973, etching, softground etching, burnisher, roulette, and scorper
- > *Chinese Circus*, 1976, engraving, softground etching, roulette, and scorper
- > *Parachute*, 1976, engraving, etching, and softground etching
- > *Black Hole*, 1978, softground etching and openbite etching
- > *Serre*, 1979, etching and softground
- > *Salt Wave (Death of Hektor)*, 1979, etching, softground etching, engraving, and deep etching
- > *Apparition*, 1982, color engraving, etching, and softground etching, roller blue and green in gradation
- > *Le pendu*, 1983, engraving, softground etching, and scorper
- > *Fastnet*, 1985, engraving, softground etching, and scorper
- > *Le port*, 1986, engraving, softground etching, and scorper
- > *Constellation*, 1987, intaglio
- > *Downward*, 1987/1988, engraving, softground etching, and scorper
- > *Le Couple*, 1952, engraving and etching, 2012.92.4, 77-110, Gift of Ruth Cole Kainen
- Heckel, Erich, German, 1883-1970
- > *Sunrise*, 1914, woodcut
- > *Self Portrait with a Black Scarf*, 1913, lithograph
- > *Asta Nielsen*, 1919, woodcut
- > *Street Underpass*, 1913, drypoint, 2012.92.72, 268, 269, 271, Gift of Ruth Cole Kainen
- Hedouin, Edmond, French, 1820-1889
- > *Saint Matthew* (after Alexandre Bida), 1873, etching, 2011.139.70, Gift of the Estate of Leo Steinberg
- Heemskerck van Beest, Jacoba van, Dutch, 1876-1923
- > *Fjord*, 1916, woodcut on Japanese paper
- > *Boat and Trees*, 1914, woodcut, hand colored with watercolor, on Japanese paper
- > *Tree*, c. 1915, woodcut on Japanese paper
- > *Composition*, 1914/1915, color woodcut on Japanese paper
- > *Still Life*, 1916, woodcut on Japanese paper
- > *Composition*, 1921, linocut
- > *Landscape with a Sun*, c. 1915, color woodcut on Japanese paper
- > *Stylished Sailboats*, 1915, woodcut on Japanese paper
- > *Composition XXII*, woodcut
- > *Boats*, 1915, woodcut on Japanese paper
- > *Bridge*, 1916, woodcut on Japanese paper, 2012.92.24, 270, 272-278, 754, Gift of Ruth Cole Kainen
- Heilmann, Mary, American, born 1940
- > *Acid Line Up*, 2006, color aquatint on gampi paper chine collé
- > *Clear Day*, 2006, color spitbite and sugarlift aquatints on gampi paper chine collé
- > *Joaquin's Close Out*, 2006, color aquatint
- > *Passage*, 2006, color aquatint with drypoint
- > *Pentimento*, 1998, color aquatint on gampi paper chine collé
- > *Undertow*, 2006, color spitbite aquatint on gampi paper chine collé
- > *Valentine*, 2006, color aquatint with drypoint on gampi paper chine collé
- > *Weather Report*, 2006, color spitbite and sugarlift aquatints on gampi paper chine collé, 2011.119.30-37, Gift of Kathan Brown
- Heise, Wilhelm, German, born 1892
- > *Blühende Spireen*, c. 1925, lithograph on Japanese paper
- > *Kleine Glockenblume*, lithograph on Japanese paper, 2012.92.280, 281, Gift of Ruth Cole Kainen
- Hirsch, Karl Jacob, German, 1892-1952
- > *Verspottung*, 1923, etching and drypoint, 2012.92.282, Gift of Ruth Cole Kainen
- Hoehme, Gerhard, German, 1920-1989
- > *Untitled*, 1956, color screenprint
- > *Gegend mit 4 Punkten*, 1960, color etching and aquatint
- > *Untitled*, 1955, color screenprint
- > *Das Kleine Netim*, 1959, color etching
- > *Handbewegung*, 1961, color etching and aquatint from two plates
- > *Untitled*, 1962, etching printed in red-brown
- > *Die Zeitung*, 1963, collage and color etching over two pages of newsprint, 2012.92.70, 283-288, Gift of Ruth Cole Kainen
- Hofer, Karl, German, 1878-1955
- > *Der Blick*, c. 1900, etching
- > *Einsamkeit*, 1900, drypoint
- > *Nächtliche Überfahrt*, 1899, drypoint
- > *Putzmacherin*, 1925, drypoint on Japanese paper
- > *Sokotra*, c. 1913, drypoint on buff paper, 2012.92.289-91, 293, 294, Gift of Ruth Cole Kainen
- Hoffmann, Eugen, German, 1892-1955
- > *Two Nudes*, 1919, woodcut, 2012.92.295, Gift of Ruth Cole Kainen
- Hollar, Wenceslaus, Bohemian, 1607-1677
- > *Paedopaegnion* (after Peeter van Avont), 1646, two etchings
- > *The Bridge over the Waterfall* (after Jacques d' Artois), 1648, etching, 2011.139.26, 25, 172, Gift of the Estate of Leo Steinberg
- Hollenberg, Felix, German, 1868-1945
- > *Bohrbutte at Nightfall*, 1900, etching with aquatint and roulette
- > *Heath with a Weathered Pine and a Path*, c. 1895, etching with aquatint and roulette
- > *Sandy Path with Distant Panorama*, 1895, etching with aquatint and roulette
- > *Foggy Landscape*, 1919, drypoint on Japanese paper, 2012.92.296-299, Gift of Ruth Cole Kainen
- Hooghe, Romeyn de, Dutch, 1645-1708
- > *The Raising of Lazarus with Scenes from the Life of Christ*, etching
- > *Law of War and Peace*, c. 1670, etching, 2011.139.19, 20, Gift of the Estate of Leo Steinberg
- Hopfer, Daniel, German, c. 1470-1536
- > *The Virgin Mary Taking Leave of Christ*, c. 1520, etching, 2011.103.1, Ailsa Mellon Bruce Fund
- > *Three German Soldiers Armed with Halberds*, c. 1510, etched iron plate, 2012.85.1, Ruth and Jacob Kainen Memorial Fund
- Hopfer, Daniel, German, c. 1470-1536, and Burchardus Biberacensis, Provost of Ursperg (author), German, died 1230
- > *Chronicon Abbatis Urspergen*, (Augsburg, 1515), bound volume with one white-line woodcut illustration on title page, white-line woodcut initials throughout, and one printer's device, 2012.25.1, William B. O'Neal Fund
- Hopfer, Daniel, German, c. 1470-1536, and Hieronymus Hopfer, German, active c. 1520-1550 or after
- > *Emperor Charles V*, 1520 (1521?), etching with open biting and unique contemporary hand-coloring, 2011.102.1, Purchased as the Gift of Ladislaus and Beatrix von Hoffmann
- Hopfer, Hieronymus, German, active c. 1520-1550 or after
- > *Leopold Dick*, etching, 2012.71.1, Purchased as a Gift of Dewayne and Faith Perry
- Houbraken, Jacobus, Dutch, 1698-1780
- > *Jan Six* (after Jan Wandelaar), engraving, 2011.139.39, Gift of the Estate of Leo Steinberg
- Hoüel, Jean-Pierre-Louis-Laurent, French, 1735-1813
- > *Farmyard* (after François Boucher), 1759, etching, 2011.139.33, Gift of the Estate of Leo Steinberg
- Hubbich, Karl, German, 1891-1979
- > *Young Woman with Upraised Arm*, c. 1950, drypoint, 2012.92.300, Gift of Ruth Cole Kainen
- Huet, Jean-Baptiste, French, 1745-1811
- > *The Flight into Egypt*, 1798, etching, 2012.59.4, Katharine Shepard Fund
- Hurlimann, Johann, Swiss, 1793-1850
- > *Sib-Chida and Mahbsi-Karehde* (after Karl Bodmer), 1841, engraving and aquatint, hand-colored, probably by Bodmer, 2012.77.1, Donald and Nancy de Laski Fund
- Huth, Robert (Willy), German, 1890-1977
- > *Artisten*, 1923, lithograph, 2012.92.625, Gift of Ruth Cole Kainen
- Illies, Karl Wilhelm Arthur, German, 1870-1952
- > *Alstertal vor Wellingsbüttel*, 1900, etching
- > *Nasturtiums*, 1896, color etching
- > *Sickle Moon over a Cornfield*, 1896, color etching
- > *Moonrise over the Elbe*, 1898, color aquatint, 2012.92.292, 301-303, Gift of Ruth Cole Kainen
- Inghirami, Francesco, Italian, 1772-1846
- > *Interno di una Carcere* (after Lombardo Luigi Tasca), 1814, etching and aquatint, 2012.51.2, Ailsa Mellon Bruce Fund
- Italian 17th century
- > *A Group of Angels in Glory* (after Guido Reni and Luca Cambiaso), 1607, etching, 2012.61.3, Ailsa Mellon Bruce Fund
- Itten, Johannes, Swiss, 1888-1967
- > *Composition*, 1919, lithograph, 2012.92.304, Gift of Ruth Cole Kainen
- Jackson, John Baptist, English, 1701-c. 1780
- > *Heroic Landscape with Fisherman, Cows, and Horsemen* (after Marco Ricci), 1744, color woodcut
- > *Heroic Landscape with Cart and Goatherd, with San Giorgio Maggiore in the Background* (after Marco Ricci), 1744, color woodcut
- > *Ulysses and Polyphemus* (after Francesco Primaticcio), chiaroscuro woodcut 132
- > *Christ on the Mount of Olives* (after Jacopo Bassano), 1743, chiaroscuro woodcut [proof]
- > *Christ on the Mount of Olives* (after Jacopo Bassano), 1743, chiaroscuro woodcut
- > *Christ on the Mount of Olives* (after Jacopo Bassano), 1743, chiaroscuro woodcut
- > *The Crucifixion (Left Panel)* (after Jacopo Tintoretto), 1741, chiaroscuro woodcut
- > *The Crucifixion (Left Panel)* (after Jacopo Tintoretto), 1741, chiaroscuro woodcut
- > *Descent from the Cross* (after Rembrandt van Rijn), 1738, chiaroscuro woodcut
- > *Dives and Lazarus (Left Panel)* (after Jacopo Bassano), 1743, chiaroscuro woodcut
- > *The Finding of Moses* (after Veronese), 1741, chiaroscuro woodcut
- > *Massacre of the Innocents* (after Jacopo Tintoretto), 1739, chiaroscuro woodcut

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- > *Melchisedech Blessing Abraham* (after Francesco Bassano II), 1743, chiaroscuro woodcut
- > *The Mystic Marriage of Saint Catherine* (after Veronese), 1740, chiaroscuro woodcut
- > *The Mystic Marriage of Saint Catherine* (after Veronese), 1740, chiaroscuro woodcut
- > *The Presentation in the Temple* (after Veronese), 1739, chiaroscuro woodcut
- > *The Presentation of the Virgin in the Temple (Left Panel)* (after Titian), 1742, chiaroscuro woodcut
- > *Algernon Sydney* (after Justus van Verus), chiaroscuro woodcut
- > *The Virgin and Child in the Clouds with Six Saints* (after Titian), 1742, chiaroscuro woodcut
- > *The Visitation* (after Annibale Carracci), 1735, chiaroscuro woodcut
- > *Woman Meditating* (after Parmigianino), chiaroscuro woodcut
- > *Venus and Cupid with a Bow* (after Parmigianino), 1731, chiaroscuro woodcut
- > *The Crucifixion (Center Panel)* (after Jacopo Tintoretto), 1741, chiaroscuro woodcut
- > *The Crucifixion (Right Panel)* (after Jacopo Tintoretto), 1741, chiaroscuro woodcut
- > *Dives and Lazarus (Right Panel)* (after Jacopo Bassano), 1743, chiaroscuro woodcut
- > *The Presentation of the Virgin in the Temple (Center Panel)* (after Titian), 1742, chiaroscuro woodcut
- > *The Presentation of the Virgin in the Temple (Right Panel)* (after Titian), 1742, chiaroscuro woodcut
- > *Ulysses and Polyphemus* (after Francesco Primaticcio), chiaroscuro woodcut
- > *Woman Standing Holding a Jar on the Head* (after Parmigianino), 1731, chiaroscuro woodcut, 2012.92.61, 65, 132, 518–532, 534–537, 662–666, 753, 755, Gift of Ruth Cole Kainen
- Jackson, John Baptist, attributed to, English, 1701–c. 1780
- > *Two Lovers* (probably after Giovanni Battista Piazzetta), chiaroscuro woodcut, 2012.92.533, Gift of Ruth Cole Kainen
- Jacque, Charles Émile, French, 1813–1894
- > *Shepherdess Releasing Sheep from a Barn, c. 1880*, etching with drypoint and roulette, 2012.19.1, Ailsa Mellon Bruce Fund
- Janssen, Horst, German, born 1929
- > *Edgar Allan Poe*, color etching, 2012.92.305, Gift of Ruth Cole Kainen
- Kaus, Max, German, 1891–1977
- > *Head of a Girl*, 1924, etching, 2012.92.306, Gift of Ruth Cole Kainen
- Kaus, Max, German, 1891–1977, and Gustav Flaubert (author), French, 1821–1880
- > *Die Sage von Sankt Julian dem Gastfreien* (Weimar, 1918), bound volume with twelve lithographic illustrations tipped in, 2012.92.630, Gift of Ruth Cole Kainen
- Kilian, Lucas, German, 1579–1637
- > *The Holy Family and Two Angels*, etching, 2012.92.538, Gift of Ruth Cole Kainen
- Kirchner, Ernst Ludwig, German, 1880–1938
- > *Botho Graef*, lithograph
- > *Boy with Cat*, lithograph
- > *English Step Dancers*, 1911, color woodcut
- > *Nude, Seated*, 1909, drypoint on oatmeal paper
- > *Young Girl with Doll*, 1916, lithograph
- > *Street Scene with an Omnibus*, 1914, drypoint and etching
- > *Seated Woman, Arranging Her Hair*, 1909, etching
- > *Dr. Robert Binswanger (The Student)*, 1917–1918, woodcut
- > *The Visit*, 1923, woodcut on paper printed yellow
- > *Lady in the Rain*, 1914, lithograph printed in black
- > *Head Waiter in a Café*, 1904, color woodcut
- > *Chestnut Trees in Moonlight*, 1904, color woodcut
- > *Bathing Couple*, 1910, color woodcut
- > *Women Bathers between White Stones*, 1912, color woodcut
- > *Alpine Pasture*, 1918, woodcut
- > *Doctor Bauer*, 1933, color woodcut
- > *Poster for Berne Kunsthalle*, 1933, color woodcut
- > *Man Lying on a Beach*, 1908, color lithograph
- > *Bather*, 1908/1909, lithograph
- > *Jockey*, 1909, color lithograph
- > *Two Women*, 1914, color lithograph
- > *Nude Girl Lying on a Sofa*, 1905, woodcut
- > *Woman Lying on a Sofa*, 1926, woodcut
- > *Dr. Bauer*, 1921, etching and drypoint with yellow monotype printing
- > *The Finger Game*, 1905, woodcut
- > *Reclining Nude Girl*, 1905, woodcut
- > *Invitation Card to Exhibition of Künstlergruppe Brucke*, 1906, woodcut printed in brown ink
- > *Nude Girl*, 1906, woodcut
- > *Shed on the Bank of the Elbe*, 1906, woodcut
- > *Acrobatic Dance*, 1911, woodcut
- > *Little Variety Act with Singer*, hand-colored woodcut
- > *River Bank at Elisabeth (Berlin)*, 1912–1913, woodcut
- > *The Gull Hunter*, 1913, woodcut
- > *Street Scene after the Rain*, 1914, woodcut
- > *Woman's Head with Veil*, 1915, woodcut
- > *The Composer Klemperer*, 1916, woodcut
- > *Female Nude before a Cabinet*, 1916, woodcut
- > *Wife of Professor Schaxel*, 1917–1918, woodcut
- > *Goats in a Mountain Wind*, 1918, woodcut
- > *Young Woman with Child and Cat*, 1919, color woodcut
- > *The Married Couple Müller*, 1919, woodcut on rose paper
- > *Peasant Dance*, 1920, woodcut
- > *Neben der Heerstrasse (Jacket Cover)*, 1922, color woodcut
- > *Smoking Peasant*, color woodcut
- > *Nude Girl on a Rug*, 1924, woodcut
- > *Nude Women with Child in Forest*, 1925, color woodcut
- > *Annette Kolb*, 1926, woodcut
- > *River Landscape with Crane and Barges*, 1927, color woodcut
- > *Two Heads*, 1928, woodcut
- > *Pianist and Singer*, 1928, woodcut
- > *Conversation*, 1929, woodcut
- > *Palucca*, 1930, color woodcut
- > *The Kiss*, 1930, woodcut
- > *Wild Cow and Herdsman*, 1933, woodcut
- > *Dancer Practicing*, 1934, woodcut
- > *Woman in the Bathtub*, 1936, woodcut
- > *Feelings*, 1937, woodcut
- > *Young Girl Drawing*, 1906, etching
- > *Dreaming Girl*, 1906, etching
- > *Sand Dredgers on the Elbe*, 1906, etching
- > *Hippodrome*, 1910, drypoint
- > *Girl with another Rubbing Her Belly*, 1910, drypoint
- > *Dancers in a Studio*, 1911, drypoint
- > *Harbor at Burgstaaken*, 1913, etching
- > *Couple in Front of a Carriage*, 1914, etching
- > *The Seehorn*, 1919, etching
- > *Mountain Landscape with Little Mowers*, 1919, etching
- > *Goats and Clouds*, 1919, etching
- > *Heads of Two Girls*, 1919, drypoint
- > *Two Peasant Heads*, 1920, etching and drypoint
- > *Woman at a Table in a Room (recto); Nude Woman (verso)*, 1920, etching and drypoint with surface etching (recto); graphite drawing (verso)
- > *Women at a Table in a Room*, 1920, etching with drypoint and surface etching
- > *Alpine Huts in Fog*, 1920, etching
- > *Peasant and Girl*, 1921, color etching printed in black, red, and blue
- > *The Wanderer*, 1922, drypoint
- > *Young Woman with a Child*, 1923, drypoint
- > *The Painter*, 1923, drypoint
- > *Girl with Flowers*, 1923, etching
- > *Cycle Race*, 1926, drypoint [proof touched with graphite]
- > *Mountain Stream with Bathers*, 1934, etching
- > *From the Apocalypse*, 1936, etching
- > *Mountain Slope with Goats*, 1920, etching
- > *Still Life*, 1907, color lithograph
- > *Old Market in Dresden with Annual Fair*, 1910, lithograph
- > *Men Splashing in the Reeds*, 1910, lithograph
- > *Siesta*, 1911/1912, lithograph
- > *Nude Girl at her Toilette*, 1912, lithograph
- > *Danish Farm with Manor House*, 1912, lithograph
- > *Professor Dr. Graef*, 1915, woodcut
- > *Taunustannen*, 1916, lithograph
- > *Rocky Stream*, 1919, lithograph
- > *Nude Woman in a Room*, 1921, lithograph
- > *Nude Girl at a Window*, 1922, lithograph
- > *Head Study*, 1926, lithograph
- > *Nude Woman*, 1927, color lithograph, 2012.92.1, 9, 36, 38, 43, 45, 46, 48, 71, 73, 133–143, 450–452, 674–744, Gift of Ruth Cole Kainen
- Kirchner, Ernst Ludwig, German, 1880–1938, and Alfred Döblin (author), German, 1878–1957
- > *Das Stiftsfräulein und der Tod* (Berlin, 1913), bound volume with five woodcut illustrations, 2012.92.39, Gift of Ruth Cole Kainen
- Kirchner, Ernst Ludwig, German, 1880–1938, Jacob Bosshart (author), German, 1862–1924, and Will Grohmann (author), German, 1887–1968
- > *Das Werk Ernst Ludwig Kirchner* (Munich, 1926), bound volume with three woodcut illustrations in blue
- > *Kirchner Zeichnungen* (Dresden, 1925), bound volume with nineteen woodcut illustrations
- > *Neben der Heerstrasse* (Zurich and Leipzig, 1923), bound volume with twenty-five woodcut illustrations, including cover, dust jacket, and title, 2012.92.626–628, Gift of Ruth Cole Kainen
- Kirchner, Ernst Ludwig, German, 1880–1938 and Georg Heym (author), German, 1887–1912
- > *Umbra Vitae* [Kirchner's own maquette copy], (unpublished, 1918/1922), bound volume with one woodcut illustration on cover, one woodcut illustration on upper and lower paste-downs, and forty-seven woodcut illustrations
- > *Umbra Vitae* [the published edition], (Munich, 1924), bound volume with one woodcut illustration on cover, one woodcut illustration on upper and lower paste-downs, and forty-seven woodcut illustrations, 2012.92.40, 41, Gift of Ruth Cole Kainen
- Kirchner, Eugen, German, 1865–1938
- > *November*, 1896, 1896, etching and aquatint, 2012.92.307, Gift of Ruth Cole Kainen
- Kirkall, Elisha, English, c. 1682–1742
- > *Landscape*, color mezzotint
- > *Heroic Stormy Landscape*, color mezzotint, 2012.92.558, 559, Gift of Ruth Cole Kainen

ACQUISITIONS

- Klauber, Joseph Sebastian, German, 1710–1768, and Johann Baptist Klauber, German, 1712–1787
 > *The Four Seasons* (after Johann Wolfgang Baumgartner), mid 18th century, complete set of four etchings with engraving and hand-coloring, 2011.125.1–4, Ailsa Mellon Bruce Fund
- Klee, Paul, Swiss, 1879–1940
 > *Kleinwelt*, 1914, etching
 > *Nicht Endend*, 1929, etching, 2012.92.308, 309, Gift of Ruth Cole Kainen
- Kleinschmidt, Paul, German, 1883–1949
 > *Bridge in Frankfurt*, drypoint
 > *Untitled*, 1919, drypoint
 > *Pigs*, 1922, drypoint
 > *Corseted Woman at a Mirror*, drypoint
 > *Madchen bei der Toilette*, drypoint, 2012.92.310–314, Gift of Ruth Cole Kainen
- Kliemann, Carl-Heinz, German, born 1924
 > *An der Kuste*, color woodcut
 > *Lavinio*, 1967, color woodcut
 > *Self Portrait*, 1947, woodcut, 2012.92.315–317, Gift of Ruth Cole Kainen
- Lapinski, Tadeusz, American, born 1928
 > *Exuberant*, 1968, color lithograph, 2012.92.647, Gift of Ruth Cole Kainen
- Klinger, Max, German, 1857–1920
 > *Eine Mutter*, 1882, etching on Japanese paper, 2012.80.1, Purchased as the Gift of Marion Deshmukh
 > *Weiblicher Akt in Schabkunst*, c. 1904, mezzotint and etching
 > *Die Ferngeliebte, Erinnerung*, 1892/1893, etching with drypoint and mezzotint, 2012.92.318, 319, Gift of Ruth Cole Kainen
- Klotz, Simon Petrus, German, 1776–1824
 > *Sibylle*, lithograph, 2012.92.320, Gift of Ruth Cole Kainen
- Kobell, Ferdinand, German, 1740–1799
 > *Shepherds with Their Herd Forging a Stream*, 1771, etching, 2012.38.1, Ailsa Mellon Bruce Fund
- Kobell, Wilhelm von, German, 1766–1853
 > *Views of Munich and Its Surroundings*, 1818, complete set of seven etchings, 2012.92.321, 745–750, Gift of Ruth Cole Kainen
- Kokoschka, Oskar, Austrian, 1886–1980
 > *Max Reinhardt*, lithograph, 2012.92.322, Gift of Ruth Cole Kainen
- Kolbe, Carl Wilhelm, German, 1759–1835
 > *The Cow in the Swamp*, 1800/1803, etching
 > *Landscape with Large Leaves and Satyrs*, etching
 > *A Large Oak in a Grove of Trees*, c. 1800, etching
 > *An Expansive Oak Tree*, 1825/1830, etching
- > *Dead Oak Tree in Open Woodlands*, 1828/1835, etching
 > *Foliage Study with Reed and Hops*, 1826/1828, etching
 > *Foliage with Reeds*, etching
 > *Small Plant Study*, 1826/1828, etching
 > *A Thicket; a Gnarled Willow Tree at Left*, 1820/1835, etching
 > *Landscape with Nudes Boarding a Boat*, 1799, etching
 > *Offering to Pan*, 1808/1815, etching
 > *Bathing Maiden*, 1796/1800, etching
 > *Straw-Thatched Hut with Landscape and Figures*, 1807/1809, etching
 > *The Damned*, 1798/1800, etching
 > *49 Blätter Groestentheils landschaftlichen Inhalts*, 1796, portfolio of forty-nine etchings
 > *12 Blätter Groestentheils landschaftlichen Inhalts*, 1797, portfolio of twelve etchings
 > *Landscape with a Man*, etching
 > *Arcadian Landscape with a Satyr Family*, etching
 > *Deer Hunt*, etching, 2012.92.2, 7, 323–334, 633, 634, 769–771, Gift of Ruth Cole Kainen
- Kolbe, Carl Wilhelm, German, 1759–1835 after Salomon Gessner, Swiss, 1730–1788, and Johann Heinrich Lips, Swiss, 1758–1817
 > *Collection des Tableaux en Gouache et des Dessins de Solomon Gessner*, (Zurich, 1811), bound volume with twenty-five etched illustrations and one engraved portrait on title, 2012.92.42, Gift of Ruth Cole Kainen
- Kollwitz, Käthe, German, 1867–1945
 > *Aus vielen Wunden blutest du, O Volk*, 1896, etching and aquatint, 2011.139.31, Gift of the Estate of Leo Steinberg
 > *Tod im Wasser*, 1934/1935, lithograph
 > *Heimarbeit*, 1925, lithograph, 2012.92.335, 336, Gift of Ruth Cole Kainen
- Kooning, Willem de, American, born The Netherlands, 1904–1997
 > *Landscape at Stanton Street*, 1971, lithograph
 > *Souvenir of Montauk*, 1970, lithograph [proof], 2012.92.646, 760, Gift of Ruth Cole Kainen
- Kraus, Johann Ulrich, German, 1655–1719
 > *Triumphal Arch for Henry II* (after Peter Schubert von Ehrenberg), 1725, etching with engraving
 > *Triumphal Arch for Charles V* (after Peter Schubert von Ehrenberg), 1725, etching with engraving
 > *Frontispiece with Triumphal Arch with Christ and the Apostles*, 1705, etching and engraving, 2011.139.107, 110, 111, Gift of the Estate of Leo Steinberg
- Kretzschmar, Bernhard, German, 1889–1972
 > *Steamship*, 1920, etching
 > *Meine Frau*, 1920, etching
 > *Self Portrait*, 1924, etching
 > *Village Street*, 1924, etching
 > *Strassenbau*, 1916, linocut, 2012.92.337–340, 752, Gift of Ruth Cole Kainen
- Kubin, Alfred, Austrian, 1877–1959
 > *Der steinerne Fischer*, 1920, lithograph, 2012.92.341, Gift of Ruth Cole Kainen
- Kurzweil, Max, Austrian, 1867–1916
 > *The Cushion: The Artist's Wife Seated on a Sofa*, 1903, woodcut, 2012.92.342, Gift of Ruth Cole Kainen
- La Rue, Louis-Felix de, French, 1731–1765
 > *The March of Silenus*, etching, 2011.139.62, Gift of the Estate of Leo Steinberg
- Laage, Wilhelm, German, 1868–1930
 > *Landscape with Church*, 1899, color woodcut
 > *Sonnenuntergang*, 1918, woodcut, 2012.92.343–344, Gift of Ruth Cole Kainen
- Lafreri, Antonio (publisher), Italian, 1512–1577; Nicolaus Beatrizet, French, 1515–1565 or after; Étienne Dupérac, French, c. 1525–1601/1604; Jacob Bos, Netherlandish, c. 1520–c. 1580; Pierre Peret, French, 1555–1624; and other engravers, Italian 16th century
 > *Speculum Romanae Magnificentiae* (Rome, 1544–1572), folio of fifty-five etched and engraved illustrations, 2012.46.1, Purchased as the Gift of The Ahmanson Foundation
- Lange, Otto, German, 1879–1944
 > *Harbor Entrance at Marseille*, c. 1920, watercolor over monotype
 > *View of Bonassola, in the Cinqueterre*, c. 1925, watercolor and gouache over monotype
 > *On the Beach*, 1914, linocut
 > *Fischer II*, 1916, color woodcut
 > *The Flight into Egypt*, 1916, color woodcut
 > *The Carrying of the Cross*, 1916, color woodcut
 > *Woman with Butter*, 1917, color woodcut
 > *Harbor*, c. 1913, etching
 > *Reclining Nude II*, 1918, woodcut
 > *City*, 1920, drypoint, 2012.92.345–353, 756, Gift of Ruth Cole Kainen
- Lautensack, Hans Sebald, German, 1524–1561/1566
 > *Steyr an der Enns*, etching, 2012.92.560, Gift of Ruth Cole Kainen
- Le Clerc, Sébastien the elder, French, 1637–1714
 > *Figures à la Mode*, 1685, four etchings, 2011.139.58–61, Gift of the Estate of Leo Steinberg
- Lebschée, Carl August, German, 1800–1877
 > *Landschaftstudien*, 1829, portfolio of six lithographs
 > *Nachtstücke*, 1832, portfolio of five etchings, 2012.92.635, 636, Gift of Ruth Cole Kainen
- Legrand, Auguste-Claude-Simon, French, 1765–1815 or after
 > *Apothéose de Voltaire* (after Robert-Guillaume Dardel), color stipple engraving, 2011.139.34, Gift of the Estate of Leo Steinberg
- Lehmbruck, Wilhelm, German, 1881–1919
 > *Standing Male Nude and Two Female Nudes*, etching
 > *Kauernde II*, 1913, drypoint, 2012.92.354–355, Gift of Ruth Cole Kainen
- Lens, Bernard, English, 1659–1725
 > *Bathers in a Landscape*, (after Cornelis van Poelenburch), mezzotint, 2011.139.97, Gift of the Estate of Leo Steinberg
- Leopold, Franz Joseph, German, 1783–1832
 > *Resting Travelers in a Mountainous Landscape (Second Version)*, 1806, lithograph, 2012.92.356, Gift of Ruth Cole Kainen
- Lepautre, Jean, French, 1618–1682
 > *Ornament with a Woman Turning to Foliage*, etching
 > *Fame on a Trophy of Arms*, etching, 2011.139.121, 122, Gift of the Estate of Leo Steinberg
- Leu, Thomas de, French, c. 1560–c. 1620
 > *Henri, duc de Bar*, engraving
 > *Bon de Broé*, 1588, engraving
 > *Anne, duc de Joyeuse*, engraving, 2011.139.1–3, Gift of the Estate of Leo Steinberg
- LeWitt, Sol, American, 1928–2007
 > *Color & Black*, 30 x 17/1–4, 1991, series of four color spitbite aquatints
 > *Color & Black*, 30 x 20/1–4, 1991, series of four color spitbite aquatints
 > *Color & Black*, 40 x 40/1, 2, 4, 1991, three color spitbite aquatints from a series of four
 > *Loops & Curves Gray/Red*, 1999, color aquatint
 > *Not Straight Lines*, 2003, portfolio of six etchings and title page, 2011.119.38–44, 154–159, Gift of Kathan Brown
- Liebermann, Max, German, 1847–1935
 > *Jewish Quarter in Amsterdam*, etching
 > *Self Portrait*, lithograph
 > *Kellergarten in Rosenheim*, 1895, etching
 > *Judenstrasse in Amsterdam*, 1906, etching
 > *Die Netzflickerinnen*, 1894, etching [proof with graphite rework]

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- > *Die Netzflickerinnen*, 1894, etching, 2012.92.59, 60, 357, 358, 773, 774, Gift of Ruth Cole Kainen
- Leiberman, Max, German, 1847–1935, and Hermann Struck (author), German, 1876–1944
- > *Die Kunst des Radierens, Ein Handbuch von Herman Struck* (Berlin, 1923), bound volume with one etching, one etching with drypoint, one lithograph, and one woodcut illustration, 2012.92.631, Gift of Ruth Cole Kainen
- Lucas van Leyden, Netherlandish, 1489/1494–1533
- > *The Surgeon*, 1524, engraving, 2011.139.35, Gift of the Estate of Leo Steinberg
- Lüpertz, Markus, German, born 1941
- > *Maillol-Markus*, c. 1980, etching and drypoint, 2012.92.359, Gift of Ruth Cole Kainen
- Malton, Thomas, British, 1748–1804
- > *The East Front of the Library of Trinity College*, 1800, color aquatint and etching, 2011.118.1, Gift of Marion F. Houstoun in memory of John Midgley
- Marc, Franz, German, 1880–1916
- > *Eidechsen*, 1912, woodcut, 2012.92.360, Gift of Ruth Cole Kainen
- Marcenay de Ghuy, Antoine de, French, 1724–1811
- > *Louis Hector, duc de Villars* (after Hyacinthe Rigaud), 1778, etching
- > *Jeanne d'Arc: La Pucelle d'Orléans* (after a painting attributed to Lucas Cranach the Elder), 1769, etching with engraving
- > *La Forêt*, 1767, etching
- > *River Landscape with an Angler*, 1773, etching
- > *Landscape with Cave Opening, Two Figures in a Forest, Riverbank with Rocks and a House, Riverbank with Trees at Left*, 1778, four etchings printed on a single sheet
- > *Prince Eugene* (after Jan Kupecy), 1773, etching, 2011.139.28, 29, 127–129.a–d, 173, Gift of the Estate of Leo Steinberg
- Marcks, Gerhard, German, 1889–1981
- > *Self Portrait*, woodcut, 2012.92.361, Gift of Ruth Cole Kainen
- Marioni, Tom, American, born 1937
- > *A Rose...*, 2008, color drypoint with etching
- > *Finger Lines (Blue)*, 1998, color softground etching with aquatint and embossing
- > *Finger Lines (Grey)*, 1998, color softground etching with aquatint and embossing
- > *Finger Lines (Pink)*, 1998, color drypoint with etching
- > *Finger Lines (Yellow)*, 1998, color softground etching with aquatint and embossing
- > *It's Not Easy Being Green*, 2008, color drypoint with aquatint and etching
- > *New Growth*, 2006, color drypoint with etching
- > *Walking Drawing (Drypoint)*, 2006, color drypoint with etching on two sheets of paper, 2011.119.45–52, 160, Gift of Kathan Brown
- Martinet, Francois-Nicolas, French, born 1731
- > *La simple Nature*, etching, 2011.139.124, Gift of the Estate of Leo Steinberg
- Massard, Jean-Baptiste-Raphael-Urbain, French, 1775–1843
- > *Blind Homer* (after Baron François Gerard), 1816, etching [proof], 2012.10.1, Ailsa Mellon Bruce Fund
- Mataré, Ewald, German, 1887–1965
- > *Standing Nude Woman with a Hand Mirror*, woodcut, 2012.92.27, Gift of Ruth Cole Kainen
- Matham, Jacob, Dutch, 1571–1631
- > *The Three Graces* (after Hendrik Goltzius), engraving
- > *Alliance of Venus with Bacchus and Ceres* (after Hendrik Goltzius), engraving, 2011.139.16, 17, Gift of the Estate of Leo Steinberg
- > *The Triumph of Neptune and Thetis* (after Bartholomaeus Spranger), 1614, engraving
- > *Apollo as Sol* (after Cornelis Cornelisz van Haarlem), c. 1591, engraving
- > *Diana as Luna Accompanying a Young Man Serenading* (after Hendrik Goltzius), 1615, engraving
- > *Abraham Casting Out Hagar* (after Abraham Bloemaert), 1603, engraving
- > *The Fall of Man* (after Hendrik Goltzius), 1606, engraving
- > *The Four Elements* (after Hendrik Goltzius), 1588, engraving
- > *The Seven Virtues* (after Hendrik Goltzius), 1588, engraving
- > *Venus and Cupid* (after Hendrik Goltzius), c. 1587, engraving, 2012.92.540–42, 561–563, 565, 566, Gift of Ruth Cole Kainen
- Matham, Jacob, attributed to, Dutch, 1571–1631
- > *The Vices* (after Hendrik Goltzius), c. 1587, two engravings, 2011.139.18, 104, Gift of the Estate of Leo Steinberg
- Matisse, Henri, French, 1869–1954
- > *Seated Nude from the Back*, 1914, lithograph, 2012.92.144, Gift of Ruth Cole Kainen
- Matta, Chilean, 1911–2002
- > *Free Youth, Smog and Demagogue*, 1970, color lithograph, 2012.92.64, Gift of Ruth Cole Kainen
- Mattheus, Georg, German, active 1551–1572
- > *A Dromedary*, woodcut, 2012.92.539, Gift of Ruth Cole Kainen
- McNeil, George, American, 1908–1995
- > *Sparklers*, 1983, color lithograph, 2012.92.776, Gift of Ruth Cole Kainen
- Meckseper, Friedrich, German, born 1936
- > *Der Optiker*, 1957, etching
- > *Stone House*, 1958, etching
- > *Untitled*, 1960, etching
- > *Perpetuum Mobile*, 1968, color etching and aquatint
- > *Still Life with Spring*, 1975, color etching and aquatint, 2012.92.362–366, Gift of Ruth Cole Kainen
- Mehretu, Julie, American, born 1970
- > *Circulation*, 2005, color etching with aquatint and engraving on gampi paper chine collé
- > *Diffraction*, 2005, color aquatint with etching on gampi paper chine collé
- > *Local Calm*, 2005, color aquatint with etching and engraving on gampi paper chine collé
- > *The Residual*, 2007, color sugarlift and spitbite aquatints with etching and drypoint
- > *Unclosed*, 2007, color etching with spitbite aquatint and drypoint, 2011.119.53–57, Gift of Kathan Brown
- Meid, Hans, German, 1883–1957
- > *Self Portrait*, 1917, drypoint, 2012.92.367, Gift of Ruth Cole Kainen
- Meidner, Ludwig, German, 1884–1966
- > *Septemberschrei* (Berlin, 1920), bound volume with fourteen lithographic illustrations, 2012.44.1, William B. O'Neal Fund
- > *Mother*, etching
- > *Lady*, etching
- > *J. B. Neumann*, drypoint
- > *Strasse II*, 1913, drypoint
- > *Berlin, Potsdamerstrasse*, drypoint
- > *Bildnis F.*, etching
- > *Pola*, etching
- > *Frl. Buchholz*, etching
- > *Frau Eugen Klopfer*, 1920, drypoint
- > *Wolf Przygode*, drypoint
- > *Self Portrait*, c. 1920, drypoint
- > *Self Portrait with Etching Needle*, 1919, drypoint
- > *Strasse im Wilmersdorf*, drypoint, 2012.92.28–32, 52–54, 368–372, Gift of Ruth Cole Kainen
- Melzer, Moriz, German, 1877–1966
- > *In a Meadow*, c. 1905, color monotype
- > *Two Female Nudes on a Sofa*, color monotype
- > *The Flight*, c. 1912, color monotype
- > *Woman Lying in a Landscape*, 1911, monotype, 2012.92.373–376, Gift of Ruth Cole Kainen
- Mercati, Giovanni Battista, Italian, 1600–active 1637
- > *Dictio al plaza di Madama*, etching, 2012.68.13, Ailsa Mellon Bruce Fund
- Meyer, Johann Heinrich, Swiss, 1783–1832
- > *Italian Landscape with a Pair of Shepherds*, etching, 2012.92.377, Gift of Ruth Cole Kainen
- Middleton, Susan, American, born 1948
- > *Day Octopus*, 2008, color photogravure
- > *Naupaka (Back)*, 2008, color photogravure
- > *Naupaka (Front)*, 2008, color photogravure
- > *Passenger Pigeon*, 2008, photogravure on gampi paper chine collé
- > *Plain Rain Frog*, 2008, photogravure on gampi paper chine collé
- > *Requiem*, 2008, color photogravure, 2011.119.58–63, Gift of Kathan Brown
- Modersohn-Becker, Paula, German, 1876–1907
- > *Two Peasant Girls*, c. 1900, etching and roulette
- > *Seated Old Woman*, c. 1900, etching and aquatint
- > *Grove of Trees*, c. 1902, etching and roulette, 2012.92.378–380, Gift of Ruth Cole Kainen
- Moholy-Nagy, László, American, born Hungary, 1895–1946
- > *Construction IX*, 1922, color lithograph, 2012.92.145, Gift of Ruth Cole Kainen
- Molitor, Martin von, Austrian, 1759–1812
- > *Landscape with Broken Tree*, etching, 2012.92.777, Gift of Ruth Cole Kainen
- Molzahn, Johannes, German, 1892–1965
- > *Holzschmitt*, 1919, woodcut
- > *Opus XXXIII*, 1921, woodcut
- > *Horizontales-Vogel-Wesen*, 1920, woodcut
- > *Christoph Columbus—Ein Neuer Grosser Ocean-Vogel*, 1921, woodcut
- > *Ferntaster II*, 1920, etching
- > *Meiner Frau*, 1920, etching
- > *Verwandlung*, 1920, etching
- > *Ferntaster*, 1925, etching
- > *Zeit-Taster. Eine Kleine Kollektion Utopisch-Phantastischer Maschinin und Apparate*, 1921, portfolio of six etchings and one color lithograph, 2012.92.381–388, 637, Gift of Ruth Cole Kainen
- Monogrammist R. D. H., active 18th century
- > *Interior of a Mausoleum Lit by Sunlight*, etching, 2012.68.12, Ailsa Mellon Bruce Fund
- Moreau, Pierre, French, died 1762
- > *Porch before a Circular Temple*, c. 1750, etching
- > *Ancient Forum Seen beneath an Arch*, c. 1750, etching, 2012.68.10, 11, Ailsa Mellon Bruce Fund
- Morgner, Wilhelm, German, 1891–1917
- > *Farmyard with a Woman*, 1912, woodcut
- > *Crucifixion with Horseback Rider*, 1912, woodcut
- > *Lastträgerin*, 1912, woodcut

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- >*The Flagellation*, 1913, woodcut
- >*Crucifixion I*, 1913, woodcut
- >*Christus vor dem Hohen Rat*, 1913, woodcut
- >*Bearded Man*, c. 1920, woodcut, 2012.92.389–395, Gift of Ruth Cole Kainen
- Morin, Jean, French, c. 1600–1650
- >*Christ Dying on the Cross* (after Philippe de Champaigne), c. 1650, etching from two plates on two joined sheets of paper, 2011.140.1, Purchased as the Gift of an Anonymous Donor
- Muche, Georg, German, 1895–1987
- >*Ypsilon 1*, 1920, etching
- >*Hand-Herz*, 1921, etching
- >*Auf dem Tisch*, 1923, etching, 2012.92.396–398, Gift of Ruth Cole Kainen
- Müller, Friedrich, German, 1749–1825
- >*Landscape with Shepherds*, etching
- >*Attack by Night*, etching, 2012.92.568–569, Gift of Ruth Cole Kainen
- Muller, Jan, Dutch, 1571–1628
- >*The Fight between Ulysses and Irus* (after Cornelis Cornelisz van Haarlem), 1589, engraving
- >*Cleopatra* (after Cornelis Cornelisz van Haarlem), c. 1592, engraving
- >*Arion on a Dolphin* (after Cornelis Cornelisz van Haarlem), c. 1590, engraving
- >*Bellona Leading the Armies of the Emperor against the Turks* (after Bartholomaeus Spranger), 1600, engraving
- >*Fortune Distributing Her Gifts* (after Cornelis Cornelisz van Haarlem), 1590, engraving
- >*Cain Killing Abel* (after Cornelis Cornelisz van Haarlem), c. 1589, engraving
- >*Cupid and Psyche* (after Bartholomaeus Spranger), c. 1600, engraving
- >*Hagar in the Desert Consoled by an Angel*, c. 1591, engraving
- >*Cleopatra*, c. 1592, engraving
- >*The Apotheosis of the Arts* (after Bartholomaeus Spranger), 1597, engraving
- >*Lot and His Daughters*, engraving, c. 1600
- >*Minerva and Mercury Arming Perseus* (after Bartholomaeus Spranger), 1604, engraving
- >*Prudence* (after Adriaen de Vries), c. 1597, engraving
- >*The Raising of Lazarus* (after Abraham Bloemaert), c. 1600, engraving
- >*The Rape of a Sabine Woman* (after Adriaen de Vries), c. 1598, engraving
- >*The Rest on the Flight into Egypt*, 1593, engraving
- >*Venus and Mercury* (after Bartholomaeus Spranger), c. 1600, engraving, 2012.92.3, 49, 570–584, Gift of Ruth Cole Kainen
- Muller, Jan, Dutch, 1571–1628, attributed to
- >*Self Portrait of Hendrik Goltzius* (after Hendrik Goltzius), engraving, 2012.92.564, Gift of Ruth Cole Kainen
- Müller, Otto, German, 1874–1930
- >*Dying Pierrot (Cover for the VII Jahresmappe, Die Brücke)*, 1912, woodcut, 2012.92.399, Gift of Ruth Cole Kainen
- Muller-Kraus, Erich, German, 1911–1967
- >*Figurine zur Zeit*, 1943, color linocut
- >*Kriegsgespenst*, 1944, color woodcut
- >*Revolution*, 1932, linocut, 2012.92.400–402, Gift of Ruth Cole Kainen
- Munch, Edvard, Norwegian, 1863–1944
- >*The Square in Berlin. Potsdamer Platz*, 1902, drypoint and open bite aquatint in brown ink
- >*Beach Landscape*, 1902, etching in brown ink
- >*Man and Woman*, 1905, two impressions of a woodcut on brown paper [artist's proof], 2012.3.1–3, Gift of The Epstein Family Collection
- >*Sturmacht*, 1909, woodcut in blue
- >*Group of People in a Square*, 1920, woodcut, 2012.92.146, 403, Gift of Ruth Cole Kainen
- Münter, Gabriele, German, 1877–1962
- >*Mme. Vermot*, 1906, color linocut, 2012.92.404, Gift of Ruth Cole Kainen
- Nägele, Reinhold, German, 1884–1972
- >*12 Uhr, Mittag*, 1919, etching, 2012.92.405, Gift of Ruth Cole Kainen
- Nahl, the Younger, Johannes August, German, 1752–1825
- >*Tomb of Madame Langhans*, etching, 2012.92.406, Gift of Ruth Cole Kainen
- Nay, Ernst Wilhelm, German, 1902–1968
- >*Untitled*, color aquatint
- >*Seated Woman*, 1949, color lithograph
- >*Albaran*, 1951, color lithograph
- >*Farblitho*, 1952, color lithograph, 2012.92.407–410, Gift of Ruth Cole Kainen
- Nesch, Rolf, Norwegian, 1893–1975
- >*Model*, c. 1929, drypoint and etching
- >*Hamburg Harbor*, etching, 2012.92.411, 412, Gift of Ruth Cole Kainen
- Netherlandish 16th Century
- >*The Surgeon* (after Lucas van Leyden), engraving, 2011.139.175, Gift of the Estate of Leo Steinberg
- Neureuther, Eugen Napoleon, German, 1806–1882
- >*Aschenputtel*, 1847, etching and engraving
- >*Healthy Today, Dead Tomorrow*, etching [proof before letters]
- >*Das Wald Fraulein*, 1845, etching, 2012.92.413–415, Gift of Ruth Cole Kainen
- Nevelson, Louise, American, 1900–1988
- >*In the Magic Garden*, 1953–1955, etching, engraving, and aquatint, 2012.92.76, Gift of Ruth Cole Kainen
- Nolde, Emil, German, 1867–1956
- >*Candle Dancer*, 1913, color lithograph
- >*Alice*, 1907, lithograph touched with gouache
- >*Steamer*, 1910, etching
- >*Italian*, 1906, woodcut
- >*Nude*, 1906, etching and aquatint
- >*Hamburg, Inner Harbor*, 1910, etching and aquatint
- >*Hamburg Pier*, 1910, etching and aquatint
- >*Hamburg: Reihersteigdock*, 1910, etching and aquatint
- >*Katharinenkirche*, 1910, etching and aquatint
- >*Dr. Gustav Schiefeler*, 1911, lithograph, 2012.92.147–149, 416–422, Gift of Ruth Cole Kainen
- Nordström, Jockum, Swedish, born 1963
- >*Back to the Land*, 2008, color spitbite and sugarlift aquatints with aquatint and softground etching
- >*House and Bugs*, 2008, color spitbite and sugarlift aquatints with softground etching
- >*Lick My Hand*, 2008, color spitbite and sugarlift aquatints with aquatint and softground etching, 2011.119.64–66, Gift of Kathan Brown
- Oesterle, Wilhelm, German, 1876–1928
- >*Dancing Nude*, monotype
- >*Female Nude*, c. 1920, color monotype
- >*Dancing*, 1922, drypoint
- >*Refugee Family*, 1922, drypoint with aquatint
- >*Fisherman in a Harbor*, 1922, etching and aquatint
- >*Funeral Scene*, woodcut, 2012.92.23, 423–427, Gift of Ruth Cole Kainen
- Ofli, Chris, British, born 1968
- >*Habio Green*, 2009, color spitbite aquatint with aquatint and drypoint
- >*Last Night, New Day*, 2008, color spitbite and sugarlift aquatints with hardground etching and drypoint
- >*Rainbow—Blue Friends*, 2008, spitbite aquatint with drypoint printed in blue on gampi paper chine collé
- >*Rainbow—Brown Bathers*, 2008, spitbite aquatint with drypoint printed in brown on blue gampi paper chine collé
- >*Rainbow—Green Riann*, 2008, spitbite aquatint with drypoint printed in green on gampi paper chine collé
- >*Rainbow—Grey Seale*, 2008, spitbite aquatint with drypoint printed in graphite on blue gampi paper chine collé
- >*Rainbow—Orange Ramo*, 2008, spitbite aquatint with drypoint printed in orange on blue gampi paper chine collé
- >*Rainbow—Paragon Pink*, 2008, spitbite aquatint with drypoint printed in green on pink gampi paper chine collé
- >*Rainbow—Pink Particles*, 2008, drypoint printed in red on gampi paper chine collé
- >*Rainbow—Purple Palms*, 2008, spitbite aquatint with drypoint printed in blue on yellow gampi paper chine collé
- >*Rainbow—Red Cave*, 2008, spitbite aquatint with flatbite etching and drypoint printed in red
- >*Rainbow—Turquoise Duo*, 2008, spitbite aquatint with drypoint printed in blue on gampi paper chine collé
- >*Rainbow—Violet Narcissus*, 2008, spitbite aquatint with drypoint printed in purple on gampi paper chine collé
- >*Rainbow—Yellow Day Dreamer*, 2008, spitbite aquatint with drypoint printed in orange on yellow gampi paper chine collé
- >*Rincon Falls—Black Leaf*, 2008, color spitbite and sugarlift aquatints with drypoint
- >*Rincon Falls—Green Locks*, 2008, color spitbite and sugarlift aquatints with drypoint and softground etching
- >*Rincon Falls—Grey Bathers*, 2008, color spitbite aquatint with drypoint
- >*Rincon Falls—Red Light*, 2008, color spitbite aquatint with drypoint, 2011.119.67–84, Gift of Kathan Brown
- Oliveira, Nathan, American, 1928–2010
- >*Angel Rocker*, 2005, color sugarlift aquatint and drypoint
- >*Bird*, 2007, color drypoint, sugarlift and spitbite aquatints with etching
- >*Cat Man*, 1994, color drypoint with aquatint
- >*Figure I*, 2007, color sugarlift aquatint
- >*Figure II*, 2007, color sugarlift aquatint with drypoint on gampi chine collé
- >*Leopard Seeking its Shadow*, 1998, color softground etching with drypoint and spitbite aquatint
- >*Rocker*, 2007, color sugarlift and spitbite aquatints with etching
- >*Standing Figure*, 2005, color sugarlift and spitbite aquatints with etching
- >*The Twin Runners*, 2005, color sugarlift and spitbite aquatints with etching, 2011.119.85–93, Gift of Kathan Brown
- Oppenheimer, Max, Austrian, 1885–1954
- >*August Strindberg*, 1911, drypoint
- >*Rose-Quartett*, 1932, drypoint, 2012.92.428, 429, Gift of Ruth Cole Kainen
- Orlik, Emil, German, 1870–1932
- >*Max Klinger*, 1902, etching and roulette printed in orange [proof], 2012.65.3, Ailsa Mellon Bruce Fund
- >*The Small Storm*, 1896, etching
- >*Egyptian Landscape*, 1912, drypoint and roulette

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- > *Evening in Fukagawa*, c. 1900, color lithograph, 2012.92.430–432, Gift of Ruth Cole Kainen
- Orozco, José Clemente, Mexican, 1883–1949
- > *Man with a Mask*, lithograph, 2012.92.585, Gift of Ruth Cole Kainen
- Oudry, Jean-Baptiste, French, 1686–1755
- > *Hunting Scenes with Dogs*, 1725, complete set of seven etchings, 2012.71.1–7, Katharine Shepard Fund
- Outhwaite, Jean Jacques, French, 1815–1877
- > *Le Mare au diable* (after Charles-François Daubigny), etching, 2011.139.171, Gift of the Estate of Leo Steinberg
- Outlaw, Gay, American, born 1959
- > *First Painting/First Print*, 2001, color softground etching and aquatint, 2011.119.94, Gift of Kathan Brown
- Palukst, Abraham, Lithuanian, 1895–1926
- > *Zehn Radierungen*, 1924, portfolio of ten etchings, 2012.92.638, Gift of Ruth Cole Kainen
- Paling, Richard, German, born 1901
- > *Young Girl with Her Hand on Her Head*, c. 1925, drypoint
- > *Female Nude with a Braid*, c. 1925, drypoint, 2012.92.433–434, Gift of Ruth Cole Kainen
- Palmer, Frances Flora Bond, American, born England, c. 1812–1876
- > *A Midnight Race on the Mississippi*, 1860, color lithograph with hand-coloring, 2012.16.1, Donald and Nancy de Laski Fund
- Panneels, Willem, Flemish, c. 1600–probably 1632
- > *Jupiter and Antiope* (after Sir Peter Paul Rubens), etching, 2011.139.21, Gift of the Estate of Leo Steinberg
- Pape, Helga, German, active 1960
- > *Tivo Apples*, 1973, color aquatint, 2012.92.435, Gift of Ruth Cole Kainen
- Passe I, Crispijn van de, Dutch, c. 1565–1637
- > *The Seven Maccabean Brothers Killed by Antiochus* (after Maarten de Vos), 1591, engraving
- > *Eleazar Burned by Antiochus* (after Maarten de Vos), 1591, engraving, 2011.139.130, 131, Gift of the Estate of Leo Steinberg
- Pecham, Georg, German, c. 1568–1604
- > *Hercules and Antheus*, etching, 2012.92.586, Gift of Ruth Cole Kainen
- Pechstein, Max, German, 1881–1955
- > *Young Girl*, etching
- > *Dancer*, color lithograph, 2012.92.436, 437, Gift of Ruth Cole Kainen
- Penck, A. R., German, born 1939
- > *Deutsches Theater*, c. 1975, etching and drypoint
- > *Untitled*, drypoint, 2012.92.438–439, Gift of Ruth Cole Kainen
- Pencz, Georg, German, c. 1500–1550
- > *Tobias Burying One of the Children of Israel*, 1543, engraving, 2011.139.13, Gift of the Estate of Leo Steinberg
- Perelle, Gabriel, French, 1603–1677
- > *Travelers Approaching a Bridge*, etching
- > *Large Landscape with a Ruined Abbey*, etching, 2011.139.7, 123, Gift of the Estate of Leo Steinberg
- Pfaff, Judy, American, born 1946
- > *Half a Dozen of the Other—Che Cosa è Aqua e*, 1991, color drypoint with spitbite and sugarlift aquatints and softground etching
- > *Half a Dozen of the Other—De Lumi e Obra*, 1991, color aquatint with softground etching
- > *Half a Dozen of the Other—Del Flusso e Riflusso*, 1991, color drypoint with spitbite and sugarlift aquatints, softground etching, and relief printing
- > *Half a Dozen of the Other—Del Fumio e Polvera*, 1991, color drypoint with spitbite and sugarlift aquatints and relief printing
- > *Half a Dozen of the Other—Delli Spiriti*, 1991, drypoint with spitbite and sugarlift aquatints and softground etching
- > *Half a Dozen of the Other—Ogni Cosa Sò Fa Ogni Cosa e*, 1991, color drypoint with spitbite and sugarlift aquatints and softground etching, 2011.119.95–100, Gift of Kathan Brown
- Picasso, Pablo, Spanish, 1881–1973
- > *Le Déjeuner sur l'herbe, d'après Manet II*, 1962, color linocut
- > *Le Déjeuner sur l'herbe, d'après Manet II*, 1962, linocut
- > *Le Déjeuner sur l'herbe, d'après Manet II*, 1962, color linocut [working proof], 2011.69.1–3, Gift of Catherine Woodard and Nelson Blitz Jr.
- > *Drinker Caressing a Reclining Woman*, 1938, etching and engraving, 2011.139.56, Gift of the Estate of Leo Steinberg
- Pichler, Johann Peter, Austrian, 1765–1807
- > *Two Views of a Cave*, mezzotint
- > *Two Views of a Cave*, mezzotint, 2012.92.639–640, Gift of Ruth Cole Kainen
- Pinelli, Bartolomeo, Italian, 1781–1835
- > *La Befana, Costume in Roma, il mese de Gennaio, Rome 1821*, 1821, etching, 2012.92.587, Gift of Ruth Cole Kainen
- Pitteri, Marco Alvise, Italian, 1702–1786
- > *A Gentleman Pilgrim with a Rosary* (after Giovanni Battista Piazzetta), 1740s, engraving with etching, 2012.82.1, Ailsa Mellon Bruce Fund
- Pontius, Paulus, Flemish, 1603–1658
- > *Olivares, "Ex Archetypo Velázquez..."* (after Sir Peter Paul Rubens), engraving
- > *Henricus Steenwyck* (after Sir Anthony van Dyck), before 1641, engraving
- > *Gaspar de Crayer* (after Sir Anthony van Dyck), engraving, 2011.139.45, 78, 80, Gift of the Estate of Leo Steinberg
- Prestel, Johann Gottlieb, German, 1739–1808
- > *View of the Grotto by Heilbrunn, near Salzburg* (after Schellinger), 1780s, aquatint printed in brown with white heightening, 2012.65.2, Ailsa Mellon Bruce Fund
- Procaccini, Camillo, Italian, 1561–1629
- > *The Transfiguration*, etching, 2012.92.588, Gift of Ruth Cole Kainen
- Provisor, Janis, American, born 1946
- > *Family Values*, 2004, color spitbite and sugarlift aquatints with etching and printed paper collage elements on gampi paper chine collé
- > *Flower Power*, 2004, color spitbite and sugarlift aquatints with drypoint and printed collage elements on gampi paper chine collé
- > *Fly*, 2004, color sugarlift and spitbite aquatints with printed collage elements on gampi paper chine collé
- > *Foreigner*, 2004, color spitbite, soapground and sugarlift aquatints on gampi paper chine collé, 2011.119.101–104, Gift of Kathan Brown
- Quaglio, Domenico, German, 1787–1837
- > *Innes einer Gotischen Kirche*, 1817, two-toned lithograph, 2012.92.440, Gift of Ruth Cole Kainen
- Radziwill, Franz, German, born 1895
- > *Haus und Boot*, 1922, drypoint
- > *Ostfriesisches Haus*, 1922, drypoint, 2012.92.441, 442, Gift of Ruth Cole Kainen
- Reinhart, Johann Christian, German, 1761–1847
- > *Ancient Oak Trees by a Watermill*, 1788, etching, 2011.153.1, Ailsa Mellon Bruce Fund
- Rembrandt van Rijn, Dutch, 1606–1669
- > *A Bald Man in Profile (The Artist's Father?)*, 1630, etching, 2011.114.1, Purchased as the Gift of Mathew and Ann Nimetz
- > *The Star of the Kings: A Night Piece*, c. 1651, etching, 2012.92.589, Gift of Ruth Cole Kainen
- Rehi, Guido, Italian, 1575–1642
- > *Angels in Glory* (after Luca Cambiaso), 1607, etching, 2012.61.1, Ailsa Mellon Bruce Fund
- Richter, Carl August, German, 1770–1848, and Adrian Ludwig Richter, German, 1803–1884
- > *70 Mahlerische An- und Aussichten der Umgegend von Dresden in einem Kreise von sechs bis acht Meilen*, 1820, bound volume with seventy etched illustrations, 2011.120.1, Gift of C. G. Boerner
- Richter, Gerhard, German, born 1932
- > *Blattecke*, 1967, lithograph
- > *Halfmannshof*, 1968, lithograph, 2012.92.443, 444, Gift of Ruth Cole Kainen
- Richter, Ludwig, German, 1803–1884
- > *View of the Castle of Olevano*, 1829, etching, 2012.92.445, Gift of Ruth Cole Kainen
- Roche, Pierre, French, 1855–1922
- > *Souhais Souhais au Gui Le Siecle Neuf*, 1901, gypsograph printed in red, 2012.19.3, Given in Memory of Martin Atlas by his Friends
- Rogers, William, English, born c. 1589/1604
- > *Alfonso X, King of Castile*, engraving, 2012.92.544, Gift of Ruth Cole Kainen
- Rohlf, Christian, German, 1849–1938
- > *Sailboats in a Harbor*, 1905/1910, woodcut
- > *The Three Wise Men*, c. 1910, woodcut
- > *Walker*, 1916/1917, woodcut
- > *Cat and Mouse*, 1912/1913, linocut
- > *Flood*, c. 1918, woodcut, 2012.92.446–449, 453, Gift of Ruth Cole Kainen
- Roose, Wanda R., Russian, 1882–1956
- > *Farmland*, 1909, etching, 2012.92.454, Gift of Ruth Cole Kainen
- Ruscha, Ed, American, born 1937
- > *City Space*, 2006, color aquatint with sugarlift etching
- > *Desert Gravure*, 2006, photogravure
- > *Public Market*, 2006, sugarlift aquatint with etching on gampi paper chine collé
- > *Your Space #1*, 2006, sugarlift aquatint with etching
- > *Your Space #2*, 2006, color aquatint with etching
- > *Your Space Gravure*, 2006, photogravure with color aquatint and etching on gampi paper chine collé
- > *Your Space on Building*, 2006, color aquatint with etching, 2011.119.105–111, Gift of Kathan Brown
- Sabatelli I, Luigi, Italian, 1772–1850
- > *The Four Horsemen of the Apocalypse*, c. 1809, etching, 2011.124.1, Ailsa Mellon Bruce Fund
- Sadeler I, Jan, Flemish, c. 1527–1581
- > *The Coronation of the Virgin* (after Maarten de Vos), 1576, engraving, 2011.139.50, Gift of the Estate of Leo Steinberg

ACQUISITIONS

- Sadeler I, Jan, Flemish, 1550–1600 and Johannes Wierix, Flemish, c. 1549–1615
- > *The Story of Moses* (after Maarten van Cleef), 1585, six engravings, 2011.139.98–103, Gift of the Estate of Leo Steinberg
 - > *The Story of Moses* (after Maarten van Cleef), 1585, complete set of eight engravings, 2012.91.1–8, Gift of Charles Hack
 - > *The Four Elements as Mythological Figures* (after Dirk Barendsz), c. 1587, complete set of four engravings, 2012.92.591, 656–658, Gift of Ruth Cole Kainen
- Sadeler II, Aegidius, Flemish, c. 1570–1629
- > *Virgin and Child in a Landscape* (after Albrecht Dürer), engraving
 - > *Rocky Landscape in Bohemia* (after Pieter Stevens), engraving, 2011.139.51, 52, Gift of the Estate of Leo Steinberg
 - > *The Emperor Mathias*, 1614, engraving
 - > *Hercules Spinning and Omphale* (after Bartholomaeus Spranger), engraving
 - > *Wisdom Conquering Ignorance* (after Bartholomaeus Spranger), engraving
 - > *Bartholomaeus Spranger and his Late Wife Christina Muller*, c. 1600, engraving [artist's proof]
 - > *Bartholomaeus Spranger and his Late Wife Christina Muller*, c. 1600, engraving
 - > *Judith with the Head of Holofernes* (after Hans von Aachen), engraving
 - > *Allegory of the Marriage of Emperor Ferdinand II and Eleanor Gonzaga*, engraving, 2012.92.66, 590, 592–594, 650, 651, 656–658, Gift of Ruth Cole Kainen
- Saenredam, Jan Pietersz, Dutch, 1565–1607
- > *Venus and Cupid* (after Hendrik Goltzius), 1596, engraving
 - > *Juno* (after Hendrik Goltzius), 1596, engraving
 - > *Pallas (Minerva)* (after Hendrik Goltzius), 1596, engraving
 - > *The Annunciation to the Shepherds* (after Abraham Bloemaert), 1599, engraving
 - > *Artist Painting a Nude Woman: Allegory of Visual Perception* (after Hendrik Goltzius), 1616, engraving
 - > *Morning* (after Hendrik Goltzius), engraving
 - > *Midday* (after Hendrik Goltzius), engraving
 - > *Allegory of the Flourishing State* (after Abraham Bloemaert), 1599, engraving
 - > *Neptune and Amphitrite* (after Hendrik Goltzius), engraving
 - > *The Prophet Elijah with the Widow of Zarephath* (after Abraham Bloemaert), 1604, engraving
 - > *Salome Dancing Before Herod* (after Karel van Mander I), engraving
 - > *The Samaritan Woman at the Well* (after Hendrik Goltzius), engraving
- > *Vanitas, Vanitatum et Omnia Vanitas* (after Abraham Bloemaert) engraving
- > *Sine Cerere et Baccho Friget Venus* (after Abraham Bloemaert), engraving
- > *Homage Paid to Ceres* (after Hendrik Goltzius), 1596, engraving
- > *Homage Paid to Venus and Cupid* (after Hendrik Goltzius), 1596, engraving
- > *Homage Paid to Bacchus* (after Hendrik Goltzius), 1596, engraving
- > *Evening* (after Hendrik Goltzius), engraving
- > *Night* (after Hendrik Goltzius), engraving, 2012.92.55, 56, 63, 595–608, 652, 653, Gift of Ruth Cole Kainen
- Schad, Christian, German, 1894–1982
- > *Interieur*, c. 1916, drypoint, 2012.92.455, Gift of Ruth Cole Kainen
- Schelfhout, Lodewijk, Dutch, 1881–1943
- > *Tête de Christ*, 1913, drypoint, 2012.64.1, Vincent J. Buonanno Fund
- Schiele, Egon, Austrian, 1890–1918
- > *Doctor Roessler*, drypoint, 2012.92.456, Gift of Ruth Cole Kainen
- Schindler, Osmar, German, 1869–1927
- > *DNMP7HP (Demeter)*, lithograph, 2012.92.457, Gift of Ruth Cole Kainen
- Schlenzig, Eva Marie, German, active 1946
- > *The Outing*, lithograph
 - > *The Outing*, lithograph, 2012.92.458, 459, Gift of Ruth Cole Kainen
- Schmidt-Rottluff, Karl, German, 1884–1976
- > *Nude*, 1909, woodcut
 - > *Strasse mit Burg*, 1926, color woodcut
 - > *Woman with Unbound Hair*, 1913, lithograph
 - > *Trees*, 1912, lithograph
 - > *Woman's Head*, 1907, lithograph
 - > *Two Nudes on a Rug*, 1911, woodcut
 - > *Boat on a Lake*, 1913, woodcut
 - > *Bildnis, G.*, 1913, woodcut
 - > *Women at the Table*, 1914, woodcut
 - > *The Sun*, 1914, woodcut
 - > *Cow Pasture*, 1917, woodcut
 - > *W.R. Valentiner I*, 1923, woodcut
 - > *Landscape with Sun and Bare Trees*, 1920, drypoint
 - > *Girl in the Forest*, 1920, drypoint, 2012.92.150, 151, 460–470, 641, Gift of Ruth Cole Kainen
- Schreyer, Lothar, German, 1886–1966
- > *Farbform 2 aus Bühnenwerk "Kindersterben"*, 1921, lithograph, 2012.92.471, Gift of Ruth Cole Kainen
- Schumacher, Emil, German, 1912–1999
- > *Untitled*, 1959, etching and drypoint, 2012.92.472, Gift of Ruth Cole Kainen
- Seewald, Richard, German, born 1889
- > *Tu hai portato il signore del mondo*, 1921, lithograph, 2012.92.473, Gift of Ruth Cole Kainen
- Segantini, Gottardo, Italian, 1882–1974
- > *Primavera sulle Alpi* (after Giovanni Segantini), 1910s, etching, 2012.56.4, Ailsa Mellon Bruce Fund
- Seiwert, Franz Wilhelm, German, 1894–1933
- > *Revolution, No. IV [Rufe]*, woodcut
 - > *Ihr Menschen Vereinigt Euch*, woodcut, 2012.92.26, 642, Gift of Ruth Cole Kainen
- Shieh, Wilson, Chinese, born 1970
- > *Baby*, 2005, color direct gravure with aquatint, spitbite aquatint and gampi paper chine collé
 - > *Mother*, 2005, color direct gravure with aquatint, spitbite and water bite aquatints
- Swimmer, 2005, color softground etching with aquatint and gampi paper chine collé
- > *The Lovers*, 2005, color softground etching with aquatint and gampi paper chine collé
 - > *Three Angels*, 2005, color direct gravure with aquatint, spitbite aquatint and gampi paper chine collé, 2011.119.112–116, Gift of Kathan Brown
- Sichem I, Christoffel van, Dutch, c. 1546–1624
- > *Judith with the Head of Holofernes* (after Hendrik Goltzius), woodcut, 2012.92.648, Gift of Ruth Cole Kainen
- Sillman, Amy, American, born 1956
- > *N & V*, 2007, color softground etching with aquatint
 - > *O & N*, 2007, color sugarlift and spitbite aquatints with softground
 - > *R & E*, 2007, color softground etching with aquatint
 - > *S & E*, 2007, color sugarlift and spitbite aquatints with softground etching, 2011.119.117–120, Gift of Kathan Brown
- Slevogt, Max, German, 1868–1932
- > *Self Portrait Sketching*, 1911, etching with drypoint
 - > *Camel Rider*, 1924, lithograph, 2012.92.478, 479, Gift of Ruth Cole Kainen
- Smith, Eddy, German, 1895–1957
- > *Hunter*, 1923, engraving
 - > *Carnage*, 1923, engraving, 2012.92.476, 477, Gift of Ruth Cole Kainen
- Smith, Kiki, American, born 1954
- > *Home*, 2006, color spitbite aquatint with etching and drypoint on gampi paper chine collé
- > *Still*, 2006, color spitbite aquatint with etching on gampi paper chine collé, 2011.119.121, 122, Gift of Kathan Brown
- Spranger, Bartholomaeus, Flemish, 1546–1611
- > *Saint Sebastian Bound to a Tree*, etching, 2012.92.152, Gift of Ruth Cole Kainen
- Stasik, Andrew, American, born 1932
- > *Intaglio #9*, 1969, color etching and aquatint
 - > *Poet's Dream*, 1971, color lithograph with screenprint on plexiglass, 2012.92.654, 655, Gift of Ruth Cole Kainen
- Steinhardt, Jakob, Israeli, 1887–1968
- > *Pogrom*, 1913, drypoint, 2012.92.474, Gift of Ruth Cole Kainen
- Steir, Pat, American, born 1940
- > *Alphabet: Grisaille*, 2007, color aquatint
 - > *Alphabet: Primary*, 2007, color aquatint with etching
 - > *Alphabet: Secondary*, 2007, color aquatint with drypoint and etching, 2011.119.123–125, Gift of Kathan Brown
- Struck, Hermann, German, 1876–1944
- > *Portrait of a Man*, etching
 - > *Kopf eines alten Juden*, 1902, etching
 - > *Jude aus Warschau*, 1908, etching, 2012.92.475, 480, 481, Gift of Ruth Cole Kainen
- Stuck, Franz von, German, 1863–1928
- > *Trout Pond*, etching, 2012.92.482, Gift of Ruth Cole Kainen
- Suyderhoff, Jonas, Dutch, c. 1613–1686
- > *Jan Hoornbeeck* (after Frans Hals), etching, 2011.139.44, Gift of the Estate of Leo Steinberg
 - > *Fall of the Damned* (after Sir Peter Paul Rubens), 1642, engraving, 2012.92.609, Gift of Ruth Cole Kainen
- Swanenburgh, Willem, Dutch, 1581/1582–1612
- > *Thronus Iustitiae* (after Joachim Anthonisz Wtewael), 1606, five engravings, 2012.92.610–615, Gift of Ruth Cole Kainen
- Swanevelt, Herman van, Dutch, c. 1600–1655
- > *The Repentant Magdalene in a Landscape*, etching
 - > *Saints Paul and Anthony by the Entrance to the Cave*, etching, 2011.139.37, 38, Gift of the Estate of Leo Steinberg
- Sweelinck, Gerrit Pietersz, Dutch, 1566–1645 or before
- > *John the Baptist, Preaching*, 1593, etching, 2012.92.543, Gift of Ruth Cole Kainen
- Taylor, Al, American, 1948–1999
- > *Untitled (Double Spiral)*, 1988, aquatint and etching
 - > *Untitled (Large Map)*, 1988, drypoint, etching, and aquatint
 - > *Untitled (Large Tape)*, 1988, aquatint and etching
 - > *Untitled (Small Holes)*, 1988, drypoint and aquatint
 - > *Untitled (Small Tape)*, 1988, aquatint and etching
 - > *Guard*, 1988, drypoint, etching and aquatint
 - > *Coathanger III*, 1990, color lithograph on tan paper

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- > *Untitled (Planes)*, 1990, lithograph
- > *Dixie*, 1990, lithograph
- > *Pet Stains*, 1990, lithograph, 2012.4.1–10, Gift of Christopher Cordes
- Thévenin, Charles, French, 1764–1838
- > *Prise de la Bastille, le 14 Juillet 1789*, c. 1793, etching [proof], 2011.127.1, Ailsa Mellon Bruce Fund
- Thiebaud, Wayne, American, born 1920
- > *Beach Dogs*, 2006, drypoint on gampi paper chine collé
- > *Cakes and Pies*, 2006, color direct gravure
- > *Cupcakes and Donuts*, 2006, color direct gravure
- > *Dark Cakes and Pies*, 2006, direct gravure on gampi paper chine collé
- > *Dark Cupcakes and Donuts*, 2006, direct gravure on gampi paper chine collé
- > *Seven Dogs*, 2006, drypoint on gampi paper chine collé
- > *Tide Figures*, 2006, color drypoint with etching on gampi paper chine collé, 2011.119.126–132, Gift of Kathan Brown
- Thiemann, Carl, German, 1881–1966
- > *Alt Prag, abbruch der Josefstatter-Strasse*, 1906, color linocut
- > *Bergkirchen bei Dachau*, 1909, color linocut
- > *View into a Valley*, 1916, color linocut, 2012.92.483–485, Gift of Ruth Cole Kainen
- Tiepolo, Giovanni Domenico, Italian, 1727–1804
- > *Old Man in Profile*, etching, 2012.92.616, Gift of Ruth Cole Kainen
- Tischler, Heinrich, Polish, 1892–1938
- > *Houses*, drypoint
- > *Einsame*, 1914, etching, 2012.92.486, 487, Gift of Ruth Cole Kainen
- Topp, Arnold, German, 1887–1945
- > *Abstract Composition*, 1918, linocut
- > *Abstract Composition*, 1920, woodcut, 2012.92.488, 489, Gift of Ruth Cole Kainen
- Treu, Martin, German, active 1540–1543
- > *Bagpipe Players*, c. 1540, engraving
- > *Dancing Couple, Facing Left*, c. 1540, engraving
- > *Embracing Couple*, c. 1540, engraving, 2011.139.72–74, Gift of the Estate of Leo Steinberg
- Troger, Paul, Austrian, 1698–1762
- > *David with the Head of Goliath*, 1720s, etching, 2011.129.4, Ailsa Mellon Bruce Fund
- Tuttle, Richard, American, born 1941
- > *Naked I*, 2004, color softground etching with foulbiting and hand staining on Japanese paper
- > *Naked II*, 2004, color etching with foulbiting and hand staining on Japanese paper
- > *Naked III*, 2004, color softground etching with hand staining and dyed string chine collé on Japanese paper
- > *Naked IV*, 2004, color etching with drypoint and hand staining on black gampi paper
- > *Naked V*, 2004, color softground etching with hand staining on Japanese paper
- > *Naked VI*, 2004, color softground etching with hand staining and blue gampi paper collage on Japanese paper
- > *Naked VII*, 2004, color etching with hand staining on Japanese paper
- > *Naked VIII*, 2004, color etching with drypoint and hand staining on Japanese paper
- > *Naked IX*, 2004, color softground etching with hand staining and gampi paper chine collé on Japanese paper
- > *Naked X*, 2004, color softground etching with drypoint and hand staining on Japanese paper, 2011.119.133–142, Gift of Kathan Brown
- Uhden, Maria, German, 1892–1918
- > *Burning House*, woodcut
- > *Woman Bathing*, 1918, woodcut, 2012.92.35, 490, Gift of Ruth Cole Kainen
- Ulrich, Heinrich, German, c. 1572–1621
- > *Aiolos*, engraving, 2012.92.617, Gift of Ruth Cole Kainen
- Ury, Lesser, German, 1861–1931
- > *Landscape with Tall Birches before a Wooded Hill*, lithograph
- > *Bauer in der Scheune*, 1921, drypoint, 2012.92.491, 492, Gift of Ruth Cole Kainen
- Velde II, Jan van de, Dutch, 1593–1641
- > *Ignis* (after Willem Buytewech), 1622, etching, 2011.139.166, Gift of the Estate of Leo Steinberg
- Vermeulen, Cornelis, Flemish, 1644–1708/1709
- > *Catherine d'Arragon (Catherine of Aragon)* (after Adriaen van der Werff), 1697/1713, engraving, 2011.139.41, Gift of the Estate of Leo Steinberg
- Vignon, Claude, French, 1593–1670
- > *The Bodies of Saints Peter and Paul*, 1620, etching
- > *The Martyrdom of Saint Lawrence*, etching, 2012.92.618, 619, Gift of Ruth Cole Kainen
- Villon, Jacques, French, 1875–1963
- > *Minne Reclining in a Rocking Chair*, 1907, etching, softground etching, and aquatint on old blue-gray oatmeal paper [artist's proof]
- > *Minne Reclining in a Rocking Chair*, 1907, etching, softground etching, and aquatint, 2012.67.3, 4, Ailsa Mellon Bruce Fund
- Visscher, Cornelis, Dutch, 1629–1662
- > *Gellius de Bouma*, 1656, etching and engraving, 2011.139.42, Gift of the Estate of Leo Steinberg
- Vivant Denon, Dominique, Baron, French, 1747–1825
- > *Woman Painter at Easel*, etching, 2011.139.8, Gift of the Estate of Leo Steinberg
- Vorst, Joseph Paul, American, 1897–1947
- > *Blacksmith*, 1941, lithograph
- > *Dry River Run*, 1939, lithograph
- > *Good Lord Give Me Peace*, c. 1940, lithograph, 2012.92.493–495, Gift of Ruth Cole Kainen
- Wang, Ming, American, born 1921
- > *Song of Circles*, 1976, color screenprint, 2012.92.659, Gift of Ruth Cole Kainen
- Warhol, Andy, American, 1928–1987
- > *Flash—November 22*, 1963, 1968, portfolio of eleven color screenprints, eleven text pages, and colophon page, 2012.31.1–11, Gift of the Collectors Committee
- Waterloo, Anthonie, Dutch, 1609/1610–1690
- > *Village on a Hill*, etching
- > *Watermill at the Foot of a Hill*, etching
- > *Wooden and a Stone Bridge*, etching, 2011.139.47–49, Gift of the Estate of Leo Steinberg
- Waterloo, Anthonie, Dutch, 1609/1610–1690, and Johannes Ruischer, Dutch, 1625–1675
- > *Hamlet in a Valley*, etching, 2011.139.46, Gift of the Estate of Leo Steinberg
- > *The Sluice*, etching and engraving, 2012.92.50, Gift of Ruth Cole Kainen
- Wayne, June, American, 1918–2011
- > *Squall at Ten*, 1975, lithograph, 2011.148.2, Gift of ARCO
- Weiss, Bartholomäus Ignaz, German, 1740–1814
- > *Half-Length Figure of a Woman Looking Sideward*, etching
- > *Half-Length Figure Reading*, etching, 2011.121.1, 2, Gift of Andrée and Jonathan Bober
- Wells, James Lesesne, American, 1902–1993
- > *Burning Bush*, 1961, woodcut
- > *Orpheus and the Sirens*, 1983, color woodcut, 2012.92.660, 661, Gift of Ruth Cole Kainen
- Wicar, Jean-Baptiste Joseph, French, 1762–1834
- > *Self Portrait*, 1797, etching, 2012.51.1, Katharine Shepard Fund
- Wierix, Hieronymus, Flemish, c. 1553–1619
- > *The Holy Kinship* (after Denys Calvaert), before 1611, engraving, 2011.139.32, Gift of the Estate of Leo Steinberg
- Wildermann, Hans, German, born 1884
- > *Requiem*, etching and aquatint, 2012.92.496, Gift of Ruth Cole Kainen
- Wiley, William T., American, born 1937
- > *Billboards*, 2006, etching on gampi paper chine collé
- > *Charmin Billy*, 2006, color photogravure, softground etching, and spitbite aquatint
- > *Charmin Billy Monoland*, 2006, photogravure with hand-coloring
- > *Cripples Frightened by Cosmic Downsizing (After Brueghel)*, 1996, color aquatint with etching and drypoint
- > *Equestrian*, 2006, spitbite aquatint on gampi paper chine collé
- > *Michel & Doc*, 2006, spitbite aquatint on gampi paper chine collé
- > *Michel & Doc Go Green*, 2006, color spitbite aquatint on gampi paper chine collé
- > *Rex & Bill*, 2006, softground etching on gampi paper chine collé
- > *Shadow of the Whip*, 2006, color spitbite aquatint and softground etching on gampi paper chine collé
- > *The Rex & Bill Story*, 2006, color softground etching with photogravure on gampi paper chine collé
- > *Uninvolving Chance and to See What Was There*, 1996, aquatint with etching and drypoint, 2011.119.143–153, Gift of Kathan Brown
- Wols, German, 1913–1951
- > *Cityscape*, 1950, color etching, 2012.92.497, Gift of Ruth Cole Kainen
- Wunderlich, Paul, German, born 1927
- > *Stuhl-Metamorphose*, 1967/1968, color etching, 2012.92.498, Gift of Ruth Cole Kainen
- Wüsten, Johannes, German, 1896–1943
- > *Totentanz*, 1928, engraving, 2012.92.499, Gift of Ruth Cole Kainen
- Zille, Heinrich, German, 1858–1929
- > *Wood Carrier*, c. 1902, etching, 2012.92.500, Gift of Ruth Cole Kainen

PHOTOGRAPHS

- Abbott, Berenice, American, 1898–1991
- > *Water Front, From Roof of Irving Trust Co. Building, Manhattan*, 1938
- > *Central Park Plaza: Hotel Sherry Netherland (Center), Hotel Savoy Plaza (Right), Manhattan, Angle: From 58th Street and Fifth Avenue, Manhattan*, 1937
- > *Facade: 180 West 58th Street, Manhattan*, 1938
- > *Under Riverside Drive Viaduct, at 125th Street and 12th Avenue, Manhattan*, 1937
- > *Oliver Street, Numbers 13 1/2–29, Manhattan*, 1937
- > *Willow Street #104, Brooklyn, New York*, 1936
- > *Firehouse 52: Spuyten Duyvil, Riverdale Avenue at 245th Street, Bronx*, 1937

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- >Sutton Place: Anne Morgan's Town House on Corner, Northeast Corner of East 57th Street, Manhattan, 1936
- >Wrought Iron Ornament, 112 and 114 West Eleventh Street, Manhattan, 1937
- >Fifth Avenue No. 8 (Marble House), Manhattan, 1938
- >Fifth Avenue Theater Interior: Drinking Fountain Behind Scenes, 1185 Broadway, Manhattan, 1938
- >Chelsea Hotel, West 23rd Street Between 7th and 8th Avenues, Manhattan, 1936
- >East Broadway #294, Manhattan, 1937
- >Broadway and Broome Street, Manhattan, 1935
- >Mori's Restaurant, 144 Bleecker Street, Manhattan, 1935, gelatin silver prints, 2011.106.1-15, Gift of the Robert and Joyce Menschel Family Foundation
- Adams, Robert, American, born 1937
- >Rialto, California, 1982
- >Arvada, Colorado, 1974
- >Southeast from Cape Disappointment, in Washington, across the Columbia River to Oregon, 1990
- >Nebraska State Highway 2, Box Butte County, Nebraska, 1978
- >From Lookout Mountain, at Buffalo Bill's grave, Jefferson County, Colorado, 1970
- >From Lookout Mountain, at Buffalo Bill's grave, smog, Jefferson County, Colorado, 1970
- >Along Interstate 25, north edge of Denver, Colorado, 1973
- >Basement for a tract house, Colorado Springs, Colorado, 1969
- >Eroding edge of abandoned citrus growing estate, East Highlands, California, 1982
- >Untitled, 1983
- >The Pawnee Grasslands, Colorado, 1983
- >Storm over Pawnee National Grasslands, Colorado, 1982
- >Supermarket, Denver, 1973
- >Colorado Springs, c. 1968
- >Green Mountain, Jefferson County, Colorado, 1970
- >Abandoned windbreaks, west of Fontana, California, 1983
- >Above Boulder, Colorado, c. 1981
- >Weld County, Colorado, 1976
- >Longmont, Colorado, 1980
- >Windbreak on a farm being destroyed for development, Longmont, Colorado, 1982
- >Longmont, Colorado, 1973
- >Kerstin, Weld County, Colorado, 1984
- >Firebreak above East Highlands, California, 1982, gelatin silver prints, 2012.70.1-23, The Ahmanson Foundation and Gift of Robert and Kerstin Adams
- >Defoliated and bulldozed orchard, Highland, California, 1983
- >Grand Terrace, California, 1982
- >Redlands, California, 1982
- >Next to Interstate 10 interchange at San Bernardino, California, 1982
- >Santa Ana Wash, San Bernardino County, California, 1982
- >Near Interstate 10, east edge of Redlands, California, 1982
- >Arriba, Colorado, 1966
- >Colorado, c. 1973
- >Jefferson County, Colorado, 1970
- >Denver, Colorado, 1981
- >Denver, Colorado, 1981
- >Denver, Colorado, 1981
- >Housing adjacent to an elevated freeway, Denver, Colorado, 1974
- >Northglenn, Colorado, 1973
- >Northglenn, Colorado, 1974
- >Housing adjacent to an elevated freeway, Adams County, Colorado, 1973
- >Lakewood, Colorado, 1974
- >Lakewood, Colorado, c. 1973
- >Lakewood, Colorado, 1973
- >Longmont, Colorado, 1973
- >Boulder County, Colorado, 1983
- >On the Pawnee Grasslands, Colorado, c. 1984
- >North of Purcell on the Pawnee Grasslands, Colorado, 1981
- >Remains of a eucalyptus wind break among citrus groves, Redlands, California, 1982
- >Buffalo for sale, Pinon, California, 1968
- >Longmont, Colorado, 1973
- >Pikes Peak, from the prairie, Colorado, c. 1968
- >Concrete and ice, Missouri River, Clay County, South Dakota, 1977
- >Clearcut, Clatsop County, Oregon, 1999-2003
- >On Humbug Mountain, Clatsop County, Oregon, 1999-2003
- >Near Halfway, Baker County, Oregon, 1999-2003
- >Near Halfway, Baker County, Oregon, 1999-2003
- >Clatsop County, Oregon, 1999-2003
- >Tract home, Security, Colorado, 1968
- >Near Halfway, Oregon, 1999-2003
- >Sand Creek near Denver, Colorado, 1985-1987
- >Clatsop County, Oregon, 2001
- >Colorado Springs, Colorado, 1969
- >Clearcut, Coos County, Oregon, 1999-2002
- >Clearcut, Coos County, Oregon, 1999-2002
- >A second growth stump on top of a first growth stump, Coos County, Oregon, 1999, gelatin silver prints
- >Questions for an Overcast Day, 2004, thirty-three gelatin silver prints
- >Clearcut, Humbug Mountain, Clatsop County, Oregon, 1999-2003
- >Kerstin, old growth stump from early cutting, surrounded by the remains of recently cut small trees, on Humbug Mountain, Clatsop County, Oregon, 1999-2001
- >Oregon, 1999-2002
- >Oregon, 1999-2002
- >Oregon, 1999-2002
- >Longmont, Colorado, 1973
- >A farm pond about to be destroyed by earth moving machinery, Northglenn, Colorado, 1973
- >Clatsop Beach, Oregon, 1999
- >Winter, northwest across dunes and tidal marsh inside the South Jetty, Clatsop County, Oregon, 1990
- >Winter, northwest across dunes and tidal marsh inside the South Jetty, Clatsop County, Oregon, 1990
- >Denver, Colorado, 1981
- >Denver, Colorado, 1981
- >Lakewood, Colorado, 1973-1974
- >A matinee at a theater in a mall in Lakewood, Colorado, 1973-1974
- >Columbia County, Oregon, 2003
- >Denver, Colorado, 1980
- >Denver, Colorado, 1980
- >Denver, Colorado, 1980
- >Near Laporte, Colorado, 1978
- >Garden of the Gods, El Paso County, Colorado, 1977
- >Central Denver, 1980s
- >South from Rocky Flats, Jefferson County, Colorado, 1979
- >Boys in a pickup, Simla, Colorado, 1970
- >Movie theater, Otis, Colorado, 1965
- >Cottonwood, Longmont, Colorado, 1983
- >Northeast from Flagstaff Mountain, Boulder County, Colorado, 1975, gelatin silver prints
- >Memorial, the war in Iraq, 2007, Astoria, Oregon, 2007, six gelatin silver prints
- >Pine Valley, Oregon, 2003
- >Pine Valley, Oregon, 2003
- >Pine Valley, Oregon, 2003
- >Boulder County, Colorado, c. 1976
- >Untitled, 1973-1974
- >Untitled, c. 1973
- >Abandoned car, Carbon County, Wyoming, 1978
- >Grand Mesa, Mesa County, Colorado, 1978
- >Trailer house, Colorado Springs, Colorado, 1968-1971
- >The Pawnee Grasslands, Colorado, c. 1984
- >Clearcut, Coos County, Oregon, 1999
- >Untitled, 1999-2002
- >Grand Junction, Mesa County, Colorado, 1978
- >Monument to striking miners and their families killed in 1914 by the state militia, Ludlow, Colorado, 1973-1974
- >Summer, early morning; an immigrant cemetery, north of Bethune, Colorado, 1965
- >Catholic church, winter, Ramah, Colorado, 1966
- >Catholic church, summer, Ramah, Colorado, 1965
- >Kerstin and Mrs. Leslie Ross, on the Ross farm, near Peetz, Colorado, 1973
- >A store in Elizabeth, Colorado, 1965
- >Öglunda, Sweden, 1968
- >Broken cottonwood, east of Longmont, Colorado, 1984
- >Tree line, farm being cleared for development, Longmont, Colorado, 1982
- >Cottonwoods, southeast of Longmont, Colorado, 1992
- >A dying farm community, edge of Briggsdale, Colorado, 1983
- >Burning oil sludge, Boulder County, Colorado, 1974
- >El Paso County Fairgrounds, Calhan, Colorado, 1968
- >Kerstin's grandfather, almost blind, walking towards his house in Öglunda, Sweden, 1968
- >The morada door, along the Purgatory River, 1970s
- >A locally quarried and cut grave marker of red sandstone, 1970s
- >An irrigation canal, Larimer County, Colorado, 1995
- >Kerstin enjoying the wind, east of Keota, Colorado, 1969
- >Farmyard, South of Arriba, Colorado, 1969
- >Ranch, northeast of Keota, Colorado, 1969
- >Nehalem Bay State Park, 2000s
- >Nehalem Bay State Park, 2000s
- >Nehalem Bay State Park, 2000s
- >Nehalem Bay State Park, 2000s, gelatin silver prints, 2012.70.24-169, Pepita Milmore Memorial Fund and Gift of Robert and Kerstin Adams
- American 19th Century
- >Grace Woodhouse Roosevelt, c. 1890, gelatin silver print, 2011.142.1, Gift of Olga S. Toulmin
- >Portrait Album, 1860s-1870s, bound volume containing forty-eight tintypes, 2012.1.1, Gift of Charles Isaacs and Gregory Leroy
- >Portrait of a Girl, 1860s, hand-painted salted paper print, 2012.1.2, Gift of Charles Isaacs and Carol Nigro
- >Portrait of Two Illinois Cavalrymen, 1860s, tintype, 2012.40.1, Robert Menschel and the Vital Projects Fund
- >Portrait of a Father and Daughter with Horse and Dog, c. 1845, daguerreotype, 2012.40.2, Robert Menschel and the Vital Projects Fund
- >Portrait of a Soldier, 1860s, tintype, 2012.40.3, Robert Menschel and the Vital Projects Fund
- American 20th Century
- >Untitled (Charles Appell's Snapshot Album), 1907-1915, bound album of 255 photographs with one colored postcard and various newspaper clippings, 2011.105.1, Gift of Roger and Chris Taylor
- Barnard, George N., American, 1819-1902
- >Rebel Works in front of Atlanta, Ga, No. 4, 1864, albumen print, 2012.83.1, Robert Menschel and the Vital Projects Fund
- Bell, William, American, born England, 1830-1910
- >Looking South into the Grand Cañon, Colorado River, Sheavwitz Crossing, 1872, albumen print, 2011.99.1, Eugene L. and Marie-Louise Garbáty Fund

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- Benson, Richard, American, born 1943
>Robert Gould Shaw Memorial, 1973, twenty-four inkjet prints, printed c. 2008, 2011.109.1.1–24, Gift of Susan and Peter MacGill
- Casebere, James, American, born 1953
>Spiral Staircase, 2002–2003, chromogenic print
- >Venice Ghetto, 1991, gelatin silver print, 2011.144.1–2, Gift of the Heather and Tony Podesta Collection
- Close, Chuck, American, born 1940
>Kara, 2007, daguerreotype, 2011.110.1, Alfred H. Moses and Fern M. Schad Fund
- Curran, Darryl, American, born 1935
>L.A. Series #14, 1969, gelatin silver print, Plexiglas, masonite, and wood, 2012.41.4, Charina Endowment Fund
- Danh, Binh, American, born Vietnam, 1977
>Ghost of Tuol Sleng Genocide Museum #1, 2007, daguerreotype, 2012.43.1, Alfred H. Moses and Fern M. Schad Fund
- Davey, Moyra, Canadian, born 1958
>Copperhead #44, 1990
>Copperhead #40, 1990
>Copperhead #22, 1990
>Copperhead #95, 1990
>Copperhead #50, 1990
>Copperhead #4, 1990
>Copperhead #77, 1990
>Copperhead #32, 1990
>Copperhead #36, 1990, chromogenic prints, printed 2010–2011, 2012.9.1–9, Alfred H. Moses and Fern M. Schad Fund
- Eliasson, Olafur, Danish, born 1967
>Untitled, 1998
>Untitled, 1998, chromogenic prints, 2011.144.32–34, Gift of the Heather and Tony Podesta Collection
- Frank, Robert, American, born Switzerland, 1924
>Memorial Sketchbook Celebrating the Life of Pablo Frank (1951–1994), n.d., album of color photocopies, 2011.111.1, Gift from the Estate of Kazuko Oshima
- Gaskell, Anna, American, born 1969
>Untitled #6 (Wonder Series), 1996, chromogenic print, 2011.144.5, Gift of the Heather and Tony Podesta Collection
- Ginsberg, Allen, American, 1926–1997
>Out my New York kitchen window..., 1987, gelatin silver print
>Al Sublette, & Peter Orlovsky as I first knew him, 1955 S.F., 1955
>Peter Orlovsky's clear inquiring eye..., 1961
>Tangier 1961 Lance Hendrickson showed up..., 1961, gelatin silver prints, printed 1984–1997
>Sandro Chia & William S. Burroughs..., 1985, gelatin silver print
- >Bill Reck in his coldwater flat..., 1953, gelatin silver print, printed 1984–1997
>Rick McBride's glasses nose beard..., 1985, gelatin silver print
>Bill Burroughs and Jack Kerouac locked in Mortal Combat..., 1953, gelatin silver print, printed 1984–1997
>Shig Murao, up late night reading..., 1985
>Willem De Kooning in his studio..., 1985
>Harry Smith, hermetic film-maker..., 1985
>Gregory Corso serious, straightforward..., 1985, gelatin silver prints
>Gary Snyder with Parka, Kausani..., 1962, gelatin silver print, printed 1984–1997
>Olga Rudge at Ezra Pound Centenary Conference..., 1985
>Russian poet Yevgeny Yevtushenko..., 1986, gelatin silver prints
>Kodak-Retina snapshot by William Burroughs..., 1953
>Summer 1965, 8 day backpack climbing..., 1965, gelatin silver prints, printed 1984–1997
>Robert Frank at his kitchen table..., 1988
>Ai Wei Wei..., 1988
>Juanita Lieberman had met Peter Orlovsky..., 1985, gelatin silver prints
>Peter Orlovsky in my room..., 1955
>Gregory Corso on Boulevard Pasteur Tangier..., 1961
>Jack Kerouac 1953 Seen through window..., 1953, gelatin silver prints, printed 1984–1997
>Peter Orlovsky & Robert Frank..., 1986, gelatin silver print
>Joanne Kyger (Snyder) & Gary Snyder..., 1963, gelatin silver print, printed 1984–1997
>William S. Burroughs, before entering car..., 1985, gelatin silver print
>Jack Kerouac passing corner bar..., 1953
>Jack Kerouac, Villa Mouneria Garden Wall, Tangier..., 1957, gelatin silver prints, printed 1984–1997
>Richard Avedon, his studio..., 1984, gelatin silver print
>My father Louis Ginsberg ..., 1976, gelatin silver print, printed 1984–1997
>Dorothy Norman (b. 1903–), Philadelphia..., 1987, gelatin silver print
>Peter Orlovsky age 21 with our first car..., 1955, gelatin silver print, printed 1990
>Peter Orlovsky legs crossed..., 1961
>Dr. Timothy Leary meeting Neal Cassady..., 1964
>Lafcadio & Peter Orlovsky at kitchen table..., 1956
>A modest portrait, Allen Ginsberg and Gregory Corso..., 1961
>William S. Burroughs serious, sad lover's eyes..., 1953
>Gregory Corso looking out his attic-room skylight..., 1957
>Korean War Vet Ken Babbs..., 1964, gelatin silver prints, printed 1984–1997, 2011.146.1–40, Gift of Gary S. Davis
- Gowin, Emmet, American, born 1941
>Edith, Danville, Virginia, 1963, gelatin silver print, printed 1980s
>Edith, Newtown, Pennsylvania, 1998, gelatin silver print
>Edith and Moth Flight, 2002, inkjet print, 2012.24.1–3, Charina Endowment Fund
- Greene, Myra, American, born 1975
>Untitled [Ref. #20], 2006
>Untitled [Ref. #56], 2006
>Untitled [Ref. #60], 2006
>Untitled [Ref. #63], 2006
>Untitled [Ref. #72], 2007
>Untitled [Ref. #75], 2007
>Untitled [Ref. #77], 2007, ambrotypes, 2012.23.1–7, Alfred H. Moses and Fern M. Schad Fund
- Hamilton, Ann, American, born 1956
>body object series #1, chair, 1984
>body object series #2, stool, 1984
>body object series #3, shoe, 1984
>body object series #4, cloth, 1985
>body object series #6, seed suit, 1987, gelatin silver prints, printed 1991, 2011.144.7–11, Gift of the Heather and Tony Podesta Collection
- Heinecken, Robert, American, 1931–2006
>Sammy Davis Jr. Caressing Montgomery Clift on a Ladder Proof #1, 1994, inkjet print, 2011.107.1, Anonymous Gift
>Untitled Newswomen, Suite B, 1984, four dye diffusion transfer prints, 2011.137.1.1–4, Gift of the Collectors Committee
- Khan, Idris, British, born 1978
>Houses of Parliament, 2012, gelatin silver print, 2012.30.1, Alfred H. Moses and Fern M. Schad Fund
- Lee, Nikki S., Korean, born 1970
>The Hip Hop Project (2), 2001
>The Hispanic Project (2), 1998
>The Hispanic Project (25), 1998
>The Hispanic Project (6), 1998, chromogenic prints, 2011.144.12–15, Gift of the Heather and Tony Podesta Collection
- LeWitt, Sol, American, 1928–2007
>Windows, 1980, chromogenic prints, 2011.148.1, Gift of ARCO
- Maisel, David, American, born 1961
>History's Shadow GM12, 2010
>History's Shadow GM16, 2010, inkjet prints, 2012.43.2–3, Alfred H. Moses and Fern M. Schad Fund
- Marclay, Christian, American, born 1955
>Allover (A Gospel Reunion), 2009, cyanotype, 2012.22.1, Alfred H. Moses and Fern M. Schad Fund
- Marville, Charles, French, 1813–1879
>The Virtues Crushing the Vices, Strasbourg Cathedral, 1853, salted paper print, 2011.108.1, Robert and Paula Hershkowitz in memory of Sam Wagstaff
- McClintock, Heather, American
>Alema Rose, Aler IDP Camp, Uganda, 2006, chromogenic print, 2011.143.1, Gift of Heather McClintock
- Misrach, Richard, American, born 1949
>Untitled 166–02 (Bruce's), 2002, chromogenic print, 2011.112.1, Gift of Bruce and Sharyn Charnas
- Nixon, Nicholas, American, born 1947
>The Brown Sisters, 2011, gelatin silver print, 2011.104.1, Robert Menschel and the Vital Projects Fund
- Pardington, Fiona, New Zealander, born 1961
>Portrait of a Life-Cast of Guidon, Madagascar, 2010
>Gall's Bust IV. A Study in Winter, 2010, inkjet prints, 2012.8.1–2, Robert Menschel and the Vital Projects Fund
- Rogovin, Milton, American, 1909–2011
>Untitled (Appalachia series), 1962–1971
>Untitled (Storefront Churches series), 1958–1961
>First Timothy (Storefront Churches series), 1958–1961
>Untitled (Storefront Churches series), 1958–1961
- >Dick Hughes, Shenango Ingot Molds (Working People series), 1983
>Dick Hughes, Shenango Ingot Molds (Working People series), 1987
>Shenango Ingot Molds (Working People series), 1978–1981
>Shenango Ingot Molds (Working People series), 1978–1981
>Where're You Walk (Storefront Churches series), 1958–1961
>Untitled (Storefront Churches series), 1958–1961
>Untitled (Appalachia series), 1962–1971
>Untitled (Appalachia series), 1962–1971
>Untitled (Appalachia series), 1962–1971
>Happiness Is (Lower West Side series), 1973
>Mrs. Lopez and Six Confirmation Girls (Lower West Side series), 1985
>Untitled (Storefront Churches series), 1958–1961
>Dick Hughes, Shenango Ingot Molds (Working People series), 1978–1981
>Dick Hughes, Shenango Ingot Molds (Working People series), 1978–1981
>Appalachia (Working People series), 1981
>Appalachia (Working People series), 1981
>Mrs. Lopez and Six Confirmation Girls (Lower West Side series), 1974
>Untitled (Lower West Side series), 1985

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- >Untitled (Storefront Churches series), 1958–1960
- >Untitled (Storefront Churches series), 1958–1961
- >Samuel P. "Pee Wee" West (Lower West Side series), 1974
- >Samuel P. "Pee Wee" West (Lower West Side series), 1985
- >Samuel P. "Pee Wee" West (Lower West Side series), 1992
- >Samuel P. "Pee Wee" West (Lower West Side series), 2002
- >Puerto Rican Couple with Nine Children (Lower West Side series), 1973
- >Untitled (Lower West Side series), 1986
- >Untitled (Lower West Side series), 1992
- >Untitled (Lower West Side series), 2002
- >Robert "Chino" Montalvo (Lower West Side series), 1984
- >Robert "Chino" Montalvo and Baby (Lower West Side series), 1992
- >Robert "Chino" Montalvo and Son (Lower West Side series), 2002
- >Robert "Chino" Montalvo as a Baby (Lower West Side series), 1973
- >Untitled (Lower West Side series), 1973
- >Untitled (Lower West Side series), 1971
- >Galilee Baptist Church (Storefront Churches series), 1958–1960
- >Untitled (Storefront Churches series), 1960
- >Untitled (Appalachia series), 1962–1971
- >Appalachia (Working People series), 1981
- >Appalachia (Working People series), 1981
- >Appalachia (Working People series), 1981
- >Jimmy Webster with His Father, Vern Webster (Lower West Side series), 1973
- >Jimmy Webster (Lower West Side series), 1985
- >Jimmy Webster (Lower West Side series), 1992
- >Jimmy Webster (Lower West Side series), 2002
- >Doris McKinney, Republic Steel (Working People series), 1978
- >Doris McKinney, Republic Steel (Working People series), 1978
- >Doris McKinney at Home, Republic Steel (Working People series), 1978
- >Doris McKinney with Her Two Sons, Republic Steel (Working People series), 1987
- >Leroy, Atlas Steel (Working People series), 1978
- >Hubert Morrison with Family, Atlas Steel (Working People series), 1978
- >Hubert Morrison with His Wife and Cat, Atlas Steel (Working People series), 1978–1979
- >Hubert Morrison with His Wife and Dog, Atlas Steel (Working People series), 1987
- >James Mathis, Amherst Foundry (Working People series), 1979
- >James Mathis, Amherst Foundry (Working People series), 1979
- >Mother Tokio on Pulpit (Storefront Churches series), 1958–1960
- >Untitled (Lower West Side series), 1973
- >Laying-on of Hands (Storefront Churches series), 1958–1960
- >James Mathis, Amherst Foundry (Working People series), 1987, gelatin silver prints, 2011.145.1–67, Gift of Dr. J. Patrick and Patricia A. Kennedy
- Rossell, Daniela, Mexican, born 1973
- >Third World Blondes Have More Money (Raquel 20 Animales), 2002, chromogenic print, 2011.144.16, Gift of the Heather and Tony Podesta Collection
- Rubincam, Harry C., American, 1871–1940
- >The Circus, 1905, platinum print, 2012.39.1, William and Sarah Walton Fund
- Ruwedel, Mark, American, born 1954
- >Dusk #5 (Antelope Valley #63B), 2007
- >Dusk #6 (Antelope Valley #65), 2007
- >Dusk #21 (Antelope Valley #230), 2008
- >Dusk #46 (Antelope Valley), 2010
- >Dusk #51 (Salton City), 2010
- >Canadian Pacific #3, 2000
- >Death Valley #1, 1995
- >Mohave and Milltown #3, 2004
- >Nevada Central #4, 1999
- >Oregon California and Eastern #1, 1998
- >Silver Peak #1, 1999
- >Utah Southern Extension #4, 2001, gelatin silver prints, 2012.47.1–12, Alfred H. Moses and Fern M. Schad Fund
- Stoddard, Seneca Ray, American, 1843–1917
- >Ausable Chasm, c. 1880, albumen print, 2012.18.1, Veverka Family Foundation Fund
- >Marion River at Bassett's Camp, c. 1876–1891, albumen print, 2012.18.2, Robert Menschel and the Vital Projects Fund
- >Cascade Lakes, Adirondacks, c. 1888, albumen print, 2012.83.4, Diana and Mallory Walker Fund and Veverka Family Foundation Fund
- Stone, Michael, American, born 1945
- >Untitled, 1968, Kodalith film, Plexiglas, mirror, and wood, 2012.41.1–3, Charina Endowment Fund
- Sutcliffe, Frank Meadow, British, 1853–1941
- >In Puris Naturalibus (Natives, Whitby), 1880s, carbon print, 2012.42.1, Robert Menschel and the Vital Projects Fund
- Tandberg, Vibeke, Norwegian, born 1967
- >Faces #1, 1998
- >Faces #8, 1998
- >Faces #4, 1998
- >Faces #9, 1998
- >Faces #10, 1998
- >Faces #6, 1998
- >Faces #12, 1998
- >Faces #5, 1998
- >Faces #2, 1998
- >Faces #11, 1998
- >Faces #7, 1998
- >Faces #3, 1998, chromogenic prints, 2011.144.17, 35–45, Gift of the Heather and Tony Podesta Collection
- Tripe, Linnaeus, British, 1822–1902
- >No. 109. Rangoon. North Entrance to the Shwe Dagon Pagoda.
- >No. 94. Amerapoora. Pyathat of Kyoung.
- >No. 93. [Maha Too Lo Bounghian Kyoung].
- >No. 55. Amerapoora. Toung-lay-tiy Kyoung.
- >No. 69. Amerapoora. Ooh-nein Gate of the City.
- >No. 30. Tsagain Myo [Sagaing]. Ruined Tazaung.
- >No. 32. Tsagain Myo [Sagaing]. Doorway of a small Pagoda.
- >No. 34. Tsagain Myo [Sagaing]. View near the River., 1855, salted paper prints, 2012.87.1–7, Steven G. Stein Fund
- >No. 100. Rangoon. Patent slip.
- >No. 106. Rangoon. View near the Lake.
- >No. 119. Rangoon. Mission House at Kemindine.
- >No. 83. Amerapoora. Maha-oung-mecay-liy-mhan Kyoung.
- >No. 96. Mengoon [Mingun]. Ruined Griffins.
- >No. 76. Amerapoora. Sindu Shwe koo Pagoda.
- >No. 81. Amerapoora. My-an-dyk Kyoung.
- >No. 24. Pugahm Myo [Pagan]. Entrance to the Shwe Zeegong Pagoda.
- >No. 25. Pugahm Myo [Pagan]. Carved doorway., 1855, salted paper prints, 2012.87.8–16, Diana and Mallory Walker Fund
- >No. 105. Rangoon. View of the Cantonment.
- >No. 115. Rangoon. Rear View of the [Shwe Dagon] Pagoda.
- >No. 88. Amerapoora. Doorway of Pyathat.
- >No. 87. [Maha-too-lo-Bounghian Kyoung].
- >No. 59. Amerapoora. S. Ditch of the City Wall.
- >No. 62. Amerapoora. Magwe Wundouk Kyoung.
- >No. 63. Amerapoora. Pyee-dyk kyoung.
- >No. 67. Amerapoora. Ouk Kyoung. [Maha Aungmye Bonzan at Ava].
- >No. 21. Pugahm Myo [Pagan]. East facade of Damayangyee Pagoda. [Dhamma-yan-gyi Temple].
- >No. 38. Amerapoora. Portico of the Residency.
- >No. 39. Amerapoora. West Gate of the Residency Enclosure.
- >No. 40. Amerapoora. Barracks of the Burmese Guard.
- >No. 42. Amerapoora. Mygabhoodee-tee Kyoung from E.
- >No. 48. Amerapoora. View amongst the Pagodas near the Statue [of Gautama].
- >No. 6. Thayet Myo. Pagoda on the S. of Cantonment., 1855, salted paper prints, 2012.87.17–30, Edward J. Lenkin Fund
- Warren, George K., American, 1824 or 1834–1884
- >Theodore Ferris, c. 1869
- >Portrait of a Man, c. 1862–1864, albumen prints, 2012.83.2–3, Robert Menschel and the Vital Projects Fund
- Willis, John, American
- >Tony Telling Hard Stories of Raising Children While Being Out of Work, 2003, gelatin silver print, 2011.149.1, Gift of Elijah Willis
- Woodman, Francesca, American, 1958–1981
- >House #3, Providence, Rhode Island, 1976
- >From Angel Series, Rome, 1977–1978
- >Self-deceit #1, Rome, 1978, gelatin silver prints, 2011.144.18–20, Gift of the Heather and Tony Podesta Collection

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 proposed by Gallery curators and approved by the Gallery's Board of Trustees during fiscal year 2012. Each list is arranged in alphabetical order according to former attribution. Changes of title and/or date are included if they were a part of the attribution change.

DRAWINGS

2009.70.21

Christ Appearing to the Four Marys

Old: Bartolomeo Biscaino, undated

New: Ercole Procaccini il Giovane, c. 1650

2009.70.12

Saint Bernard of Clairvaux with the Instruments of the Passion

Old: Abraham Bloemaert, undated

New: Pieter de Jode I, c. 1625

2010.93.14

The Flaying of Marsyas

Old: Bernardino Campi, undated

New: Parmigianino, 1526/1530

2010.93.17

A Battle on a Bridge

Old: Belisario Corenzio, undated

New: Giovanni Balducci, c. 1600

2009.70.113

A Male Nude Seen from behind

Old: William Etty, undated

New: French 18th Century, mid 18th century

2009.70.13.a, b

A Young Benedictine Monk Kneeling; A Young Priest Kneeling

Old: French 19th Century, 19th century

New: Jean Leonard Lugardon, after 1824

2009.70.124

Egyptian Stage Design

Old: Giovanni Galliari, undated

New: Pietro Gonzaga, 1800/1810

2009.70.25

A Stage Set with a Statue and a Palace

Old: German 18th Century, 18th century

New: Daniel Marot the Younger, 1730s (?)

2010.93.18

Salome with the Head of St. John the Baptist

Old: Anonymous Italian, undated

New: Northern Italian 16th Century, c. 1580

2009.70.164

Head of a Man

Old: Jacob Matham, undated

New: Italian or French 16th/17th Century, late 16th or early 17th Century

2009.70.170

A Boy with Flowing Hair

Old: Giuseppe Maria Mitelli, undated

New: Italian 17th or 18th Century, c. 1700

2009.70.173

Landscape with a Natural Arch

Old: Isaac de Moucheron, undated

New: Abraham Genoels II, c. 1718

2009.70.26

A Skinned Rat

Old: Attributed to Parmigianino, undated

New: Italian 16th/17th Century, possibly Florentine or Roman, late 16th or early 17th Century

2009.70.184

An Italian Coast Scene

Old: William Pars, undated

New: John 'Warwick' Smith, possibly 1776/1781

1991.150.73

The Adoration of the Shepherds

Old: Attributed to Giuseppe Passeri

New: Giuseppe Passeri

2009.70.188

Aeneas in the Underworld

Old: Bartolomeo Pinelli, undated

New: Roman 18th/19th Century, 1790/1820

2009.70.194

A Baldachin with a Painting of the

Annunciation

Old: Andrea Pozzo, undated

New: Circle of Andrea Pozzo, 1710/1735

2009.70.203

Neptune

Old: Hans Rottenhammer, undated

New: Italian 17th Century, 1620/1650

2009.70.211

A Dog

Old: Herman Saftleven, undated

New: Cornelis Saftleven, 1660s

2009.70.212

Saint Andrew

Old: Elisabetta Sirani, undated

New: Bolognese 17th Century, 1625/1650

SCULPTURE

1937.1.130

Saint John the Baptist

Old: Benedetto da Maiano, c. 1480

New: Florentine 15th Century, Probably after a model by Desiderio da Settignano, c. 1490

EXHIBITIONS AND LOANS

During the fiscal year, 257 lenders from fifteen countries and twenty-nine states loaned 1,157 works to twenty-three exhibitions. The Gallery also worked on another thirty-six projects scheduled to open in the next five years, and administered the tour of seven exhibitions. United States Government Indemnity was secured for eight exhibitions on view in fiscal year 2012, resulting in a savings of \$2,494,258 in insurance premiums.

>*In the Tower: Nam June Paik*

Continued from the previous fiscal year to 2 October 2011
Organized by the National Gallery of Art Harry Cooper, curator
Made possible by The Exhibition Circle of the National Gallery of Art

>*Italian Master Drawings from the Wolfgang Ratjen Collection, 1525–1835*

Continued from the previous fiscal year to 27 November 2011
Organized by the National Gallery of Art Margaret Morgan Grasselli, curator

>*The Gothic Spirit of John Taylor Arms*

Continued from the previous fiscal year to 27 November 2011
Organized by the National Gallery of Art Charles Ritchie, curator

>*A New Look: Samuel F. B. Morse's "Gallery of the Louvre"*

Continued from the previous fiscal year to 8 July 2012
Nancy Anderson, curator
Made possible by the generous support of the Terra Foundation for American Art and organized in partnership with the National Gallery of Art

>*The Invention of Glory: Afonso V and the Pastrana Tapestries*

Continued from the previous fiscal year to 8 January 2012
Organized by the National Gallery of Art, Washington, and the Fundación Carlos de Amberes, Madrid, in association with the Embassy of Spain, the Spain-USA Foundation, and the Embassy of Portugal and with the cooperation of the Embassy of Belgium and the Embassy of Morocco in Washington, DC, as well as the Diocese of Sigüenza-Guadalajara and Church of Our Lady of the Assumption of Pastrana, Spain
Julia Burke, Susan Arensberg, and Mary Levkoff, curators
Made possible through the generous support of the government of Spain; the government of Portugal, Ministry of Foreign Affairs, Instituto Camões; and the government of Belgium, Ministry of Foreign Affairs
Conservation of the tapestries undertaken at the initiative of the Spanish Fundación Carlos de Amberes, with support from the Belgian InBev-Baillet Latour Fund, and the following Spanish institutions: Fundación Caja Madrid, Region of Castilla-La Mancha, Provincial Council of Guadalajara,

Diocese of Sigüenza-Guadalajara, and Church of Our Lady of the Assumption of Pastrana

>*Warhol: Headlines*

Continued from the previous fiscal year to 2 January 2012
Organized by the National Gallery of Art in association with The Andy Warhol Museum, Pittsburgh; the Galleria nazionale d'arte moderna, Rome; and the Museum für Moderne Kunst, Frankfurt
Molly Donovan, curator
Sponsored by The Terra Foundation for American Art
Made possible by The Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*Harry Callahan at 100*

2 October 2011–4 March 2012
Organized by the National Gallery of Art Sarah Greenough, curator
Made possible through the generous support of the Trellis Fund

>*Antico: The Golden Age of Renaissance Bronzes*

6 November 2011–8 April 2012
Organized by the National Gallery of Art in association with The Frick Collection, New York
Eleonora Luciano, curator
Made possible by the generous support of Robert H. and Clarice Smith
Supported by an indemnity from the Federal Council on the Arts and the Humanities
Part of *ITALY@150*, a series of activities in Washington, DC, and throughout the United States that celebrated the 150th anniversary of the unification of Italy and the long-lasting friendship between the two countries

>*In the Tower: Mel Bochner*

6 November 2011–8 April 2012
Organized by the National Gallery of Art James Meyer, curator
Made possible through the generous support of Suzanne F. Cohen and The Kraus Family Foundation
Additional support provided by Judith Racht and Irving Stenn Jr., The Exhibition Circle, and The Tower Project

>*Picasso's Drawings, 1890–1921: Reinventing Tradition*

29 January 2012–6 May 2012
Organized by the Frick Collection, New York and the National Gallery of Art Andrew Robison, curator
Made possible through the generous support of The Hearst Foundation, Inc. Also made possible by The Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*The Baroque Genius of Giovanni Benedetto Castiglione*

29 January 2012–8 July 2012

Organized by the National Gallery of Art Jonathan Bober, curator

>*Civic Pride: Group Portraits from Amsterdam*

10 March 2012–11 March 2017
Organized by the National Gallery of Art Arthur Wheelock, curator
Made possible by the Hata Foundation
Also supported, in part, by public funds from the Netherlands Cultural Services and through the generosity of Mrs. Henry H. Weldon

>*Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū (1716–1800)*

30 March 2012–29 April 2012
Organized by the National Gallery of Art, The Imperial Household Agency, and Nikkei, Inc., in association with the Embassy of Japan
Yukio Lippit, curator
Made possible through the generous support of Toyota; Nikkei, Inc.; and The Exhibition Circle of the National Gallery of Art
Additional sponsorship from Japan provided by Daikin Industries, Ltd.; Itoen, Ltd.; Mitsubishi Corporation; and Panasonic Corporation
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*I Spy: Photography and the Theater of the Street, 1938–2010*

22 April 2012–5 August 2012
Organized by the National Gallery of Art Sarah Greenough, curator
Made possible through the generous support of The Ryna and Melvin Cohen Family Foundation and the Trellis Fund
In-kind support of the Optium™ Acrylic Glazing provided by Tru Vue

>*Joan Miró: The Ladder of Escape*

6 May 2012–12 August 2012
Organized by Tate Modern, London, in collaboration with Fundació Joan Miró, Barcelona, and in association with the National Gallery of Art Harry Cooper, curator
Made possible through the generous support of the Anna-Maria and Stephen Kellen Foundation
Additional support provided by Buffy and William Cafritz and exhibition sponsor in Washington and London, The Institut Ramon Llull
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*Deacon Peckham's "Hobby Horse"*

27 May 2012–28 October 2012
Organized by the National Gallery of Art Deborah Chotner, curator

>*George Bellows*

10 June 2012–8 October 2012
Organized by the National Gallery of Art in association with The Metropolitan Museum of Art, New York, and the Royal Academy of Arts, London
Charles Brock, curator
Made possible by Nippon Television

Network Corporation, Tokyo, Japan
Sponsored by The Terra Foundation for American Art
Generously supported by the Henry Luce Foundation
Made possible by the Cordover Family Foundation, with additional support provided by The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*In the Tower: Barnett Newman*

10 June 2012–24 February 2013
Organized by the National Gallery of Art Harry Cooper, curator
Made possible by The Exhibition Circle and The Tower Project of the National Gallery of Art

>*The McCrindle Gift: A Distinguished Collection of Drawings and Watercolors*

17 June 2012–25 November 2012
Organized by the National Gallery of Art Margaret Morgan Grasselli, curator
Made possible through the generous support of the Joseph F. McCrindle Foundation

>*Elegance and Refinement: The Still-Life Paintings of Willem van Aelst*

24 June 2012–14 October 2012
Organized by the National Gallery of Art, Washington, the Museum of Fine Arts, Houston, and the Sarah Campbell Blaffer Foundation
Arthur Wheelock, curator
Made possible by The Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*Shock of the News*

23 September 2012–27 January 2013
Organized by the National Gallery of Art Judith Brodie, curator
Made possible through the generous support of The Leonard and Evelyn Lauder Foundation
Supported by an indemnity from the Federal Council on the Arts and the Humanities
Catalogue made possible, in part, by the Corinne H. Buck Charitable Lead Trust

>*The Serial Portrait: Photography and Identity in the Last One Hundred Years*

30 September 2012–31 December 2012
Organized by the National Gallery of Art Sarah Kennel and Kenya Gurshtein, curators
Made possible through the generous support of the Trellis Fund

>*Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540*

30 September 2012–31 December 2012
Organized by the National Gallery of Art Gregory Jecmen, curator
Supported in part by a generous grant from the Thaw Charitable Trust

NATIONAL GALLERY OF ART

LENDERS TO EXHIBITIONS

Private Collections

William Acquavella
 Signor Luigi Agrati
 Paul Allen
 Thomas W. Barwick
 Mr. and Mrs. John Beck
 Merrill C. Berman
 The Honorable Max N. Berry
 Mr. and Mrs. Leon D. Black
 Neil Bluhm
 Barbara Bluhm-Kaul and Don Kaul
 Irving Blum
 Jason Blum
 Francesca Bochner
 Mel Bochner
 Piera Bochner
 Pontus Bonnier
 Mr. and Mrs. David G. Booth
 Mr. and Mrs. Norman Braman
 Eli and Edythe L. Broad
 Andrew M. Brown
 Walter and Mary Beth Buck
 Harry Callahan
 Constance R. Caplan
 Jean-Christophe Castelli
 Cristian Cirici
 Janet Cohen
 Steven Cohen
 Suzanne Cohen
 Desmond Corcoran
 Dr. Ronald H. Cordover
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 Roy and Cecily Langdale Davis
 Mrs. Kenneth Dayton
 James Dicke
 Joseph and Diana DiMenna
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 Beatrice Merz
 Robert E. Meyerhoff
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 Joan Punyet Miro
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 Lucy Mitchell-Innes
 Robert Morris
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 Daniel and Jane Och
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 Dr. Med. Hubert Peeters
 Ron Perelman
 Sylvio Perlstein

Carlo Perrone
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 Sheila Potiker
 Mrs. John Powers
 Private Collection c/o Christie's
 Private Collection c/o Barbara Gladstone Gallery
 Private Collection c/o Matthew Marks
 Private Collection c/o Michael Altman Fine Art
 Private Collection c/o Pace/MacGill Gallery
 Private Collection c/o Pyms Gallery
 Private Collection c/o Thomas Barwick
 Private Collector c/o John Coffey
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 Mr. and Mrs. Erving Wolf
 Andrea Woodner
 Dian Woodner
 David F. Wright
 Mrs. Charles Wrightsman
 Mr. and Mrs. Richard D. Zanuck
 Mr. and Mrs. Leo E. Zickler

Public Collections

AUSTRIA
 Vienna: Kunsthistorisches Museum Wien;
 Liechtenstein Museum

FRANCE
 Lyon: Musée des Beaux-Arts de Lyon
 Paris: Alyan Group, Paris; Foundation Louis Vuitton Pour la Création; Galerie Maeght, Paris; Galerie Rive Gauche; Musée d'Orsay; Musée du Louvre; Musée national d'art moderne, Centre

Georges Pompidou; Musée Picasso; Villeneuve d'Ascq; Musée d'Art Moderne Lille Métropole

GERMANY

Aachen: Neue Galerie-Sammlung Ludwig
 Bedburg-Hau: Museum Schloss Moyland
 Berlin: Bauhaus-Archiv; Berlinische Galerie; Galerie und Buchhandlung für Kunstbücher
 Cologne: Museum Ludwig
 Dusseldorf: Kunstsammlung Nordrhein-Westfalen
 Essen: Museum Folkwang Essen
 Frankfurt: Städtische Galerie Liebieghaus; Frankfurt am Main; Museum für Moderne Kunst
 Hannover: Kurt und Ernst Schwitters Stiftung
 Neuss: Clemens-Sels Museum
 Stuttgart: Staatsgalerie Stuttgart

ITALY

Florence: Museo Nazionale del Bargello
 Modena: Galleria Estense
 Turin: Galleria Civica d'Arte Moderna e Contemporanea-Torino
 Venice: Collezione Peggy Guggenheim; Galleria Giorgio Franchetti alla Ca' d'Oro

JAPAN
 Fukuoka: Fukuoka Art Museum
 Kyoto: Jotenkaku Museum
 Kyoto City: Kawashima Selkon Textiles Co., Ltd.
 Tokyo: Sannomaru Shozokan Museum

LIECHTENSTEIN

Vaduz: Kunstmuseum Liechtenstein

NETHERLANDS

Amsterdam: Amsterdam Museum; Rijksmuseum; Stedelijk Museum

SPAIN

Barcelona: El Conventet Barcelona; Fundació Joan Miró; Museo d'Historia de Catalunya
 Madrid: Museo Nacional Centro de Arte Reina Sofía; Museo Thyssen-Bornemisza
 Oviedo: Masaveu Collection
 Palma de Mallorca: Fundació Pilar i Joan Miró

SWEDEN

Stockholm: Moderna Museet

SWITZERLAND

Basel: Fondation Beyeler; Kunstmuseum Basel, Kupferstichkabinett
 Bern: Zentrum Paul Klee
 Zurich: Kunsthaus Zürich; Galerie Gmurzynska

UNITED KINGDOM—ENGLAND

London: The British Library; The British Museum; National Portrait Gallery, London; Tate; Victoria and Albert Museum; Waddington Galleries; Wilson Centre for Photography
 Salisbury: Wilton House
 Wolverhampton: Wolverhampton Art Gallery and Museums

EXHIBITIONS AND LOANS

UNITED STATES

Alabama

Birmingham: Birmingham Museum of Art

Arizona

Tucson: University of Arizona Museum of Art

Arkansas

Bentonville: Crystal Bridges Museum of American Art

California

Los Angeles: Frederick R. Weisman Art Foundation; The J. Paul Getty Museum; Los Angeles County Museum of Art; The Museum of Contemporary Art, Los Angeles

San Francisco: San Francisco Museum of Modern Art

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

Santa Barbara: Santa Barbara Museum of Art

Santa Monica: The Broad Art Foundation; Wilson Centre for Photography

Connecticut

Hartford: Wadsworth Atheneum Museum of Art

New Britain: New Britain Museum of American Art

New Haven: Yale Center for British Art; Yale University Art Gallery; Yale University, Beinecke Library

Delaware

Wilmington: Delaware Art Museum

District of Columbia

Washington: The Corcoran Gallery of Art; Georgetown University; Hirshhorn Museum and Sculpture Garden; The Library of Congress; Smithsonian American Art Museum; Washington National Cathedral

Florida

St. Petersburg: Salvador Dalí Museum

West Palm Beach: Norton Gallery and School of Art

Georgia

Savannah: Telfair Museum of Art

Idaho

Boise: James Castle Collection and Archive, LP

Illinois

Chicago: The Art Institute of Chicago; Terra Foundation for American Art

Mt. Vernon: Cedarhurst Center for the Arts, Mitchell Museum

Iowa

Des Moines: Des Moines Art Center

Iowa City: The University of Iowa Museum of Art

Kansas

Lawrence: Spencer Museum of Art, The University of Kansas

Wichita: Wichita Art Museum

Louisiana

New Orleans: New Orleans Museum of Art

Maine

Portland: Portland Museum of Art

Rockland: The Farnsworth Art Museum

Maryland

Annapolis: Maryland Commission on Artistic Property

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

Massachusetts

Amherst: Mead Art Museum, Amherst College

Andover: Addison Gallery of American Art

Boston: Boston Public Library; Museum of Fine Arts, Boston

Duxbury: Art Complex Museum

Harvard: Fruitlands Museum

Haverhill: Historic New England

Northampton: Smith College Museum of Art

Springfield: Museum of Fine Arts, Springfield

Waltham: Rose Art Museum

Westminster: Forbush Memorial Library

Worcester: Worcester Art Museum

Michigan

Detroit: The Detroit Institute of Arts

Minnesota

Minneapolis: The Minneapolis Institute of Arts; Walker Art Center

Missouri

Kansas City: The Nelson-Atkins Museum of Art

St. Louis: Saint Louis Art Museum

Nebraska

Lincoln: Sheldon Museum of Art, University of Nebraska-Lincoln

New Jersey

Montclair: Montclair Art Museum

New York

Brooklyn: Brooklyn Museum

Buffalo: Albright-Knox Art Gallery

New York: Akira Ikeda Gallery/New York; American Folk Art Museum; The Frick Collection; Fundación Cisneros, Colección Patricia Phelps de Cisneros; Gagosian Gallery; Hispanic Society of America; L & M Arts, New York; Roy Lichtenstein Foundation; The Pierre Matisse Foundation; The Metropolitan Museum of Art; The Morgan Library & Museum; The Museum of Modern Art; Pace/MacGill Gallery; Harris T. Schrank Fine Prints; Solomon R. Guggenheim Museum; Spanierman Gallery; Stonecroft Associates, LLC; Anonymous Collector c/o Tanya Bonakdar Gallery; Two Palms Press, Inc.; Ursus Books and Prints, Ltd.; Whitney Museum of American Art; David Zwirner

Rochester: Memorial Art Gallery of the University of Rochester

North Carolina

Chapel Hill: Ackland Art Museum

Charlotte: The Mint Museum

Ohio

Cleveland: The Cleveland Museum of Art

Columbus: Columbus Museum of Art; The Ohio State University

Toledo: Toledo Museum of Art

Youngstown: The Butler Institute of American Art

Pennsylvania

Philadelphia: Museum of American Art of the Pennsylvania Academy of the Fine Arts; Philadelphia Museum of Art

Pittsburgh: Carnegie Museum of Art

Rhode Island

Providence: Museum of Art, Rhode Island School of Design

South Carolina

Greenville: Greenville County Museum of Art

Texas

Austin: Harry Ransom Humanities Research Center

Fort Worth: Kimbell Art Museum

Houston: The Museum of Fine Arts, Houston

San Antonio: The Marion Koogler McNay Art Museum

Virginia

Lynchburg: Maier Museum of Art, Randolph College

Norfolk: Chrysler Museum of Art

Richmond: Virginia Museum of Fine Arts

Williamsburg: The Colonial Williamsburg Foundation

Wisconsin

Milwaukee: Milwaukee Art Museum

LENDERS OF WORKS DISPLAYED WITH THE NGA COLLECTION

Anonymous

Bernardo Bellotto

>Pirna, *The Fortress of Sonnenstein*

Nicolaes Pietersz Berchem

>An Italianate Landscape with Figures

Gerrit Adriaensz Berckheyde

>The Grote or St. Bavokerk in Haarlem

Sandro Botticelli

>Young Man Holding a Medallion

Pieter Brueghel the Younger

>The Wedding Party

Dirck van Delen

>Church Interior with Elegant Figures

German 18th Century

>Pair of Female Figures

Jacopo Palma il Giovane

>Venus and Cupid at the Forge of Vulcan

Arshile Gorky

>Portrait of Master Bill

>Self-Portrait

Jan Davidsz de Heem

>Still Life with Fruit, Oysters, and Wine

Jan Lievens

>Self-Portrait

Edouard Manet

>Spring

Frans van Mieris

>A Young Woman Feeding a Parrot

Jan Miense Molenaer

>A Lute Player

Charles Ethan Porter

>Cherries

>Still Life with Bread and Wine Bottle

Frans Snyders

>Still Life of Fruit [A Swag of Autumnal Fruits]

Philips Wouwerman

>Riders and Horses Resting by a River

Mr. Roger Arvid Anderson

Possibly Germain Pilon

>Veiled Mourner with Torch

Liane W. Atlas

Camille Pissarro

>Crépuscule

The Morris and Gwendolyn Cafritz Foundation

David Smith

>Cubi XI

Calder Foundation

Alexander Calder

>Aztec Josephine Baker

>Red Panel

>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, Probably Pernambuco

Collection of the Artist

Jasper Johns

>Between the Clock and the Bed

>Field Painting

>No

>Target

>Dancers on a Plane

Collection of Helen Frankenthaler Foundation, Inc.

Helen Frankenthaler

>Mountains and Sea

Collection of Robert and Jane Meyerhoff

Frank Stella

>Marquis de Portago (first version)

Cooper-Hewitt, National Design Museum, Smithsonian Institution

Giovanni Domenico Tiepolo

>The Immaculate Conception

James Dicke

Philip Pearlstein

>Two Nudes with Animal Marionettes

Fioratti Collection

Giovanni Minello

>Bust of a Woman

Glenstone

Bruce Nauman

>Fifteen Pairs of Hands

George M. and Linda H. Kaufman Foundation

Aelbert Cuyp

>A Pier in Dordrecht Harbor

Jan van der Heyden

>View Down a Dutch Canal

NATIONAL GALLERY OF ART

The Robert Lehrman Art Trust

Joseph Cornell
> *Varietes Apollinaris*

The Library of Congress

Unknown Artist
> *Hubbard and Broekman* Reproduction of a
Pascal Taksin Harpsichord

Manoogian Collection

George Caleb Bingham
> *The Jolly Flatboatmen*

Musée du Louvre, Réunion des Musées Nationaux, Paris

Venetian 16th Century
> *Boy on a Dolphin*

National Museum of Health and Medicine, Institute of Pathology

Thomas Eakins
> *Dr. John H. Brinton*

The Norton Simon Foundation, Pasadena, California

Auguste Renoir
> *The Pont des Arts, Paris*

Patsy Orlofsky

Jim Dine
> *Name Painting #1*

Candida and Rebecca Smith

David Smith
> *Aggressive Character*

Robert H. Smith

Manner of Pugin
> *Marble Octagonal Pedestal (2 Works)*

Smithsonian American Art Museum

Sir Anthony van Dyck
> *Marchesa Elena Grimaldi-Cattaneo*

Mr. Jack Soutanian

Jean Penicaud II
> *Cicero*

Mrs. Frederick M. Stafford

Claude Lorrain
> *Landscape with Apollo and Mercury*

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*

The White House

Paul Cézanne
> *Hamlet at Payanmet, near Gardanne (Hameau à Payanmet près de Gardanne)*
> *House on a Hill*
> *Still Life with Skull*

Agnes S. Wolf

Edward Weston
> *Shell I (Nautilus)*

Mr. and Mrs. Erving Wolf

Horatio Greenough
> *Portrait of George Washington*
Anna Hyatt Huntington
> *Yawning Panther*
Gaston Lachaise
> *Peacocks*

Frederick William MacMonnies

> *Pan of Rohallion*
Paul Manship
> *Briseis*
> *Oriental Dancer: Vase*
> *Salome*
> *Actaeon*
> *Atalanta*
> *Flight of Europa*
> *Flight of Night*
> *Panther leaping at deer (Bronze Relief from the New York Century Association Flower Boxes)*
Edward McCartan
> *Nymph and Satyr*
> *Bacchus*
Elie Nadelman
> *Classical Head*
> *Head of a Girl*
Augustus Saint-Gaudens
> *"The Puritan" (Deacon Samuel Chapin)*
> *Samuel Gray Ward*
> *Robert Louis Stevenson (square format)*
> *Robert Louis Stevenson (horizontal format)*
> *Victory/Peace*

NGA LOANS TO TEMPORARY EXHIBITIONS

The department of loans and the National Lending Service administered the loans of 755 works of art to 201 sites during fiscal year 2012. This number includes the loan of 527 works to 116 temporary exhibitions at 201 institutions and the extended loan of 220 Gallery works to forty-one sites. Eight works from the Gallery's collections were on short-term loan to the permanent collections of five U.S. museums.

*Works in National Lending Service

AUSTRALIA

Brisbane, Gallery of Modern Art
Matisse: Drawing Life
3 December 2011–4 March 2012
Henri Matisse
> *Woman Seated in an Armchair*
Melbourne, National Gallery of Victoria
Vienna: Art & Design—Klimt, Schiele, Hoffmann, Loos
18 June 2011–9 October 2011
Gustav Klimt
> *Baby (Cradle)*

AUSTRIA

Vienna, Albertina
Impressionism: Masterworks on Paper
9 February 2012–13 May 2012
Edgar Degas
> *Fallen Jockey (study for "Scene from the Steeplechase: The Fallen Jockey")*
> *Two Studies of a Jockey*
> *The Curtain*
> *Dancer Seen from Behind and Three Studies of Feet*
> *Dancers at the Old Opera House*
Paul Cézanne
> *Mont Sainte-Victoire Seen beyond the Wall of the Jas de Bouffan*

Camille Pissarro
> *A Peasant Girl in a Straw Hat*
> *Factory on the Oise at Pontoise*
Claude Monet
> *The Luncheon on the Grass*

BELGIUM

Antwerp, Rubenshuis
Palazzo Rubens. The Master as Architect
10 September 2011–11 December 2011
Sir Anthony van Dyck
> *Isabella Brant*

CANADA

Montreal, Montreal Museum of Fine Arts
Lyonel Feininger Retrospective
20 January 2012–13 May 2012
Lyonel Feininger
> *Zirchow VII*
> *Storm Brewing**
> *The Bicycle Race**

Ottawa, National Gallery of Canada
Drawn to Art: French Artists and Art Lovers in 18th-Century Rome
21 October 2011–2 January 2012
Joseph-Marie Vien
> *Saint Peter's Basilica and the Papal Palace*

DENMARK

Charlottenlund, Ordrupgaard
Berthe Morisot. Impressionist—With Nerves on Edge
20 September 2012–27 January 2013
Berthe Morisot
> *Hanging the Laundry out to Dry**
Copenhagen, Ny Carlsberg Glyptotek
Gauguin and Polynesia
24 September 2011–31 December 2011
Circulated to: Seattle Art Museum
9 February 2012–29 April 2012

Paul Gauguin
> *The Bathers*
> *Père Paillard*
> *Self-Portrait Dedicated to Carrière*

FRANCE

Giverny, Musée des impressionnismes
Giverny
Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac
27 July 2012–31 October 2012
Léon Augustin Lhermitte
> *An Elderly Peasant Woman*
Charles Émile Jacques
> *The Shepherdess*
Alexandre Calame
> *An Ancient Pine Forest with a Mountain Stream*
Eugène Isabey
> *Fishing Boats Tossed before a Storm*
Paul Huet
> *Rock Cliffs along the Romanche*
> *An Abbey by a Wooded Lake at Twilight*
Théodore Chassériau
> *Drover with Oxen Pulling a Cart*
> *Auguste Ottin*
Théodore Rousseau
> *Sunset from the Forest of Fontainebleau*

Gustave Doré
> *An Alpine Valley with Trees and Boulders*
> *The Shades of French Soldiers from the Past Exhort the Army to Victory on the Rhine*

Camille Pissarro
> *Trees and Meadows at Eragny*
Maxime Lalanne
> *Cliffs along the Normandy Coast*
> *Alpine Castle above a Wooded Lake*
Albert Lebourg
> *Harbor in Dordrecht*
Gabriel Hippolyte Lebas
> *Sunset in an Oriental Landscape*
Maurice Denis
> *Design for a Fan: the Engagement Party of Yvonne Lerolle (recto)*
Jean Achille Benouville
> *Sunset from a Rocky Coastline*
Jean-Paul Flandrin
> *Sunlit Trees in a Valley near Lacoux*

Le Cannet, Musée Bonnard
Bonnard et ses amis. Vuillard, Monet, Matisse
12 May 2012–2 September 2012
Edouard Vuillard
> *Madame Bonnard*

Lille, Palais des Beaux-Arts de Lille
Boilly (1761–1845)
4 November 2011–6 February 2012
Louis-Léopold Boilly
> *The Card Sharp on the Boulevard*

Montpellier, Musée Fabre
Caravage et le caravagisme européen
22 June 2012–14 October 2012
Simon Vouet
> *Saint Jerome and the Angel*

Paris, Musée d'Orsay
Impressionism, Fashion, and Modernity
25 September 2012–20 January 2013
Berthe Morisot
> *The Sisters*
Claude Monet
> *Bazille and Camille (Study for "Déjeuner sur l'Herbe")*

Paris, Musée du Luxembourg
Cézanne et Paris
10 October 2011–27 February 2012
Paul Cézanne
> *The Battle of Love**

Paris, Musée Marmottan Monet
Henri-Edmond Cross et le neo-impressionisme: de Seurat à Matisse
19 October 2011–19 February 2012
Circulated to: Musée Matisse, Le Cateau-Cambrésis
10 Mar 2012–10 Jun 2012
Henri Edmond Cross
> *Coast near Antibes**

Berthe Morisot, 1841–1895
7 March 2012–1 July 2012
Berthe Morisot
> *The Artist's Sister at a Window*
> *Hanging the Laundry out to Dry**

EXHIBITIONS AND LOANS

- Paris, Musée national d'art moderne, Centre Georges Pompidou
Yayoi Kusama
 10 October 2011–9 January 2012
 Yayoi Kusama
 >Infinity Nets Yellow
- Henri Matisse: Pair/Unpaired**
 7 March 2012–18 June 2012
 Circulated to: Statens Museum for Kunst
 14 July 2012–28 October 2012
 Henri Matisse
 >Palm Leaf, Tangier
- Paris, Réunion des Musées Nationaux and Galeries nationales du Grand Palais
The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde
 5 October 2011–16 January 2012
 Circulated to: The Metropolitan Museum of Art
 22 February 2012–3 June 2012
 Pablo Picasso
 >Lady with a Fan*
- GERMANY
- Berlin, Staatliche Museen zu Berlin, Preussischer Kulturbesitz
The Portrait in Renaissance Italy: From Masaccio to Bellini
 25 August 2011–20 November 2011
 Circulated to: The Metropolitan Museum of Art
 19 December 2011–18 March 2012
 Andrea del Castagno
 >Portrait of a Man
 Andrea del Verrocchio
 >Giuliano de' Medici
 Sandro Botticelli
 >Giuliano de' Medici
 Leone Battista Alberti
 >Self-Portrait
 Cristoforo di Geremia
 >Lodovico Scarampi (Mezzarota), died 1465, Patriarch of Aquileia 1444 [obverse]
- Cologne, Museum Ludwig
Claes Oldenburg
 22 June 2012–30 September 2012
 Claes Oldenburg
 >U.S.A. Flag
- Cologne, Museum Schnütgen
Glanz und Grösse des Mittelalters—Kölner Meisterwerke aus den grossen Sammlungen der Welt
 4 November 2011–26 February 2012
 Master of Saint Veronica
 >The Crucifixion
- Cologne, Wallraf-Richartz-Museum
1912—Mission Moderne
 31 August 2012–30 December 2012
 Paul Gauguin
 >The Invocation*
- Dusseldorf, Museum kunst palast
El Greco and Early German Expressionism
 28 April 2012–12 August 2012
 El Greco (Domenikos Theotokopoulos)
 >Laocoön
- Essen, Museum Folkwang Essen
The Ecstasy of Colour—Matisse, Derain, Munch and Early German Expressionism
 29 September 2012–20 January 2013
 Henri Matisse
 >Open Window, Collioure
- Frankfurt, Städtisches Kunstinstitut und Städtische Galerie
Beckmann & America
 7 October 2011–8 January 2012
 Max Beckmann
 >The Argonauts [left panel]*
 >The Argonauts [middle panel]*
 >The Argonauts [right panel]*
 >Christ in Limbo*
 >Falling Man*
 >Boulder, Colorado
 >Self-Portrait with Naila as Circus Performers Holding Masks and Reclining on a Sea Monster
- Frankfurt, Moderne Kunst
Warhol: Headlines
 11 February 2012–13 May 2012
 Circulated to: Galleria Nazionale d'Arte Moderna
 11 June 2012–9 September 2012
 Andy Warhol
 >A Boy for Meg*
- Karlsruhe, Staatliche Kunsthalle Karlsruhe
Camille Corot
 28 September 2012–6 January 2013
 Jean-Baptiste-Camille Corot
 >The Artist's Studio
 >Clump of Trees at Civita Castellana
 >The Island and Bridge of San Bartolomeo, Rome
- Munich, Bayerisches Staatsgemäldesammlungen—Alte Pinakothek
Perugino—Raffaels Meister
 12 October 2011–15 January 2012
 Pietro Perugino
 >Portrait of Lorenzo di Credi
- Munich, Kunsthalle der Hypo-Kulturstiftung
Dürer-Cranach-Holbein. Die Entdeckung des Menschen: Das deutsche Porträt um 1500
 16 September 2011–15 January 2012
 Bernhard Strigel
 >Hans Roth [obverse]
 >Margarethe Vöhlín, Wife of Hans Roth [obverse]
 Attributed to Hans Holbein the Younger
 >Portrait of a Young Man
- Munich, Pinakothek der Moderne
Women: Picasso, Beckmann, de Kooning
 30 March 2012–15 July 2012
 Willem de Kooning
 >Woman with a Hat
- Nuremberg, Germanisches Nationalmuseum
Der frühe Dürer (The Early Dürer)
 23 May 2012–2 September 2012
 Albrecht Dürer
 >Madonna and Child [obverse]
- Hans Leonard Schäufelein
 >Saint Benedict Reviving a Monk Killed by the Devil
- Wuppertal, Von der Heydt-Museum
Der Sturm—Aufbruch zur Moderne
 11 March 2012–11 June 2012
 Albert Gleizes
 >Football Players
- HUNGARY
- Budapest, Hungarian National Museum
André Kertész
 30 September 2011–31 December 2011
 André Kertész
 >Clock of the Académie Française
 >"Buy," Long Island University
 >Elizabeth and I
 >Self-Portrait in the Hotel Beaux-Arts
 >Lion and Shadow
 >Skywriting
 >Jeno Kertész as Satyr
 >Jeno Kertész as Icarus
 >Blind Musician, Abony
 >Self-Portrait
 >West 134th Street, New York
 >Sleeping Boy
 >The Fairy Tale
 >Street Scene, Budapest
 >Village (Budafolk?)
 >New York
 >Communications Building, New York World's Fair
 >Wooden Horses
 >Blvd de la Madeleine
 >Paris, "After School in the Tuileries"
 >Paris, "Alexander Calder"
- ITALY
- Florence, Palazzo Strozzi
Americani a Firenze: Sargent e gli impressionisti del Nuovo Mondo (Americans in Florence: Sargent and the American Impressionists)
 3 March 2012–15 July 2012
 James McNeill Whistler
 >George W. Vanderbilt*
- Genoa, Palazzo Ducale
Van Gogh and Gauguin's Journey (Van Gogh e il viaggio di Gauguin)
 12 November 2011–1 May 2012
 Mark Rothko
 >Untitled*
- Milan, Museo Diocesano, Milano
Oro dai Visconti agli Sforza. Smalti eoreficeria nel Ducato di Milano
 30 September 2011–29 January 2012
 French 15th Century (setting western European late 19th Century)
 >Morse with the Trinity
- Palazzo Reale, Milan
Cézanne: Les ateliers du Midi
 20 October 2011–26 February 2012
 Paul Cézanne
 >Vase of Flowers
- Pavia, Scuderie del Castello Visconteo
Degas, Lautrec, Zando. Les folies de Montmartre
 15 September 2011–18 December 2011
- Edgar Degas
 >The Loge
 Henri de Toulouse-Lautrec
 >A la Bastille (Jeanne Wenz)
- Renoir**
 14 September 2012–10 February 2013
 Auguste Renoir
 >Head of a Dog
 >Picking Flowers
 >The Blue River
- Perugia, Galleria Nazionale dell'Umbria
Luca Signorelli "de ingegno et spirito pelegrino"
 20 April 2012–26 August 2012
 Luca Signorelli
 >The Crucifixion
 >The Marriage of the Virgin
- Rimini, Castel Sismondo
Da Vermeer a Kandinsky. Capolavori dai musei del mondo a Rimini
 21 January 2012–3 June 2012
 Annibale Carracci
 >Venus Adorned by the Graces
- Rome, Fondazione Roma Museo
Georgia O'Keeffe retrospective
 4 October 2011–22 January 2012
 Circulated to: Kunsthalle der Hypo-Kulturstiftung
 3 February 2012–13 May 2012
 Circulated to: Helsinki Art Museum Tennis Palace
 7 June 2012–9 September 2012
 Georgia O'Keeffe
 >Jack-in-the-Pulpit No. IV
 >Sky with Flat White Cloud
- Rome, Scuderie del Quirinale
Filippino Lippi e Sandro Botticelli nella Firenze del '400
 5 October 2011–15 January 2012
 Filippino Lippi
 >Pietà (The Dead Christ Mourned by Nicodemus and Two Angels)
- Johannes Vermeer and the Delft School**
 26 September 2012–20 January 2013
 Johannes Vermeer
 >Girl with the Red Hat
 Pieter de Hooch
 >The Bedroom
 >Woman and Child in a Courtyard
- Venice, Museo Correr
Francesco Guardi, 1712—1763
 28 September 2012–7 January 2013
 Francesco Guardi
 >Grand Canal with the Rialto Bridge, Venice
- JAPAN
- Kyoto, Kyoto Municipal Museum of Art
Communication: Visualizing the Human Connection in the Age of Vermeer
 25 June 2011–16 October 2011
 Circulated to: The Miyagi Museum of Art
 27 October 2011–12 December 2011
 Circulated to: The Bunkamura Museum of Art
 23 December 2011–14 March 2012

NATIONAL GALLERY OF ART

Pieter de Hooch
> *Woman and Child in a Courtyard*
Johannes Vermeer
> *A Lady Writing*

Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art
13 September 2011–27 November 2011

Auguste Renoir
> *The Dancer*
> *Children Playing Ball (Enfants jouant a la balle)*
> *Oarsmen at Chatou*
> *Madame Henriot*
> *The Artist's Son Claude or "Coco"*
> *Pont Neuf, Paris*
> *Madame Monet and Her Son*
> *Peaches on a Plate*
> *Dance in the Country*

Mary Cassatt
> *Gathering Fruit*
> *The Bath*
> *In the Opera Box (No. 3)*
> *Children Playing on the Beach**
> *Sara Wearing a Bonnet and Coat*
> *Child in a Straw Hat*
> *Little Girl in a Blue Armchair*
> *Woman Bathing*

Vincent van Gogh
> *Dr. Gachet (Man with a Pipe)*
> *Roses*
> *Farmhouse in Provence*
> *Self-Portrait*

Jean-Baptiste-Camille Corot
> *The Eel Gatherers**

Paul Gauguin
> *Auti te Pape (Women at the River)*
> *Noa Noa (Fragrant, Fragrant)*
> *Breton Girls Dancing, Pont-Aven*

Edgar Degas
> *The Green Room (Le foyer de l'opera)*
> *Madame Dietz-Monnin*
> *After the Bath (La sortie du bain (Petite planche))*
> *Dancers Backstage*
> *Woman Ironing*
> *Scene from the Steeplechase: The Fallen Jockey*

Charles-François Daubigny
> *Washerwomen at the Oise River near Valmondois*

Jules Dupré
> *The Old Oak**

Paul Signac
> *The Buoy (La bouée)*

Alfred Sisley
> *Banks of the River (Les Bords de rivière)*
> *Boulevard Héloïse, Argenteuil*

Henri de Toulouse-Lautrec
> *Bust of Mlle. Marcelle Lender (Mlle. Marcelle Lender, en buste)*
> *Carmen Gaudin*
> *Lady with a Dog**
> *Fashionable People at Les Ambassadeurs (Aux Ambassadeurs: Gens Chic)*

Berthe Morisot
> *The Sisters*
> *The Harbor at Lorient*
> *Young Woman with a Straw Hat**

Edouard Manet
> *The Railway*
> *Oysters*
> *A King Charles Spaniel*
> *Cucumber with Leaves*
> *Plum Brandy*
> *The Boy with Soap Bubbles (L'enfant aux bulles de savon)*
> *Masked Ball at the Opera**
> *Polichinelle*
> *Berthe Morisot*
Gustave Courbet
> *La Grotte de la Loue*
Paul Cézanne
> *Still Life with Apples and Peaches*
> *The Artist's Father, Reading "L'Événement"*
> *Riverbank*
> *Antony Valabrègue*
> *Self-Portrait*
> *At the Water's Edge**
> *Boy in a Red Waistcoat*
> *Geraniums*
> *The Bathers (Small Plate)*
Camille Pissarro
> *The Cabbage Field (Le champ de choux)*
> *Vegetable Market at Pontoise (Marche aux légumes a Pontoise)*
> *Orchard in Bloom, Louveciennes*
> *Peasant Girl with a Straw Hat*
> *Place du Carrousel, Paris*
Claude Monet
> *Argenteuil*
> *The Artist's Garden at Vétheuil*
> *The Cradle—Camille with the Artist's Son Jean*
> *Woman with a Parasol - Madame Monet and Her Son*
> *Sainte-Adresse*
> *The Japanese Footbridge*
Georges Seurat
> *Seascape at Port-en-Bessin, Normandy**
> *The Lighthouse at Honfleur*
Frédéric Bazille
> *Young Woman with Peonies*
> *The Ramparts at Aigues-Mortes**
> *Edmond Maître**
Eugène Boudin
> *Festival in the Harbor of Honfleur*
> *Washerwoman near Trouville*
Gustave Caillebotte
> *Skiffs**
Henri Fantin-Latour
> *Three Peaches on a Plate*
Eva Gonzalès
> *Nanny and Child*

Tokyo, Mitsubishi Ichigokan Museum
Jean-Siméon Chardin
8 September 2012–6 January 2013
Jean Siméon Chardin
> *The Attentive Nurse*

Tokyo, The National Art Center
Cézanne-Paris-Provence
28 March 2012–11 June 2012
Paul Cézanne
> *The Gardener Vallier*
> *Still Life with Milk Jug and Fruit**

MEXICO
Mexico City, Museo del Palacio de Bellas Artes
Bartolomé Esteban Murillo Retrospective
15 September 2011–31 December 2011
Bartolomé Esteban Murillo
> *Two Women at a Window*

NETHERLANDS
Amsterdam, Rijksmuseum
Rembrandt & Degas
28 June 2011–25 October 2011
Circulated to: The Metropolitan Museum of Art
22 February 2012–20 May 2012
Edgar Degas
> *The Engraver Joseph Tourny (Le graveur Joseph Tourny)*
> *Self-Portrait*

Amsterdam, Van Gogh Museum
Snapshot! Painter/Photographers from Bonnard to Vuillard
14 October 2011–15 January 2012
Circulated to: The Phillips Collection
4 February 2012–6 May 2012
Circulated to: Indianapolis Museum of Art
8 June 2012–9 September 2012
Pierre Bonnard
> *The Cab Horse*
Edouard Vuillard
> *Child Wearing a Red Scarf*

POLAND
Krakow, Muzeum Narodowe w Krakowie
Turner—Painter of Elements
15 October 2011–8 January 2012
Circulated to: Turner Contemporary
28 January 2012–22 April 2012
Joseph Mallord William Turner
> *The Evening of the Deluge*

PORTUGAL
Lisbon, Fundação Calouste Gulbenkian Temporary Exhibitions Gallery
In the Presence of Things: Four Centuries of European Still Life
20 October 2011–8 January 2012
Edouard Manet
> *Flowers in a Crystal Vase*
> *Flowers in a Vase*

SPAIN
Barcelona, Fundació Joan Miró
Joan Miró: The Ladder of Escape
15 October 2011–18 March 2012
Joan Miró
> *Head of a Catalan Peasant*
> *The Farm*

Madrid, Instituto de Cultura, Fundación MAPFRE
Ernst Ludwig Kirchner
18 May 2012–26 August 2012
Ernst Ludwig Kirchner
> *Two Nudes [obverse]*

Madrid, Museo Nacional del Prado
Late Raphael
12 June 2012–16 September 2012
Raphael
> *Bindo Altoviti*

Madrid, Museo Thyssen-Bornemisza
Arquitecturas pintadas: del Renacimiento al siglo XVIII
18 October 2011–22 January 2012
Fra Carnevale
> *The Annunciation*

Edward Hopper—Retrospective
12 June 2012–16 September 2012
Edward Hopper
> *Evening Wind*
> *American Landscape*
> *The Cat Boat*
> *Cape Cod Evening**

Santander, Exhibition Hall, Fundación Botin
Bartolomé Esteban Murillo (1617–1682). Drawings
30 March 2012–27 May 2012
Bartolomé Esteban Murillo
> *The Adoration of the Magi*

Sevilla, Casa de la Provincia
Diego Rivera, Cubista de la Academia a la Vanguardia Period 1907–1921
8 September 2011–30 October 2011
Diego Rivera
> *Montserrat*
> *No. 9, Nature Morte Espagnole*

SWEDEN
Stockholm, Moderna Museet
Turner, Monet, Twombly
8 October 2011–15 January 2012
Circulated to: Staatsgalerie Stuttgart
11 February 2012–28 May 2012
Circulated to: Tate Liverpool
22 June 2012–28 October 2012
Claude Monet
> *Waterloo Bridge, London, at Sunset*

SWITZERLAND
Basel, Fondation Beyeler
Surrealism in Paris
2 October 2011–29 January 2012
Max Ernst
> *A Moment of Calm*

Pierre Bonnard 1867–1947
29 January 2012–13 May 2012
Pierre Bonnard
> *Two Dogs in a Deserted Street*
> *Stairs in the Artist's Garden**
> *Nude in an Interior*
> *Work Table*

Basel, Kunstmuseum Basel, Kupferstichkabinett
Renoir Between Bohemia and Bourgeoisie: The Early Years
1 April 2012–4 August 2012
Auguste Renoir
> *Madame Monet and Her Son*

EXHIBITIONS AND LOANS

UNITED KINGDOM—ENGLAND

Aylesbury, Waddesdon Manor
Taking Time: Chardin's "Boy building a House of Cards" and Other Paintings
 28 March 2012–15 July 2012
 Jean Siméon Chardin
 >The House of Cards

Liverpool, Tate Liverpool
René Magritte: The Pleasure Principle
 24 June 2011–16 October 2011
 Circulated to: Albertina
 9 November 2011–29 February 2012
 René Magritte
 >La condition humaine
 >The Murderous Sky (Le ciel meurtrier)

London, Dulwich Picture Gallery
Presiding Genius: A Masterpiece a Month for a Very Special Year
 5 September 2011–3 October 2011
 Thomas Gainsborough
 >Mrs. Richard Brinsley Sheridan

London, The National Gallery
Leonardo da Vinci: Painter at the Court of Milan
 9 November 2011–5 February 2012
 Ambrogio de Predis
 >Bianca Maria Sforza

Turner Inspired: In the Light of Claude
 14 March 2012–5 June 2012
 Joseph Mallord William Turner
 >Keelmen Heaving in Coals by Moonlight

London, National Portrait Gallery
The First Actresses: Nell Gwyn to Sarah Siddons
 20 October 2011–8 January 2012
 Thomas Gainsborough
 >Mrs. Richard Brinsley Sheridan

London, Royal Academy of Arts
Degas and the Ballet: Picturing Movement
 17 September 2011–11 December 2011
 Edgar Degas
 >Before the Ballet
 >The Dance Lesson

London, Tate
John Martin
 21 September 2011–15 January 2012
 John Martin
 >Joshua Commanding the Sun to Stand Still upon Gibeon

UNITED KINGDOM—SCOTLAND

Edinburgh, Royal Scottish Academy Building
Expanding Horizons: Giovanni Battista Lusieri and the Panoramic Landscape
 30 June 2012–28 October 2012
 Giovanni Battista Lusieri
 >The Bay of Naples with Mounts Vesuvius and Somma

UNITED STATES

California
 Pacific Palisades, The Getty Villa
The Last Days of Pompeii: Decadence, Apocalypse, and Resurrection
 12 September 2012–7 January 2013
 Mark Rothko
 >Untitled (Seagram Mural sketch)*
 >Untitled (Seagram Mural sketch)*
 Randolph Rogers
 >Nydia, the Blind Girl of Pompeii

Santa Barbara, Santa Barbara Museum of Art
Picasso and Braque: The Cubist Experiment, 1910–12
 17 September 2011–8 January 2012
 Pablo Picasso
 >Guitarist in an Armchair

Stanford, Iris & B. Gerald Cantor Center for Visual Arts, Stanford University
Rodin and America: Influence and Adaptation 1876–1936
 5 October 2011–1 January 2012
 Auguste Rodin
 >The Evil Spirits
 >Mask of Katherine Seney Simpson (Mrs. John W. Simpson)
 Alfred Stieglitz
 >Rebecca Salisbury Strand
 >Georgia O'Keeffe—Neck

Connecticut
 Hartford, Wadsworth Atheneum Museum of Art
Andrew Wyeth: Looking Beyond
 24 March 2012–22 July 2012
 Andrew Wyeth
 >Study for "April Wind"

New Britain, New Britain Museum of American Art
The Tides of Provincetown: Pivotal Years in America's Oldest Continuous Art Colony
 15 July 2011–16 October 2011
 Circulated to: Westmoreland Museum of American Art
 30 October 2011–22 January 2012
 Circulated to: Wichita Art Museum
 5 February 2012–29 April 2012
 Mark Rothko
 >No. 5*

New Haven, Yale Center for British Art
Study of the Battle of La Hogue
 9 July 2012–2 September 2012
 Benjamin West
 >The Battle of La Hogue

District of Columbia
 Washington, American University Museum at the Katzen Arts Center
Revelation: Major Paintings of Jules Olitski
 15 September 2012–16 December 2012
 Jules Olitski
 >Unlocked*

Washington, The Corcoran Gallery of Art
Richard Diebenkorn: The Ocean Park Series
 3 July 2012–23 September 2012
 Richard Diebenkorn
 >Ocean Park No. 87–1975

Washington, National Museum of American History
The Price of Freedom
 14 January 2009–31 January 2012
 Charles Peale Polk
 >General Washington at Princeton*

Washington, National Museum of Women in the Arts
25th Year Anniversary Exhibition
 15 September 2011–15 December 2012
 Georgia O'Keeffe
 >Jack-in-Pulpit—No. 2

Washington, National Portrait Gallery, Washington
America's Presidents
 16 December 2009–31 December 2011
 Chuck Close
 >President Bill Clinton

1812: A Nation Emerges
 15 June 2012–6 January 2013
 Gilbert Stuart
 >Commodore Thomas Macdonough
 >William Thornton*
 >Anna Maria Brodeau Thornton (Mrs. William Thornton)*

Washington, Smithsonian American Art Museum
The Great American Hall of Wonders: Art, Science, and Invention in the Nineteenth Century
 15 July 2011–8 January 2012

George Inness
 >The Lackawanna Valley
 American 19th Century
 >Man of Science*
 Rembrandt Peale
 >Rubens Peale with a Geranium

Washington, The Phillips Collection
Snapshot! Painter/Photographers from Bonnard to Vuillard
 4 February 2012–6 May 2012
 Circulated to: Indianapolis Museum of Art
 8 June 2012–9 September 2012

Pierre Bonnard
 >The Cab Horse
 Edouard Vuillard
 >Child Wearing a Red Scarf
 >Place Vintimille

Jasper Johns: Variations
 2 June 2012–9 September 2012
 Jasper Johns
 >The Critic Smiles
 >Bent Stencil
 >Bent "U"
 >Leg and Chair
 >Bent Blue
 >Watchman
 >Blue [trial proof blue 1/2]

Florida

Tampa, Tampa Museum of Art
Romare Bearden: Southern Recollections
 28 January 2012–6 May 2012
 Circulated to: The Newark Museum
 23 May 2012–19 August 2012
 Romare Bearden
 >Tomorrow I May Be Far Away
 >The Family

Vero Beach, Vero Beach Museum of Art
Pop Art: Sources and Context
 29 September 2012–2 January 2013
 Richard Hamilton
 >Interior

Illinois

Chicago, The Art Institute of Chicago
Light Years: Conceptual Art and the Photograph, 1965–1977
 3 December 2011–27 February 2012
 Sol LeWitt
 >The Area of Manhattan between the Chelsea Hotel, the Plaza Hotel, and the Gramercy Park Hotel
 >The Area of Manhattan between the McGraw-Hill Building, Columbus Circle, and Tompkins Square
 >The Area of Manhattan Between 117 Hester St. and the Three Galleries where Sol LeWitt has had Exhibitions of His Work: The John Weber Gallery, 420 West Broadway, the Divan Gallery, the John Daniels Gallery

Bas Jan Ader
 >Broken Fall (Geometric), Westkapelle, Holland
 Gordon Matta-Clark
 >Conical Intersect
 Giuseppe Penone
 >Untitled
 >Untitled
 >Untitled
 >Untitled
 Mel Bochner
 >Surface Dis/Tension
 Dennis Oppenheim
 >Stage 1 and 2. Reading Position for 2nd Degree Burn Long Island. N.Y. Material... Solar Energy. Skin Exposure Time. 5 Hours June 1970
 Joseph Kosuth
 >Art as Idea: Nothing

Roy Lichtenstein: A Retrospective
 16 May 2012–3 September 2012
 Roy Lichtenstein
 >Cubist Still Life
 >Look Mickey

Maine

Lewiston, Bates College Museum of Art
Starstruck: The Fine Art of Astrophotography
 8 June 2012–15 December 2012
 Alfred Stieglitz
 >Equivalent, Set C2, No. 2
 >Equivalent
 >Song of the Sky

Portland, Portland Museum of Art

John Marin: Late Work

23 June 2011–9 October 2011

Circulated to: Amon Carter Museum

4 November 2011–8 January 2012

Circulated to: Addison Gallery of

American Art

27 January 2012–1 April 2012

John Marin

>Grey Sea

>The Written Sea

The Draw of the Normandy Coast

14 June 2012–2 September 2012

Albert Marquet

>Posters at Trouville

Rockland, The Farnsworth Art Museum

Impressionist Summers: Frank W. Benson's North Haven

16 June 2012–30 December 2012

Frank Weston Benson

>Margaret ("Gretchen") Strong

Waterville, Colby College Museum of Art

American Modern: Documentary Photography by Abbott, Evans and Bourke-White

9 July 2011–2 October 2011

Walker Evans

>Breakfast Room, Belle Grove Plantation, White Chapel, Louisiana

>Barber Shop Interior, Atlanta

>Minstrel Showbill

Berenice Abbott

>Canyon, Broadway and Exchange Place

>Rockefeller Center Parking Space, 40 West 49th Street

Massachusetts

Boston, Museum of Fine Arts, Boston

Degas and the Nude

9 October 2011–5 February 2012

Circulated to: Musée d'Orsay

12 March 2012–1 July 2012

Edgar Degas

>Woman Reading (Liseuse)

>Girl Drying Herself

Cambridge, Harvard Art Museums

Prints and the Pursuit of Knowledge in Early Modern Europe

6 September 2011–11 December 2011

Circulated to: Mary and Leigh Block

Museum of Art, Northwestern University

17 January 2012–8 April 2012

Virgil Solis

>Astrologia (Astrology)

>Arithmetria (Arithmetic)

>Geometria (Geometry)

Martin Schongauer

>Elephant

Augustin Hirschvogel

>Self-Portrait

North Adams, Massachusetts Museum of Contemporary Art

Sol LeWitt: A Wall Drawing Retrospective

14 November 2008–14 November 2033

Sol LeWitt

>Wall Drawing No. 681 C / A wall divided vertically into four equal squares separated

and bordered by black bands. Within each square, bands in one of four directions, each with color ink washes superimposed.

Williamstown, Sterling and Francine Clark Art Institute

Pissarro's People

12 June 2011–2 October 2011

Circulated to: California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco

22 October 2011–22 January 2012

Camille Pissarro

>Two Women Chatting by the Sea, St. Thomas*

>The Gardener—Old Peasant with Cabbage

Michigan

Detroit, The Detroit Institute of Arts

Masterpiece of the Month

1 August 2012–9 September 2012

Johannes Vermeer

>Woman Holding a Balance

New Jersey

Newark, The Newark Museum

Angels and Tomboys: Girlhood in 19th-Century American Art

12 September 2012–7 January 2013

Erastus Salisbury Field

>Mrs. Paul Smith Palmer and Her Twins*

New Mexico

Santa Fe, Georgia O'Keeffe Museum

From New York to Corrymore: Robert Henri and Ireland

23 September 2011–15 January 2012

Circulated to: Everson Museum of Art

11 February 2012–12 May 2012

Robert Henri

>Catharine*

New York

Brooklyn, Brooklyn Museum

Youth and Beauty: Art of the American Twenties

28 October 2011–29 January 2012

Circulated to: Dallas Museum of Art

4 March 2012–27 May 2012

Circulated to: The Cleveland Museum of Art

1 July 2012–16 September 2012

Alfred Stieglitz

>Georgia O'Keeffe—Hands and Grapes

>Georgia O'Keeffe

>Rebecca Salsbury Strand

>Rebecca Salsbury Strand

>Frances O'Brien

>Jean Toomer

Ivan Le Lorraine Albright

>There Were No Flowers Tonight*

Paul Strand

>Rebecca

>Driftwood [recto]

Buffalo, Albright-Knox Art Gallery

Wish You Were Here: The Buffalo Avant-Garde in the 1970s

30 March 2012–8 July 2012

Alice Aycock

>Plan-Intersection of Underground Tunnels w/Shaft #4 [Five Concrete Walls, 1976]

Cooperstown, Fenimore Art Museum, New York State Historical Association

Artist and Visionary: William Matthew Prior Revealed

26 May 2012–31 December 2012

William Matthew Prior

>Boy with Toy Horse and Wagon*

>Little Miss Fairfield*

>Child with Straw Hat*

New York, Acquavella Galleries, Inc.

Georges Braque—Pioneer of Modernism

12 October 2011–30 November 2011

Georges Braque

>Harbor

>The Port of La Ciotat

New York, Bard Graduate Center:

Decorative Arts, Design History, Material Culture

Circus and the City

13 September 2012–3 February 2013

Gilbert Stuart

>John Bill Ricketts*

New York, El Museo del Barrio

Caribbean: Crossroads of the World

12 June 2012–6 January 2013

Camille Pissarro

>A Creek in St. Thomas (Virgin Islands)*

New York, The Frick Collection

Picasso's Drawings, 1890–1921: Reinventing Tradition

4 October 2011–8 January 2012

Circulated to: National Gallery of Art

29 January 2012–6 May 2012

Pablo Picasso

>Self-Portrait

>Pierrot and Harlequin (recto)

>The Cup of Coffee

Renoir, Impressionism, and Full-Length Painting

7 February 2012–13 May 2012

Auguste Renoir

>The Dancer

Antico: The Golden Age of Renaissance Bronzes

1 May 2012–29 July 2012

Antico

>Gianfrancesco Gonzaga di Rodigo, 1445–1496, Lord of Bozzolo, Sabbioneta, and Viadana 1478 [obverse]

>Diva Giulia [obverse]

>Antonia del Balzo, 1441–1538, Wife of Gianfrancesco Gonzaga di Rodigo 1479 [obverse]

Mantuan 15th Century

>Gianfrancesco Gonzaga di Rodigo, 1445–1496, Lord of Bozzolo, Sabbioneta, and Viadana 1478 [obverse]

New York, The Jewish Museum

Edouard Vuillard: A Painter and His Muses

4 May 2012–23 September 2012

Edouard Vuillard

>La Vie muette

>Ames solitaires

>Lisez la revue blanche; Un nuit d'Avril Ceos, Limage

>Woman in a Striped Dress

>Au-delà des forces humaines

>Rosmersholm

>Solness le constructeur

>Un Ennemi du peuple

>Une répétition à L'Oeuvre, Program for L'Oasis

New York, L&M Arts

Frank Stella: Black, Aluminum, and Copper Paintings

12 April 2012–2 June 2012

Frank Stella

>Marquis de Portago (first version)

New York, The Metropolitan Museum of Art

The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde

22 February 2012–3 June 2012

Pablo Picasso

>Lady with a Fan*

Henri Matisse

>Postcard with a sketch of "The Painter's Family"

New York, The Museum of Modern Art

De Kooning: A Retrospective

18 September 2011–9 January 2012

Willem de Kooning

>Untitled

New York, The Studio Museum in Harlem

Caribbean: Crossroads of the World

12 June 2012–6 January 2013

Henry Buquet

>The Empress Josephine

Romare Bearden (artist) and Derek Walcott (poet)

>The Caribbean Poetry of Derek Walcott and the Art of Romare Bearden

Romare Bearden

>Untitled

New York, Whitney Museum of American Art

Lyonel Feininger Retrospective

30 June 2011–16 October 2011

Circulated to: Montreal Museum of Fine Arts

20 January 2012–13 May 2012

Lyonel Feininger

>Zirchow VII*

>Storm Brewing*

>The Bicycle Race*

Cubes and Anarchy: Geometry in David Smith

6 October 2011–8 January 2012

Circulated to: The Ohio State University

28 January 2012–15 April 2012

David Smith

>Circle III

Purchase, Neuberger Museum of Art American Vanguards: Graham, Davis, Gorky, de Kooning, and their Circle, 1927–1942

29 January 2012–28 April 2012

Circulated to: Amon Carter Museum

9 June 2012–19 August 2012

Circulated to: Addison Gallery of

American Art

21 September 2012–30 December 2012

Arshile Gorky

>Organization

EXHIBITIONS AND LOANS

Roslyn Harbor, Nassau County Museum of Art

Marc Chagall retrospective

21 July 2012–4 November 2012

Marc Chagall

>Houses at Vitebsk

>On the Sleigh

>The Finding of Moses

>Basket of Mushrooms

Syracuse, Everson Museum of Art

From New York to Corrymore: Robert Henri and Ireland

11 February 2012–12 May 2012

Robert Henri

>Catharine*

North Carolina

Charlotte, Mint Museum Randolph

Romare Bearden: Southern Recollections

2 September 2011–8 January 2012

Circulated to: Tampa Museum of Art

28 January 2012–6 May 2012

Circulated to: The Newark Museum

23 May 2012–19 August 2012

Romare Bearden

>The Family

Raleigh, North Carolina Museum of Art

Rembrandt in America

30 October 2011–22 January 2012

Circulated to: The Cleveland Museum of Art

1 February 2012–15 May 2012

Circulated to: The Minneapolis Institute of Arts

24 June 2012–16 September 2012

Rembrandt van Rijn

>Philemon and Baucis

>Self-Portrait

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

Rembrandt van Rijn and Workshop

>An Old Lady with a Book

Rembrandt Workshop (Probably

Constantijn van Renesse)

>The Descent from the Cross

Ohio

Cincinnati, Taft Museum of Art

George Inness in Italy

7 October 2011–8 January 2012

George Inness

>View of the Tiber near Perugia

Columbus, The Ohio State University

Cubes and Anarchy: Geometry in David Smith

28 January 2012–15 April 2012

David Smith

>Circle III

Oklahoma

Tulsa, Gilcrease Museum

Perfectly American: The Art-Union and its Artists

25 July 2011–10 October 2011

Fitz Henry Lane

>New York Harbor

Oregon

Portland, Portland Art Museum

Mark Rothko

18 February 2012–27 May 2012

Mark Rothko

>Untitled (Seagram Mural sketch)*

>Untitled (Seagram Mural sketch)*

>No. 3*

>Phalanx of the Mind*

>Aquatic Drama*

>Hierarchical Birds*

>Birth of Cephalopods*

>Untitled (three women and a child with mannequins)*

>Untitled*

>Untitled*

>Nude*

>Untitled (three nudes)*

>Antigone*

>Untitled*

>No. 18*

>No. 8*

>Untitled (Harvard Mural sketch)*

>Untitled*

>Untitled (Seagram Mural sketch)*

>Untitled*

>Head of Woman (Sonia Rothkowitz)*

>Untitled (still life with pitcher)*

Pennsylvania

Allentown, Allentown Art Museum

Shared Treasures: The Legacy of Samuel Kress

16 October 2011–15 January 2012

Francesco Guardi

>Capriccio of a Harbor

Jean-Baptiste Joseph Pater

>Fête Champêtre

Philadelphia, Philadelphia Museum of Art

Rembrandt and the Face of Jesus

3 August 2011–30 October 2011

Circulated to: The Detroit Institute of Arts

20 November 2011–12 February 2012

Rembrandt van Rijn

>Christ before Pilate: Large Plate

>Christ Preaching (La petite Tombe)

>Christ at Emmaus: the Larger Plate

Van Gogh. Up Close

26 January 2012–6 May 2012

Circulated to: National Gallery of Canada

25 May 2012–2 September 2012

Vincent van Gogh

>Farmhouse in Provence

Gauguin, Cezanne, Matisse: Visions of Arcadia

3 June 2012–3 September 2012

Aristide Maillol

>The Three Nymphs

Shipwreck! Winslow Homer and "The Life Line"

16 September 2012–31 December 2012

Claude-Joseph Vernet

>The Shipwreck

Winslow Homer

>Dad's Coming!

>The Signal of Distress

Pittsburgh, Senator John Heinz Pittsburgh Regional History Center

Stars and Stripes: The Story of the American Flag

11 September 2011–15 June 2012

Jasper Johns

>Flag

South Carolina

Columbia, Columbia Museum of Art

Mark Rothko in the 1940s: The Critical Decade

14 September 2012–6 January 2013

Mark Rothko

>Untitled*

>No. 3*

>Untitled*

>Sea Fantasy*

>Aquatic Drama*

>Personage Two*

>Untitled*

>Hierarchical Birds*

>Untitled*

>Untitled*

>Untitled (man and two women in a pastoral setting)*

>Sacrificial Moment*

>Untitled*

>Untitled*

>The Omen of the Eagle*

>Antigone*

>Untitled*

>Untitled*

>No. 18*

>No. 10*

>Untitled*

>No. 9*

>No. 8*

>Untitled*

>Untitled

>Untitled [recto]

>Untitled

Tennessee

Memphis, The Dixon Gallery and Gardens

Jean-Louis Forain (1852–1931):

La Comédie parisienne

26 June 2011–9 October 2011

Jean-Louis Forain

>The Artist's Wife Fishing

Texas

Dallas, Dallas Museum of Art

Youth and Beauty: Art of the American Twenties

4 March 2012–27 May 2012

Circulated to: The Cleveland Museum of Art

1 July 2012–16 September 2012

Alfred Stieglitz

>Rebecca Salisbury Strand

>Rebecca Salisbury Strand

>Frances O'Brien

>Jean Toomer

>Georgia O'Keeffe—Hands and Grapes

>Georgia O'Keeffe

Ivan Le Lorraine Albright

>There Were No Flowers Tonight*

Paul Strand

>Rebecca

>Driftwood [recto]

Fort Worth, Amon Carter Museum

John Marin: Late Work

4 November 2011–8 January 2012

Circulated to: Addison Gallery of American Art

27 January 2012–1 April 2012

John Marin

>Grey Sea

>Cape Split, Sea

>Little Maple in a Swamp

>The Written Sea

American Vanguard: Grabam, Davis, Gorky, de Kooning, and their Circle, 1927–1942

9 June 2012–19 August 2012

Circulated to: Addison Gallery of American Art

21 September 2012–30 December 2012

Arshile Gorky

>Organization

Fort Worth, Kimbell Art Museum

Caravaggio and his Followers in Rome

9 October 2011–8 January 2012

Valentin de Boulogne

>Soldiers Playing Cards and Dice (The Cheats)

Fort Worth, Modern Art Museum of Fort Worth

Richard Diebenkorn: The Ocean Park Series

25 September 2011–22 January 2012

Circulated to: Orange County Museum of Art

26 February 2012–27 May 2012

Circulated to: The Corcoran Gallery of Art

3 July 2012–23 September 2012

Richard Diebenkorn

>Untitled No. 19

>Ocean Park No. 87–1975

Houston, The Museum of Fine Arts, Houston

Paris: Life & Luxury in the Eighteenth Century

18 September 2011–1 January 2012

Edme Bouchardon

>Cupid

Jean-Marc Nattier

>Joseph Bonnier de la Mosson

Elegance and Refinement: The Still Life Paintings of Willem van Aelst

11 March 2012–28 May 2012

Willem van Aelst

>Still Life with Dead Game

NATIONAL GALLERY OF ART

Virginia

Charlottesville, The Fralin Museum of Art, University of Virginia Art Museums

Variety, Archeology, and Ornament: Renaissance Architectural Prints from Column to Cornice

26 August 2011–18 December 2011

Master PS

- >Entablatures from Santa Pudenziana and the Arch of Camigliano, Rome
- >Entablature from the Basilica Ulpia, Rome
- >Entablature from the Church of Saint Bibiana, Rome
- >Entablature from the Temple of Castor and Pollux, Rome
- >Entablature from the Temple of Antoninus and Faustina, Rome
- >Entablature from the Temple of Vespasian, Rome

Wisconsin

Milwaukee, Milwaukee Art Museum

Impressionism: Masterworks on Paper

14 October 2011–8 January 2012

Circulated to: Albertina
9 February 2012–13 May 2012

Camille Pissarro

- >Factory on the Oise at Pontoise

Posters of Paris: Toulouse-Lautrec and His Contemporaries

1 June 2012–9 September 2012

Henri Rivière

- >Les Revenants; La Pêche

Pierre Bonnard

- >Poster for "L'Estampe et l'affiche"
- >Study for "France-Champagne" [recto]

Félix Vallotton

- >Book jacket for Badauderies parisiennes—Les Rassemblements, physiologies de la rue

West Bend, Museum of Wisconsin Art

Against the Grain: Modernism in the Midwest

20 July 2011–2 October 2011

Ivan Le Lorraine Albright

- >There Were No Flowers Tonight*

EXTENDED LOANS FROM THE NGA COLLECTION

All works are part of the National Lending Service unless indicated by **

BELGIUM

Brussels, United States Embassy Residence, North Atlantic Treaty Organization

Gilbert Stuart

- >George Pollock
- >Catherine Yates Pollock (Mrs. George Pollock)
- Thomas Sully
- >Ann Biddle Hopkinson (Mrs. Francis Hopkinson)
- >Francis Hopkinson
- >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

- >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

Mark Rothko

- >Orange and Tan**

>Untitled

London, Wallace Collection

Sir Thomas Lawrence

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

UNITED STATES

Alabama

Birmingham, Birmingham Museum of Art

Anders Zorn

- >Hugo Reisinger

Veronese

- >Saint Jerome in the Wilderness**

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 Trust for Historic Preservation

Bernard Hailstone

- >David E. Finley

U.S. Commission of Fine Arts

Alice Neel

- >William Walton

Office of Senate Leadership, United States Capitol

Franklin C. Courter

- >Lincoln and His Son, Tad**

Office of Vice President of the United States

Dietz Edzard

- >Flowers in a Vase

>Three Flowers in a Vase

André Derain

- >Marie Harriman

Karl Knaths

- >Marble Mantel

Mark Rothko

- >Untitled (two women at the window)

American 19th Century

- >The Start of the Hunt

>The End of the Hunt

John Wesley Jarvis

- >Commodore John Rodgers

John Vanderlyn

- >John Sudam

American 18th Century

- >Attack on Bunker's Hill, with the Burning of Charles Town

A. Hashagen

- >Ship "Arkansas" Leaving Havana

John Neagle

- >Colonel Augustus James Pleasonton

Residence of the Vice President of the United States

John Singer Sargent

- >Miss Mathilde Townsend

Auguste Renoir

- >Child with Blond Hair

>Child with Brown Hair

John Femeley

- >Heaton Park Races

Style of Benjamin Marshall

- >Race Horse and Trainer

Walt Kuhn

- >Zinnias

Lydia Field Emmet

- >Olivia

The White House

American 19th Century

- >Abraham Lincoln

>Chief Jumper of the Seminoles

Winslow Homer

- >Sunset

George Catlin

- >A Crow Chief at His Toilette

>Cheyenne Village

>A Small Cheyenne Village

- >Pawnee Indians Approaching Buffalo

>Game of the Arrow—Mandan

>A Foot War Party in Council—Mandan

>An Ojibbeway Village of Skin Tents

- >Ball-Play Dance—Choctaw

>Buffalo Chase

>Buffalo Chase, with Accidents

>Catlin and Indian Attacking Buffalo

- >K'nisteneux Indians Attacking Two

Grizzly Bears

>Grassy Bluffs, Upper Missouri

>Camanchees Lancing a Buffalo Bull

- >Mired Buffalo and Wolves

>Grizzly Bears Attacking Buffalo

Raoul Dufy

- >The Basin at Deauville**

Leon Polk Smith

- >Stretch of Black III

Edward Corbett

- >Washington, D.C. November 1963 III

Jasper Johns

- >Numerals, 0 through 9**

Sam Francis

- >White Line**

Mark Rothko

- >The Party

>No. 17 [or] No. 15

- >Red Band

Richard Diebenkorn

- >Berkeley No. 52**

Hans Hofmann

- >Staccato in Blue**

Ed Ruscha

- >I Think I'll...**

Robert Mangold

- >1/2 W Series (Medium Scale)**

>1/2 V Series (Medium Scale)**

- >1/2 X Series (Medium Scale)**

Ad Reinhardt

- >Untitled (Yellow and White)**

>Untitled (Red and Gray)**

Susan Rothenberg

- >Butterfly**

Louise Nevelson

- >Model for "Sky Covenant"***

Giorgio Morandi

- >Still Life**

>Still Life**

Pat Steir

- >After Winslow Homer I**

>Waterfall with Rose Petals**

Secretary of Defense

George Catlin

- >Prairie Dog Village

>Fort Union

Secretary of Education

Mark Rothko

- >Rural Scene

>Untitled

>The Pugilist

>Woman Reading

- >Untitled (still life with vase and two statues)

Secretary of Energy

George Inness

- >Lake Albano, Sunset

Chinese Qing Dynasty

- >Procession by a Lake

after Jean-Baptiste Greuze

- >Benjamin Franklin

Administrator of the Environmental Protection Agency

I. Rice Pereira

- >Zenith

Julian Stanczak

- >Shimmer

Mark Rothko

- >Untitled (two women before a cityscape)

Secretary of Health and Human Services

French 19th Century

- >Woman and Two Children in a Field

Mark Rothko

- >Untitled

Secretary of Homeland Security

George Ropes

- >Mount Vernon

Captain Edward H. Molyneux

- >Artist on a Quay

EXHIBITIONS AND LOANS

Walt Kuhn
>Green Apples and Scoop
Erastus Salisbury Field
>Leverett Pond

Secretary of Housing and Urban Development
Mark Rothko
>Untitled
>Untitled
>Contemplation
>The Source
>Untitled (four figures in a plaza)

Attorney General of the United States
Follower of Claude Lorrain
>Harbor at Sunset
Edward Savage
>George Washington
French 19th Century
>Race Course at Longchamps
Allen Tucker
>Madison Square, Snow

Secretary of Transportation
Douglas Volk
>Abraham Lincoln

Secretary of the Treasury
André Derain
>Road in Provence
>Abandoned House in Provence
Henri Moret
>The Island of Raguenez, Brittany
Maurice Utrillo
>The Pont Saint-Michel, Paris

Chief of Staff, The White House
American 19th Century
>Abraham Lincoln

Council of Economic Advisors, The White House
Henri-Joseph Harpignies
>Landscape
Auguste Renoir
>Jeanne Samary
Captain Edward H. Molyneux
>Chapel in Provence

Supreme Court of the United States
Chief Justice John Roberts
Gilbert Stuart
>George Washington
George Cuitt the Younger
>Easby Abbey, near Richmond

Justice Ginsburg
Mark Rothko
>Untitled
>The Omen

Justice Kennedy
Berthe Morisot
>Girl in a Boat with Geese
French 17th Century
>Flowers in a Classical Vase

Justice O'Connor
George Catlin
>Buffalo Chase, Sioux Indians, Upper Missouri
>After the Buffalo Chase—Sioux
>A Crow Village and the Salmon River Mountains
>Two Blackfoot Warriors and a Woman
>An Apachee Village

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

Justice Sotomayor
Mark Rothko
>Street Scene
>Untitled (subway)
>Untitled
>Untitled (woman in subway)**

Maryland

Solomons, Annapolis Garden Sculpture Park & Arts Center
Jean Arp
>Oriforme**
James Rosati
>Untitled**
George Rickey
>Cluster of Four Cubes**

Pennsylvania

Doylestown, James A. Michener Art Museum
Edward Hicks
>The Landing of Columbus
Joseph Goodhue Chandler
>Girl with Kitten

Virginia

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

TEMPORARY LOANS TO MUSEUM COLLECTIONS

*Works in National Lending Service

UNITED STATES

Arkansas

Bentonville, Crystal Bridges Museum of American Art
10 June 2012–9 June 2013
James McNeill Whistler
>Mother of Pearl and Silver: The Andalusian
John Singer Sargent
>Mary Crowninshield Endicott Chamberlain (Mrs. Joseph Chamberlain)*
George Bellows
>Florence Davey

District of Columbia

Washington, National Portrait Gallery
4 July 2006–31 December 2014
Irving R. Wiles
>Miss Julia Marlowe*

Illinois

Mt. Vernon, Cedarhurst Center for the Arts, Mitchell Museum
1 June 2012–31 October 2012
Thomas Eakins
>The Chaperone

Indiana

Indianapolis, Indianapolis Museum of Art
1 September 2009–1 September 2014
Lawrence Weiner
>Many Things Placed Here & There To Form a Place Capable of Sheltering Many Other Things Put Here There

New York

New York, The Metropolitan Museum of Art
28 February 2008–31 December 2016
Francesco di Giorgio Martini
>God the Father Surrounded by Angels and Cherubim
>The Nativity

LIBRARY LOANS

GERMANY

Frankfurt, Museum für Moderne Kunst
Warhol: Headlines
11 February 2012–13 May 2012
Circulated to: Galleria nazionale d'arte moderna, Rome, Italy
11 June 2012–9 September 2012
Circulated to: Andy Warhol Museum, Pittsburgh, PA
14 October 2012–6 January 2013
Andy Warhol
>"New Faces, New Forces." *Harper's Bazaar*, June 1963 (New York, 1963)

PUBLICATIONS AND MEDIA

During the fiscal year the Gallery produced eight book-length publications including seven exhibition catalogues; labels and wall texts for all fiscal year 2012 exhibitions; brochures formatted for print, Web, and mobile applications; printed or online materials for more than 300 education projects; eighty-five online audio and four video presentations; recurring event calendars, newsletters, and periodicals; and several hundred pieces of Gallery ephemera.

STAFF PUBLICATIONS

> *Antico: The Golden Age of Renaissance Bronzes*
Eleonora Luciano et al.
(224 pages, 157 color, 6 b/w, hardcover edition only) Copublished by Paul Holberton Publishing

> *George Bellows*
Charles Brock et al.
(348 pages, 270 color, hardcover and softcover editions) Hardcover edition copublished by DelMonico • Prestel

> *Colorful Realm: Japanese Bird-and-Flower Paintings by Itō Jakuchū*
Yukio Lippit
(240 pages, 200 color, hardcover edition only) Copublished by the University of Chicago Press

> *Color, Line, Light: French Drawings, Watercolors, and Pastels from Delacroix to Signac*
Margaret Morgan Grasselli, Andrew Robison, et al., with a foreword by Richard Brettell
(180 pages, 150 color, hardcover and softcover editions) English hardcover edition copublished by DelMonico • Prestel; French softcover edition published by Musée des impressionnismes, Giverny

> *Imperial Augsburg: Renaissance Prints and Drawings, 1475–1540*
Gregory Jecmen and Freyda Spira
(120 pages, 48 color, hardcover edition only) Copublished by Lund Humphries

> *The McCrindle Gift: A Distinguished Collection of Drawings and Watercolors*
Margaret Morgan Grasselli and Arthur K. Wheelock Jr.
(208 pages, 355 color, hardcover edition only)

> *Shock of the News*
Judith Brodie et al.
(168 pages, 102 color, 30 b/w, hardcover edition only) Copublished by Lund Humphries

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS (CASVA) PUBLICATIONS

> *Orsanmichele and the History and Preservation of the Civic Monument*
Studies in the History of Art, volume 76,

edited by Carl Brandon Strehlke
(416 pages, 145 color, 176 b/w, hardcover edition only) Distributed by Yale University Press

> *Center 32*
Annual report, print and Web versions

EXHIBITION BROCHURES

(printed, unless otherwise specified)

> *Civic Pride: Group Portraits from Amsterdam* by Henriette de Bruyn Kops

> *Deacon Peckham's "Hobby Horse"* by Deborah Chotner (digital, iPad App)

> *From the Library: Citizens of the Republic: Portraits from the Dutch Golden Age* by Molli Kuenstner

> *From the Library: The Fleeting Structures of Early Modern Europe* by Yuri Long

> *In the Tower: Barnett Newman* by Harry Cooper

> *I Spy: Photography and the Theater of the Street, 1938–2010* by Sarah Greenough (digital)

> *The Serial Portrait: Photography and Identity in the Last One Hundred Years* by Ksenya Gurshtein, Sarah Kennel, and Margaret Doyle (digital)

> *Antico in Context* by Emily Pegues and Carla Brenner

> *In the Tower: Mel Bochner* by the departments of modern art and exhibition programs

EXHIBITION FILMS

Joan Miró: The Ladder of Escape
Narrated by Ed Harris
(30 minutes, color, captioned)
Distributed by Microcinema

George Bellows
Narrated by Ethan Hawke
(30 minutes, color, captioned)
Distributed by Microcinema

WEB PRODUCTIONS

The number of visitors to www.nga.gov in fiscal year 2012 was approximately 17,554,425 or 48,094 per day. The Gallery now has more than twenty-two newsletters that reach more than 155,795 subscribers; more than 2,942,736 newsletters have been sent out to subscribers this fiscal year. The Gallery produced 103 audio and sixteen video podcasts, which equate to 1,984,891.99 minutes and 23,171,043.61 megabytes downloaded throughout the fiscal year via the Gallery's website. On ArtBabble, Gallery video received 784,911 page views. The Gallery's Facebook presence has garnered more than 47,834

fans, and the Twitter feed has more than 15,593 followers with 458 tweets in fiscal year 2012.

Video Podcasts

> *American Originals Now: Jem Cohen: Curious Visions*

> *Itō Jakuchū's "Colorful Realm," Press Conference Highlights*

> *David McCullough, "Morse at the Louvre"*

> *Joan Miró: The Ladder of Escape*

> *"Multiverse," Leo Villareal Installation (September 8–December 6, 2008)*

> *George Bellows, Part 1*

> *George Bellows, Part 2*

> *Paris to Fort Lee: French Filmmakers and the American Industry*

> *Ann Hamilton*

> *The Collecting of African American Art VIII: Elliot Perry and Darrell Walker in Conversation with Michael Harris*

> *The Art of Boxing—George Bellows at the National Gallery of Art, Washington*

Music Podcasts

> *National Gallery of Art String Quartet, Wind Quintet, and Piano Trio*

> *National Gallery of Art New Music Ensemble*

> *Nordic Voices*

> *Music to Honor the Chester Dale Collection*

> *Music by Jewish Composers*

> *Music for the Holidays at the National Gallery*

Audio Podcasts

> *Introduction to the Exhibition Shock of the News*

Gilbert Stuart

Edo: Art in Japan, 1615–1868

Elegance and Refinement: The Still-Life Paintings of Willem van Aelst

Miró: Two Views

Sculpture of Angkor and Ancient Cambodia: Millennium of Glory

George Bellows: An Unfinished Life

Édouard Vuillard

A Sense of Place—Cézanne in Provence

Warhol: Headlines

In the Tower: Mel Bochner

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

> *PASSAGE 7: John Cage—incidents, texts, conversations, and music*

> *Signs of the Artist: Signatures and Self-Expression in American Paintings*

> *Exotic Beasts and Politics: The Menageries of Josephine Bonaparte, Lorenzo de' Medici, and Rudolph II*

> *Nazi Loot in American Collections*

> *Joan Miró Symposium*

Miró's Studios: Reflecting His Roots, His References, and His Memories
L'Oeuvre de guerre of Miró: Constellation Series, Série Barcelona, and Ceramics, 1940–1945

"The Farm": Primitivism and Transfiguration

Perspective, Position, and Politics: Joan Miró

Carob Link: A Promenade with Miró

> *Introduction to a Painting: Edouard Manet's "The Railway"*

> *Rings: Five Passions in World Art, A Preview of the Olympic Exhibition*

> *Celebrating the Reopening of the Nineteenth-Century French Galleries Symposium*

Reinstalling the Nineteenth-Century European Collection at the Metropolitan Museum of Art

Rethinking Nineteenth-Century Art History in France: The Musée d'Orsay Renovated

The Nineteenth Century According to Albert Barnes

> *Caravaggio: A Life Sacred and Profane*

> *Giovanni Benedetto Castiglione: Genius in Context*

> *Samuel F. B. Morse's "Gallery of the Louvre" in Focus Symposium*

The Forest of the Old Masters: The Chiaroscuro of American Places

Painting and Technology: Samuel F. B. Morse and the Visual Transmission of Intelligence

The Tradition of Paintings-within-Paintings

"Gallery of the Louvre" and the Electric Telegraph

Samuel F. B. Morse's "Gallery of the Louvre" as a Religious Painting

American Artists and the Louvre

Samuel Morse's Louvre in Context

Samuel F. B. Morse's "Lectures on the Affinity of Painting with the Other Fine Arts" and the Creation of "Gallery of the Louvre"

Thoughts on the Conservation Treatment of Morse's "Gallery of the Louvre"

> *Architecture and Art: Creating Community*

> *Itō Jakuchū's Colorful Realm: Juxtaposition, Naturalism, and Ritual*

> *解決當代中國藝術*

> *Solving the East/West Conundrum in Modern Chinese Art*

> *Art on the Mall: The National Gallery of Art Sculpture Garden*

> *David Finley, Andrew Mellon, and the Founding of the National Gallery*

> *Garden of Illusions: The National Gallery of Art Sculpture Garden*

- >The Collecting of African American Art I: Introduction
VII: David C. Driskell in Conversation with Ruth Fine
VIII: Elliot Perry and Darrell Walker in Conversation with Michael Harris
- >Side by Side: Cimabue and Giotto at Pisa
- >Speech on the Dedication of the East Building of the National Gallery of Art
- >Speech on the Dedication of the National Gallery of Art
- >Vilhelm Hammershøi and His Contemporaries
- >Elson Lecture: Kerry James Marshall: The Importance of Being Figurative
- >About Four Honest Outlaws
- >Andrew W. Mellon: Collecting for the Nation
- >Mellon: A Life
- >Conversations with Artists: Joel Shapiro, Thoughts on the Organization of Form in Modern Sculpture
- >Nineteenth-Century Redux: A New Look at a Great Collection of French Paintings
- >Exhibiting Blackness: African Americans and the American Art Museum
- >A Sense of Place—Norman Lewis in Harlem: "An Inquiry into the Laws of Nature"
- >Conversations with Artists: Compositions and Collaborations: The Arts of Lou Stovall
- >Conversations with Artists: David C. Driskell and Frank Stewart
- >Remembering and Forgetting: Imagery and Its Role in the Slave Trade and Its Abolition
- >A Conversation with David C. Driskell
- >Works on Paper by African Americans: The Growth of the National Gallery of Art Collection
- >Pictures of Nothing: Abstract Art since Pollock
Part 1: Why Abstract Art?
Part 2: Survivals and Fresh Starts
Part 3: Minimalism
Part 4: After Minimalism
Part 5: Satire, Irony, and Abstract Art
Part 6: Abstract Art Now
- >The Pastrana Tapestries of King Afonso V of Portugal: The Invention of Glory
- >The Image of the Black in Western Art, Part II
- >Florence: Days of Destruction
- >Some Pages from Michelangelo's Life
- >Leonardo da Vinci: Artist of Sketchbooks and Notebooks
- >Antico: The Making of an Exhibition
- >Teaching Connoisseurship: Paul Sachs at Harvard University and Bernard Berenson at Villa I Tatti
- >Harry Callahan at 100
- >Conversations with Artists: Mel Bochner
- >Morse at the Louvre
- >Warhol: Headlines Symposium
- >A New Look: Samuel F. B. Morse's "Gallery of the Louvre"
- >Americans Collect Italian Renaissance Art
- >Art Theft and the Tate's Stolen Turners
- >The Sydney J. Freedberg Lecture on Italian Art
2011: Bernard Berenson and Lorenzo Lotto
2004: The Third Italian Renaissance: Art of the Lombard Plain
2002: The Turning Figure
2001: Michelangelo and the Medici: From Florentine Prodigy to Tuscan Icon
2000: The Fashioning of a Public Persona: Duchess Eleonora di Toledo's Ceremonial Dress and Her Portraits by Bronzino
1999: Art and Science in the Drawings of Leonardo da Vinci
1998: A Carpaccio Masterpiece Rediscovered
1997: The Young Michelangelo
- >The Film-Makers' Cooperative at Fifty
- >Listen: Introduction to a Painting—Edouard Manet's "The Railway"
- Exhibition Features**
- >Haiku Inspired by Itō Jakuchū's "Colorful Realm of Living Beings" (with selections from the exhibition catalogue)
- >About the Exhibition "Joan Miró: The Ladder of Escape"
- PRINT AND MEDIA AWARDS**
- Print, Design Awards**
- >The Chester Dale Collection
- >Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art
- >Quarterly Film Calendar
AIGA 50 Winners 2012
- >Edgar Degas Sculpture
Finalist, College Art Association's Alfred H. Barr Jr. Award
- >Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art
Print's Regional Design Annual Award 2011
- >Italian Master Drawings from the Wolfgang Ratjen Collection: 1525–1835
- >Warhol: Headlines
Association of American University Presses Book, Jacket, and Journal Show 2012
- Film**
- >George Bellows
Official Selection, 3rd Annual Portland Maine Film Festival
- >Joan Miró: The Ladder of Escape
33rd Annual Telly Awards, Bronze Telly, in the category of Cultural Programs
- >Gauguin: Maker of Myth
Special Jury Award, 45th Annual WorldFest, Houston
Screening Showcase Selection, 30th International Festival of Films on Art, Montreal
- Exhibition**
- >Antico: The Golden Age of Renaissance Bronzes
Outstanding Small Exhibition Award, Association of Art Museum Curators
- STAFF PUBLICATIONS**
- >Andaleeb Banta, "A Parmigianino Drawing Rediscovered," *Master Drawings* 50, no. 1 (2012): 49–58.
- >———, five entries in *Capturing the Sublime: Italian Drawings of the Renaissance and Baroque*, ed. Suzanne Folds McCullagh (Chicago: Art Institute of Chicago, 2012).
- >Barbara H. Berrie, "Rethinking the History of Artists' Pigments through Chemical Analysis," *Annual Review of Analytical Chemistry* 5 (2012): 441–459, doi: 10.1146/annurev-anchem-062011-143039.
- >Jonathan Bober, entries on Camillo Boccaccino, Cambiaso, and Paggi in *Capturing the Sublime: Italian Drawings of the Renaissance and Baroque*, eds. Suzanne Folds McCullagh and Kate Tierney Powell (Chicago: Art Institute of Chicago, 2012).
- >———, "L'Ecce Homo di Giulio Cesare Procaccini: L'invenzione di uno stile tra modelli acquisiti e innovazione," in *Giulio Cesare Procaccini. 'Ecce Homo': l'annello mancante*, eds. Giulio Bora and Davide Dotti (Milan: Museo Diocesano, 2012), 14–19.
- >David Alan Brown, "Venezia: Canaletto e i suoi rivali," in *Il vedutismo veneziano: una nuova visione—Atti del Seminario, 27 maggio 2011, Pinacoteca di Brera, Milan* (Milan: Fondazione Bracco, 2011), 22–37.
- >Faya Causey, *Amber and the Ancient World* (Los Angeles: J. Paul Getty Museum, 2012).
- >———, review of *Rome: A Cultural, Visual, and Personal History*, by Robert Hughes, *Washington Independent Review of Books* (April 2012).
- >Oscar Chiantore, Rebecca Ploeger, Tommaso Poli, and Barbara Ferriani, "Materials and Techniques in the Pictorial Oeuvre of Lucio Fontana," *Studies in Conservation* 57, no. 2 (2012): 92–105.
- >Carol Christensen, "Gauguin's Brittany Landscape: Compositional Transformation and Intentional Ambiguity," *Painting Specialty Group Postprints* (Philadelphia: American Institute for Conservation, 2012).
- >Annalisa Colombo, Francesco Tassone, Michele Mauri, Domenico Salerno, John K. Delaney, Michael R. Palmer, E. René de la Rie, and Ricardo Simonutti, "Highly transparent nanocomposite films from water-based poly(2-ethyl-2-oxazoline)/TiO₂ dispersions," *RSC Advances* 2 (2012): 6628–6636, doi: 10.1039/C2RA20571H.
- >Harry Cooper, "On the Dot," in *Roy Lichtenstein: A Retrospective* (Chicago: Art Institute of Chicago, 2012).
- >———, "Rothko's Soup," in *Mark Rothko: The Decisive Decade: 1940–1950* (New York: Skira Rizzoli, 2012).
- >Elizabeth Cropper, "The Fortuna critica of Agnolo Bronzino," in *Bronzino: Artist and Poet at the Court of the Medici/Bronzino. Pittore e poeta alla corte dei Medici*, eds. Carlo Falciani and Antonio Natali (Florence: Palazzo Strozzi, 2010), 23–33.
- >———, "Reading Bronzino's Florentine Portraits," in *Bronzino: Artist and Poet at the Court of the Medici/Bronzino. Pittore e poeta alla corte dei Medici*, eds. Carlo Falciani and Antonio Natali (Florence: Palazzo Strozzi, 2010), 245–255.
- >———, entry on "Pygmalion and Galatea," in *Bronzino: Artist and Poet at the Court of the Medici/Bronzino. Pittore e poeta alla corte dei Medici*, eds. Carlo Falciani and Antonio Natali (Florence: Palazzo Strozzi, 2010), 76–78.
- >———, "Storia e tradizione nella Felsina Pittrice di Carlo Cesare Malvasia," in *Crocevia e capitale della migrazione artistica: forestieri a Bologna e bolognesi nel mondo (secolo XVII)*, ed. Sabine Frommel (Bologna: Bononia University Press, 2012), 65–72.
- >Melanie E. Gifford, Susanna P. Griswold, and John K. Delaney, "The Apostle Paul by Rembrandt (and Workshop?) at the National Gallery of Art, Washington: Evolution and Alteration," *Techné* 35 (2012): 30–35.
- >Margaret Morgan Grasselli and Victor Koshkin-Youritzin, *Vernet to Villon: Nineteenth-Century French Master Drawings from the National Gallery of Art* (Norman, Okla.: Fred Jones Jr. Museum of Art, University of Oklahoma, 2012).
- >Kserya Gurshtein, "OHO: Experimental Microcosmos on the Edge of East and West," in *L'Internationale: Post-war Avant-gardes between 1956 and 1986* (Zurich: JRP Ringier, 2012), 208–215.
- >———, "Komar and Melamid, *TransState*," entry in the electronic catalogue of the exhibition *The Desire for Freedom. Art in Europe since 1945 (Verführung Freiheit, Kunst in Europa seit 1945)* (Berlin: Deutsches Historisches Museum and Sandstein Verlag, 2012).
- >Joseph Hammond, "Negotiating Carmelite Identity: The Scuola dei Santi Alberto e Eliseo at Santa Maria dei Carmini in Venice," in *Art and Identity: Visual Culture, Politics, and Religion in the Middle Ages and the Renaissance*, eds. Sandra Cardarelli, Emily Jane Anderson, and John Richards (Newcastle: Cambridge Scholars Publishing, 2012), 219–42.
- >———, "The Cult and Representation of the Archangel Raphael in Sixteenth-Century Venice," *St Andrews Journal of Art History and Museum Studies* 15 (2011): 79–88.
- >John Oliver Hand, entry on *The Crucifixion* by the Master of Saint Veronica in *Glanz und Größe des Mittelalters. Kölner Meisterwerke aus den grossen Sammlungen der Welt* (Cologne: Museum Schnütgen, 2011), 440–443.

- >Lindsay Harris, "Photography of the 'Primitive' in Italy: Perceptions of the Peasantry at the Turn of the Twentieth Century," *Journal of Modern Italian Studies* 17, no. 3 (2012): 310–330.
- >Jennifer Henel, two entries in *Vermeer. Il secolo d'oro dell'arte olandese* (Milan: Skira, 2012).
- >Henriette de Bruyn Kops, six entries in *Vermeer. Il secolo d'oro dell'arte olandese* (Milan: Skira, 2012).
- >Molli Kuenstner, "Citizens of the Republic: Portraits from the Dutch Golden Age," Washington, DC, Maryland, and Virginia Chapter of the Art Libraries Society of North America, <http://arlisdmv.org/2012/07/citizens-of-the-republic>.
- >Roger Lawson, review of *Carrère and Hastings: The Masterworks*, by Laurie Ossman and Heather Ewing, *ARLIS/NA Reviews*, <http://www.arlisna.org/pubs/reviews/2012/03/ossman.pdf>.
- >Alexandra Libby, five entries in *Vermeer. Il secolo d'oro dell'arte olandese* (Milan: Skira, 2012).
- >Suzanne Quillen Lomax, Beth A. Price, Ryan Grieb, Charles Davis, Boris Pretzel, and Marcello Piccolo, "Raman Revealed: A Shared Internet Resource for the Cultural Heritage Community," *Paintings Specialty Group Postprints* 23 (Philadelphia: American Institute for Conservation, 2011).
- >Alison Luchs, "'Cosi si specchi': Speculations on Medici Patronage and Purposes for Desiderio's Louvre Tondo," in *Desiderio da Settignano: convegno 9–11 maggio 2007*, eds. Beatrice Paolozzi Strozzi, Joseph Connors, Alessandro Nova, and Gerhard Wolf (Venice, 2011), 1–16.
- >———, "The Renaissance Portrait from Donatello to Bellini: Objects and Installation in the Bode Museum and the Metropolitan Museum of Art," *Newsletter of the Italian Art Society* 24, no. 1 (Winter 2012): 2–4.
- >Eleonora Luciano, "A More 'Modern' Ghiberti: The *Saint Matthew* for Orsanmichele," in *Orsanmichele and the History and Preservation of the Civic Monument*, ed. Carl B. Strehlke (Washington: National Gallery of Art, Center for Advanced Study in the Visual Arts, 2012): 214–242.
- >Christopher McGlinchey, Rebecca Ploeger, Annalisa Colombo, Ricardo Simonutti, Michael R. Palmer, Oscar Chiantore, Robert Proctor, Bertrand Lavédrine, and E. René de la Rie, "Lining and Consolidating Adhesives: Some New Developments and Areas of Future Research," in *Symposium 2011 Adhesives and Consolidants for Conservation: Research and applications, October 17–21, 2011* (Ottawa: Canadian Conservation Institute, 2011), 1–20.
- >James Meyer, "The Painting Factory: A Roundtable Discussion," in *The Painting Factory*, ed. Jeffrey Deitch (Los Angeles: Museum of Contemporary Art, 2012).
- >———, "Anthropomorphism: Notes from the Field," *Art Bulletin* (March 2012).
- >Thomas O'Callaghan, "The Solemnity of Shadows: Juan Laurent's Vision of Spain," Washington, DC, Maryland, and Virginia Chapter of the Art Libraries Society of North America, <http://arlisdmv.org/2012/01/the-solemnity-of-shadows>.
- >Therese O'Malley, "Mildred Barnes Bliss's Garden Library at Dumbarton Oaks," in *A Home of the Humanities: The Collecting and Patronage of Mildred and Robert Woods Bliss*, ed. James N. Carder (Washington: Dumbarton Oaks, Trustees for Harvard University, 2010), 139–165.
- >———, "Cultivated Lives, Cultivated Spaces: The Scientific Garden in Philadelphia, 1740–1840," in *Knowing Nature: Art and Science in Philadelphia, 1740–1840*, ed. Amy R. W. Meyers (New Haven and London: Yale University Press, 2011), 36–59.
- >Lorenzo Pericolo, *Caravaggio and Pictorial Narrative: Dislocating the Storia in Early Modern Painting* (London: Harvey Miller, 2011).
- >Thomas Primeau and Kimberly Schenck, "Matisse's Drawings and Prints: Materials and Techniques," in *Matisse Drawing Life* (South Brisbane: Queensland Art Gallery/ Gallery of Modern Art, 2011).
- >Paola Ricciardi, John K. Delaney, Michelle Facini, Jason G. Zeibel, Marcello Piccolo, Suzanne Quillen Lomax, and Murray H. Loew, "Near Infrared Reflectance Imaging Spectroscopy to Map Paint Binders *In Situ* on Illuminated Manuscripts," *Angewandte Chemie International Edition* 51, no. 23 (2012): 5607–5610.
- >Paola Ricciardi, Michelle Facini, and John K. Delaney, "Painting and Illumination in Early Renaissance Florence: the Techniques of Lorenzo Monaco and His Workshop," in *The Renaissance Workshop: The Materials and Techniques of Renaissance Art. 10–11 May 2012* (London: British Museum, 2012).
- >Andrew Robison, "Marco Ricci: Fortifications Overlooking a Broad River Landscape," in *Drawn to Excellence: Renaissance to Romantic Drawings from a Private Collection* (Northampton, Mass.: Smith College Museum of Art, 2012).
- >Guendalina Serafinelli, "La decorazione pittorica di Giacinto Brandi nella cripta del duomo di Sant'Erasmus in Gaeta," *Arte/Documento* 27 (2011): 132–141.
- >———, "Giacinto Brandi, San Pietro," in *Opere d'arte dalle Collezioni di Ascoli Piceno. La Pinacoteca Civica e il Museo Diocesano: scoperte, ricerche e nuove proposte*, ed. Stefano Papetti (Rome, 2012), 174–175, 359.
- >———, "Giovanni Baglione, Il Sogno di San Giuseppe," in *Roma al Tempo di Caravaggio: 1600–1630*, ed. Rossella Vodret (Rome, 2011), 30–31.
- >———, "La decorazione secentesca degli altari nella Collegiata di Valmontone: nuovi documenti su A. Pozzo, C. Ferri, P. Lucatelli, G. Brandi, A. Scilla a G. A. Carlone," *Rivista d'Arte* 2 (2012): 497–518.
- >Anne Simmons, review of *Defining Contemporary Art: 25 Years in 200 Pivotal Artworks*, by Daniel Birnbaum et al., *Choice: Current Reviews for Academic Libraries* 50, no. 3 (November 2012).
- >———, review of *Art in the Streets*, organized by Jeffrey Deitch with Roger Gastman and Aaron Rose, *Choice: Current Reviews for Academic Libraries* 49, no. 10 (June 2012).
- >———, review of *Graffiti and Street Art*, by Anna Waclawek, *Choice: Current Reviews for Academic Libraries* 49, no. 7 (March 2012).
- >Shelley Sturman and Daphne Barbour, "Degas as Sculptor," in *Degas's Dancers at the Barre: Point and Counterpoint*, (Washington: The Phillips Collection, 2011), 57–70.
- >Helen Tangires, "Lessons from Europe: Public Market Reform in the United States during the Progressive Era, 1894–1922," in *Fer ciutat a través dels mercats Europa, segles XIX i XX*, eds. Manuel Guàrdia and José Luis Oyón (Barcelona: Museu d'història de Barcelona and Ajuntament de Barcelona, Institut de Cultura, 2010), 435–468.
- >———, "Provisioning Everyday Meals: Wholesale Produce Markets and the Ethics of Food Distribution," in *Time for Food: Everyday Food and Changing Meal Habits in a Global Perspective*, ed. Patricia Lysaght, 18th Conference of the International Commission For Ethnological Food Research (Åbo: Åbo Akademi University Press, 2012), 305–318.
- >M. von der Goltz, R. Proctor, J. Whitten, L. Mayer, G. Myers, Ann Hoenigswald, and Michael Swicklik, "Varnishing as a Part of the Conservation of Easel Paintings," in *Conservation of Easel Paintings* (London: Routledge, 2012).
- >Arthur K. Wheelock Jr., *Vermeer. Il secolo d'oro dell'arte olandese* (Milan: Skira, 2012).
- >———, "An Art Historian's Journey and Rembrandt's forgotten *Portrait of a Bearded Old Man wearing a Beret* revisited," in *Een Kroniek voor Jeroen Giltaj*, eds. Jaap van der Veen and Friso Lammertse (Nijmegen: The Rembrandt House Museum, 2012), 13–20.
- >Arthur K. Wheelock Jr. and Walter Liedtke, entry in *Vermeer. Il secolo d'oro dell'arte olandese* (Milan: Skira, 2012).
- >Nancy H. Yeide, "The Spirit of France: The 1940–1946 exhibition of French art in the United States," *Burlington Magazine* 154, no. 1313 (August 2012): 564–569.

STAFF LIST

Staff as of 30 September 2012

OFFICE OF THE DIRECTOR

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Earl A. Powell III
Chief of Staff & Executive Assistant
Angela M. LoRé

Staff Assistants
Celina B. Emery
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Special Projects Associate
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Wendy Battaglino

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Lynn Matheny

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Donna Kirk

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Jon Frederick

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Robert Johnson

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for Budget Analysis
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(October 1, 2011–September 30, 2012)

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