

# NATIONAL GALLERY OF ART

2014 ANNUAL REPORT



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*(as of 30 September 2014)*

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*(as of 30 September 2014)*



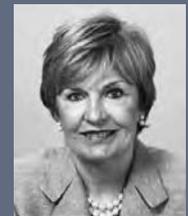
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**NATIONAL GALLERY OF ART**

*Washington, DC*





## PRESIDENT'S FOREWORD

It is my pleasure to serve as president of the National Gallery of Art, succeeding Victoria P. Sant, who stepped down after more than a decade of exemplary service as president. Her historical perspective and judgment continues to be of great value to all of us while she remains a general trustee. We serve on the Board of Trustees along with Sharon Percy Rockefeller of Washington, DC, who continues as chairman, and Mitchell P. Rales of Potomac, MD, and Andrew M. Saul of New York City, both of whom continue as general trustees. The Chief Justice of the United States, the Secretary of State, the Secretary of the Treasury, and the Secretary of the Smithsonian Institution serve as ex-officio trustees.

It is gratifying to have the Gallery thrive as a joint enterprise of our federal government and patriotic citizen supporters. Several Washington philanthropists continue Andrew W. Mellon's legacy to the nation by supporting our East Building renovation project begun last year. We are grateful to Victoria Sant and her husband, Roger Sant, a member of the Gallery's Trustees' Council; Mitchell Rales and his wife, Emily Rales; and David Rubenstein, co-CEO of the Carlyle Group, for their generous support. Their gifts are underwriting our ambitious project to expand gallery space by more than 12,000 square feet, while federal funding is helping to extensively renovate the existing galleries for the first time since they were commissioned in 1978. The new space will include an outdoor sculpture terrace overlooking Pennsylvania Avenue and two flanking sky-lit interior tower galleries.

During this year a historic agreement between the Corcoran Gallery of Art, George Washington University, and the National Gallery of Art was concluded. The art collection of the Corcoran Gallery has been transferred to the stewardship of the Gallery from which a substantial portion will be accessioned into the collection of the Gallery.

Our strong partnership between the federal government and the private sector continues to sustain the Gallery's collections and programs. The federal government's support of operations and maintenance enables the Gallery to present its renowned collection and programs to millions of visitors, free of charge to all. On behalf of all the trustees, I express our deep appreciation to the President and the Congress of the United States for their steadfast commitment to the Gallery.

The Trustees' Council, which serves the Gallery as a national advisory body to the Board of Trustees, welcomed a new chairman, Vincent J. Buonanno of Chicago and Providence, RI. We are delighted to have Vin's leadership of the Council and express our deep appreciation to James T. Dyke, his predecessor as Council chairman, for his leadership and generosity to the Gallery over many years. We were pleased to welcome several new members to the Trustees' Council this year, including Adrienne Arsht of Washington, DC; David W. Laughlin of New York City; William A. Prezant of Reno, NV; Leonard L. Silverstein of Bethesda, MD; and Alexa Davidson Suskin of Brooklyn, NY. Several members also rejoined the Council: Leo A. Daly III, Juliet C. Folger, Lenore Greenberg, Richard C. Hedreen, Helen Henderson, John G. Pappajohn, Sally E. Pingree, Thomas A. Saunders III, Albert H. Small, Benjamin F. Stapleton, William L. Walton, John R. West, and Dian Woodner. My fellow trustees and I are grateful to all of the Trustees' Council members for their invaluable counsel, assistance, and support of the Gallery.

This year we mourned the loss of Rachel Lambert Mellon, who, along with her husband, Paul Mellon, made transformational gifts to the Gallery's collection during their lifetimes. We also mourn the death of trustee emeritus Robert F. Erburu, who served tirelessly as a trustee for sixteen years, including six as chairman, and generously supported the Gallery's art acquisition program. We also lost former Trustees' Council member Ladislaus von Hoffmann, who was dedicated to enhancing the collections of graphic art, some of which came from his own prized collection of rare books, and two longtime friends of the Gallery, Arnold A. Saltzman and Richard M. Scaife, whose gifts significantly enhanced the modern and American collections respectively.

My fellow trustees and I appreciate the generosity of many, many individuals, foundations, and corporations supporting a wide range of programs, art acquisitions, special exhibitions, educational activities, scholarly research and publication, and conservation.

Among the most important of these activities is art acquisition. The Gallery relies solely on the donations of works of art or private funds to purchase art in order to build and enhance its growing collection. We especially would like to thank Juliet and Lee Folger for acquiring

two paintings during this fiscal year for the Gallery's Dutch collection: *Still Life with Peacock Pie* by Pieter Claesz and *Ice Scene near a Wooden Observation Tower* by Jan van Goyen. The Gallery also received important gifts from Jo Ann and Julian Ganz, Jr., Alfred H. Moses and Fern M. Schad, and Helen Porter and James T. Dyke.

Several longtime friends of the Gallery made substantial commitments this year to promote scholarly research and conservation activities. We thank the Andrew W. Mellon Foundation for renewing its support of Conservation Space, a software application that will benefit the conservation field worldwide. We also appreciate the renewed support of the Samuel H. Kress Foundation for the Kress Professorship and Kress Fellowships.

Notwithstanding the closure of the East Building galleries, the Gallery's special exhibitions program was very robust in this fiscal year, sustained in large part by the corporations, foundations, and individuals who provided critical funding. We are particularly grateful for the E. Rhodes and Leona B. Carpenter Foundation's commitment to the Gallery's forthcoming exhibition *From Kingdoms to Empires: Celebrated Archaeological Discoveries from the People's Republic of China*. The Board of Trustees acknowledges Booz Allen Hamilton Inc. for its important sponsorship of *Degas/Cassatt*. Our warm thanks also go to the Robert and Mercedes Eichholz Foundation, the foundation sponsor for both *Degas/Cassatt* and *Garry Winogrand*. We appreciate the support of these sponsors of *Andrew Wyeth: Looking Out, Looking In*: Altria Group, whose sponsorship was their eleventh at the Gallery, the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, and the Exhibition Circle. We thank Helen Henderson for her ongoing generosity through the HRH Foundation to the Gallery's distinguished exhibition film program and Mitsubishi Estate Co., Ltd. for its support of the Fund for the International Exchange of Art.

Annual giving—through the Exhibition Circle, the Collectors Committee, the Tower Project, and the Circle—is critical to the success of many programs. We are grateful to members of the Exhibition Circle, whose vital support of the special exhibitions program this year sponsored not only the Andrew Wyeth exhibition but also *Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860*. The Collectors Committee

augmented the Gallery's modern collection at their annual meeting, when members voted to acquire Michelangelo Pistoletto's *Donna che indica (Woman who points)*. We welcomed Kyle J. Krause as co-chair of the Collectors Committee. He joins Denise Saul in leading this group committed to enhancing the Gallery's collection of modern art. Members of the Tower Project continued their support of future special exhibitions of modern art in the Tower Gallery. The Circle, which numbered more than one thousand members nationwide at year-end, provided crucial annual unrestricted funding for a variety of Gallery activities. The Board of Trustees expresses its deep gratitude to annual giving donors at every level for their generosity. We are pleased to recognize all of our generous supporters in the pages that follow.

We also would like to thank 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 make a planned gift to benefit the Gallery, generously supporting the future of this institution.

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



Frederick W. Beinecke

## DIRECTOR'S STATEMENT

The National Gallery of Art was Andrew W. Mellon's monumental gift to the nation, accepted and established as a public-private partnership through a joint resolution of Congress in 1937. Since that date, the Gallery has served a national role by preserving, collecting, exhibiting, and fostering the understanding of works of art at the highest possible museum and scholarly standards. During fiscal year 2014, the Gallery remained dedicated to this mission.

This year the Board of Trustees elected a new president of the Gallery, Frederick W. Beinecke, who became a member of the Trustees' Council in 2004 and a general trustee in 2007. On behalf of the Board of Trustees and the executive officers of the Gallery, I would like to thank Victoria Sant for her service as president and to welcome Mr. Beinecke in his new role. In addition we welcomed a new senior curator of special projects in modern art, Lynne Cooke, whose knowledge, contacts, and experience will further enhance the Gallery's work in modern art.

Late in the year, we finalized an agreement with George Washington University and the Corcoran Gallery of Art and Corcoran College of Art and Design, creating a new partnership to preserve the Corcoran's legacy. Under the terms of the agreement, stewardship of the Corcoran art collection, which includes works of art in all media, was transferred to the Gallery. Curators, conservators, registrars, and designers from both institutions began the lengthy process of inventorying the collection, planning for accession of some pieces, and preparing distribution options for others.

We are deeply grateful to the President and Congress for their continued support of the Gallery's operations and the Master Facilities Plan. Combined with the gifts of many generous private donors, these federal funds continue Mr. Mellon's vision of the private-public partnership that is the Gallery. This year the Gallery began the first phase of the updated Master Facilities Plan renovation inside the East Building, including improvements to fire protection and life safety systems as well as replacement of aged mechanical, electrical, and plumbing systems. Concurrent with these federally funded system upgrades, privately funded expansion and renovations will occur during this multi-year initiative.

This year marked the completion of several important projects, including the East Building facade project, the East Building glass curtain wall replacement project, the West Building exterior stone repairs, and the West Building north

facade repointing. All were funded with federal support and completed on time and within budget.

During the fiscal year, the Gallery acquired several important works of art that we are delighted to share with the public as part of the permanent collection. They constitute a broad subject matter across a range of media, schools, and eras.

An astonishing sixty-two rare works arrived at the Gallery from the estate of Mr. and Mrs. Paul Mellon. The paintings, sculptures, and works on paper were among the gifts of art bequeathed to the Gallery by Paul Mellon that remained in his wife's care after his death. An additional two paintings will arrive during the next fiscal year. This marks Mr. and Mrs. Mellon's final disposition to the Gallery. Paul Mellon was one of the greatest philanthropists of our time, and his donations of art to the nation are unsurpassed. He and his wife, Rachel Lambert Mellon, left an extraordinary legacy, which we plan to honor with an exhibition in 2016. Highlights of the bequest include Vincent van Gogh's *Still Life of Oranges and Lemons with Blue Gloves*, Edgar Degas's *The Riders*, and Winslow Homer's *School Time*.

The Gallery is indebted to the many generous donors who enhanced the collection this year. Highlights of modern acquisitions included Robert Rauschenberg's *Black Painting* and Barbara Kruger's *Untitled (Know nothing, Believe anything, Forget everything)*. A sixteenth-century silver portrait of King Charles V of Spain by medalist Hans Krafft the Elder made after drawings by Albrecht Dürer entered the collection, as did an English fifteenth-century alabaster sculpture of four saints surrounding the Virgin Mary. Acquisitions of drawings included Giovanni Badile's *Portrait of a Boy in Profile* and Giovanni Battista Piranesi's *Two Workmen at Tables*. Other significant acquisitions included Nicolò Boldrini's woodcut *Hercules and the Nemean Lion* (partially after Raphael), William Kentridge's accordion-folded illustrated book *Portage*, Alma Lavenson's mesmerizing photograph *Self-Portrait*, and James Nares' 2011 video *Street*.

The Gallery presents varied works such as these from its permanent collection alongside loans from other institutions in special exhibitions. This year was filled with several insightful and inspiring offerings. The earliest paintings in the Gallery's collection from the thirteenth century would not have been possible without Byzantine precedents, many of which were included in *Heaven and Earth: Art of Byzantium from Greek Collections*.

Through collaborations with two Italian museums, we presented significant works rarely seen outside Italy. We were delighted to exhibit a universally acknowledged masterpiece, the *Dying Gaul* from the Capitoline Museum in Rome. An image of a conquered enemy, the sculpture represents courage in defeat, composure in the face of death, and dignity. We also were most grateful for the generosity of the Capodimonte Museum in Naples and pleased to present Titian's *Danaë*, celebrating the genius and legacy of one of the world's most influential painters whose work is well represented in the Gallery's permanent collection.

Two exhibitions featured a selection of the 781 works of art bequeathed to the Gallery by Ruth Cole Kainen: *Modern German Prints and Drawings from the Kainen Collection* and *Modern American Prints and Drawings from the Kainen Collection*. The bequest—primarily prints, drawings, watercolors, and rare illustrated books—marked the culmination of many gifts that she and her husband, Jacob Kainen, made to the Gallery.

Two exhibitions drew more than 820,000 visitors to the Gallery this year: *Andrew Wyeth: Looking Out, Looking In* and *Degas/Cassatt*. Andrew Wyeth's spare, elegant, and abstract window paintings and works on paper tackled the complexities presented by the subject throughout his career. The Gallery is particularly well suited to explore the friendship between Edgar Degas and Mary Cassatt in *Degas/Cassatt* because of the exceptional works donated by discerning collectors, such as Paul Mellon, Chester Dale, and Lessing J. Rosenwald. A profound debt of gratitude is owed to many lenders, both public and private, in the United States and France.

Two very different photography exhibitions presented artists documenting their world. The exhibition of photographs by Garry Winogrand reinterpreted a career that was, like the artist's America, both epic and unresolved. The captivating images of *Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860* inspired visitors interested in photography, architecture, and history. Tripe occupies a special place in the history of nineteenth-century photography for his foresight in recognizing that photography could be an effective tool for conveying information about unknown cultures and regions.

To better fulfill its educational mission, the Gallery debuted NGA Online Editions, an online environment that is fully integrated with the Gallery website and will allow

specialists and art lovers from all over the world to skim, swim, or dive into rich areas of the permanent collection. The first release, *Dutch Paintings of the Seventeenth Century*, welcomes a host of scholars, students, and those serious about art to study and enjoy the nation's Dutch painting collection.

During the year, the Gallery's online open-access image repository, NGA Images, achieved more than 550,000 downloads. Since its inception in March 2012 nearly one million images have been downloaded from NGA Images, and the number of images available has more than doubled. Currently, more than 42,000 images of objects from the Gallery's collection are available for free download to the American people.

Several notable works were conserved this year. In preparation for the 2015 exhibition, painting conservators treated Piero di Cosimo's great altarpiece, *The Visitation with Saint Nicholas and Saint Anthony Abbot*. Object conservators completed the extensive treatment of Henry Moore's *Knife Edge Mirror Two Piece*, located near the Gallery's East Building entrance. The treatment involved the repatination of the monumental bronze sculpture, returning its appearance to what Moore intended.

The Gallery welcomed more than 3.7 million visitors this year. Due to the Gallery closure forced by five days of severe weather and a sixteen-day government shutdown as well as the closure of the East Building for renovation, visitation numbers were lower than in recent years. We anticipate the average will return to normal when the East Building galleries reopen in 2016. This year there were approximately 15,000 visits to [www.nga.gov](http://www.nga.gov) per day, a one hundred fourteen percent increase in Facebook fans, and a sixty-eight percent increase in those active on Twitter.

None of these activities would be possible without the Gallery's dedicated Board of Trustees and talented staff. I join with new Board President Frederick Beinecke in thanking them, along with the federal government, individual, foundation, and corporate donors, and many volunteers, for their continued support of the National Gallery of Art.



Earl A. Powell III





# COLLECTING

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**PAINTINGS** An extraordinary group of sixty-two works came to the Gallery through the final bequest of Mr. and Mrs. Paul Mellon. Their gift included a spectacular painting by Vincent van Gogh, *Still Life of Oranges and Lemons with Blue Gloves*, 1889, a charming work haunted by the memory of the artist's friend, Paul Gauguin, who had recently departed Arles. The still life is a marvelous example of Van Gogh's ability to convey textures, in this case the waxy pucker of citrus fruit, the weave of the wicker basket, and the prickly needles of the cypress branches, through his signature brush strokes. The painting complements a 2013 Mellon gift, *Green Wheat Fields, Auvers*, 1890, a fresh and highly impasted landscape from the final weeks of the artist's life.

Other highlights from the bequest include a very early work by Claude Monet, showing the artist's precocious promise, *Still Life with Bottle, Carafe, Bread, and Wine*, c. 1862/1863, an intimate painting of a subject not usually associated with the artist. *The Riders*, c. 1885, by Edgar Degas depicts a group of jockeys on horseback, a subject favored by both Degas and Mr. Mellon, a renowned racing enthusiast. This large, vibrantly colored canvas is an extraordinary complement to the many Degas waxes and drawings on the same subject, donated to the Gallery by Mr. Mellon during his lifetime. The Gallery has the world's third largest collection of works by Degas and, thanks to Mr. Mellon, the world's greatest collection of this artist's sculpture made during his lifetime.

The generous Mellon gift also included twelve exquisite oil sketches by Georges Seurat, which join four paintings and one drawing in the Gallery's permanent collection. These marvelously immediate small works elevate the Gallery's collection of works by Seurat to one of the strongest in the country. Other important French paintings acquired this year include works by Camille Pissarro, Edouard Manet, Henri Fantin-Latour, and Rene Pierre Charles Princetean.

Three outstanding works were added to the Gallery's collection of Dutch paintings this year, two of which—Pieter Claesz's *Still Life with Peacock Pie*, 1627, and Jan van Goyen's *Ice Scene near a Wooden Observation Tower*, 1646—were made possible through the ongoing generosity of the Lee and Juliet Folger Fund.

Pieter Claesz's magnificent banquet piece depicts a sumptuous feast of some of the exotic foods available in the Netherlands during the early seventeenth century, including a cooked pheasant, olives, lemons, breads, shiny apples, velvety peaches, nuts, and candied fruit. These delicacies, many of which were imported, are presented on pewter platters or in precious Wan-Li bowls. Dominating the tabletop, however, is a large peacock pie, a culinary showpiece



reserved for special occasions. After cooking the pie, the chef would mount the bird's wings, tail, neck, and head back onto the crust. The remarkable realism of this banquet piece enabled Claesz to create a painting that seems to be an extension of the viewer's world. Light flooding the scene illuminates the objects, which the artist has rendered with a wide variety of light and textural effects, ranging from translucent glass, to the reflective surfaces of polished pewter, a crumpled napkin, rough lemon peels, and soft feathers.

Jan van Goyen's luminous *Ice Scene near a Wooden Observation Tower* features a distinctive wooden structure that not only served as a beacon for sailors navigating the myriad waterways that crisscross the Dutch landscape, but was also used as an observation post for men guarding the entrance to a strategic waterway. The vertical composition, undoubtedly chosen to accentuate the

observation tower, is quite rare in Van Goyen's work. In the dead of winter, the tower and the low building behind it have become the setting for a communal gathering, with people skating, being pushed, or riding in horse-drawn sleds. Clouds sweep across the sky above the expanse of ice that leads to a town on the far shore. The painting's remarkable condition, which displays all the vigor of Van Goyen's brushwork, adds to its dramatic character. His depiction of the chilly winter atmosphere, especially in the light effects on the ice, is remarkable.

The acquisition of François van Daellen's small yet thought-provoking *Vanitas Still Life*, c. 1650, was made possible through the generosity of the Nell and Robert Weidenhammer Fund. Situated within a dark interior and lit by daylight pouring through an open window, a skull, a femur, an extinguished candle, and an array of books all suggest the

ephemeral nature of life. The addition of these three exceptional paintings further strengthens and enhances the Gallery's collection of seventeenth-century Dutch paintings.

Important works by Winslow Homer, Raphaele Peale, John Frederick Peto, and Maurice Brazil Prendergast entered the collection this year. Included in the Mellon gift, the paintings add significant depth to the Gallery's rich collection of American still-life and genre paintings. Among these works are two exceedingly rare paintings by Peale: *Strawberries and Cream*, 1816, and *Still Life with Apples, Sherry, and Tea Cake*, 1822. Together with *A Dessert*, 1814, an earlier gift from JoAnn and Julian Ganz, these paintings constitute an unmatched suite of Peale's best work. Eldest son of Charles Willson Peale, a Philadelphia portrait painter and museum entrepreneur, Raphaele Peale was America's first professional still-life painter.



Acutely observed and meticulously rendered, Peale's still-life paintings have long been judged among the finest achievements in all of American still-life painting. The addition of two key works by this founding father of American still-life painting provides the ideal introduction for all that follow, including later works by John Frederick Peto, also represented in the Mellon gift.

In its compositional structure and ordered simplicity, Peto's *Still Life with Cake, Lemon, Strawberries, and Glass*, 1890, is a direct descendant of Peale's *Still Life with Apples, Sherry, and Tea Cake* painted more than sixty years earlier. Markedly different, however, is Peto's *Straw Hat, Bag, and Umbrella*, 1890/early 1900s, a vertical composition in which a darkly patterned carpet bag, a blue umbrella, and a sunlit hat hang against a flat wall. In this work, the recessive depth characteristic of the formal tabletop compositions by both Peale and Peto has given way to shallow space and a seemingly casual arrangement of well-worn objects. The abstract qualities of such

still-life compositions have recently attracted considerable scholarly attention.

Two notably important works by Winslow Homer were also included in the Mellon gift. *School Time*, c. 1874, is one of a series of works the artist completed during the

1870s featuring schoolhouses, teachers, and students. The red schoolhouse at the center of *School Time* may be the same structure seen in the background of an earlier Mellon gift, *The Red School House*, 1873, a thoughtful study of a schoolmistress. The second



PIETER CLAESZ  
*Still Life with Peacock Pie*  
The Lee and Juliet Folger Fund

WINSLOW HOMER  
*School Time*  
Collection of Mr. and Mrs. Paul Mellon



Homer acquisition, a small painting titled *The Flirt*, 1874, is a complete compositional study for one of the Gallery's best-known paintings, Homer's *Breezing Up*, 1873–1876. Immediately evident when the two works are compared is Homer's decision to replace a figure at the bow of the boat with an anchor. The juxtaposition of such preliminary studies with finished compositions offers unparalleled access to Homer's creative process.

The Gallery received an important gift from the collection of Deborah and Edward Shein, Rockwell Kent's magnificent Greenland landscape, *Citadel*, 1932–1933. Kent painted *Citadel* during his second excursion to Greenland from 1931 to 1933 and in 1935 recorded his impressions of the subject in the

popular memoir of his adventures, *Salamina*: "...the island of Karrat...is an imposing landmark by reason of its comparative isolation and the noble architecture of its mountain mass. With towers and buttressed walls reared high upon a steep escarpment, it has the dignity of a great citadel standing to guard the gateway to the glamorous region." Kent and his classmates George Bellows and Edward Hopper were among the most accomplished protégés of the highly influential early twentieth-century artist and teacher Robert Henri. *Citadel* is the first painting by Kent to enter the Gallery's collection. It joins other notable early modernist works from the Shein Collection by John Marin, John Storrs, and Marcel Duchamp.

At its annual meeting, the Collectors Committee purchased Michelangelo Pistoletto's *Donna che indica (Woman who points)*, 1962/1982, a signature silkscreen and steel-mirror piece that magically engrosses the space of the gallery and the attention of the viewer. Additionally, a number of Committee members joined together to supplement remaining funds and purchase Barbara Kruger's painting *Untitled (Know nothing, Believe anything, Forget everything)*, 1987/2014, an iconic work by an artist known for her pointed amalgams of text and image.

A number of twentieth-century works entered the collection from the estate of Mr. and Mrs. Paul Mellon, including paintings by Raoul Dufy, Roger de La Fresnaye, and

BARBARA KRUGER  
*Untitled (Know nothing, Believe anything,  
Forget everything)*  
Gift of the Collectors Committee, Sharon and

John D. Rockefeller IV, Howard and Roberta  
Ahmanson, Denise and Andrew Saul, Lenore S.  
and Bernard A. Greenberg Fund, Agnes Gund,  
and Michelle Smith

Maurice de Vlaminck. The Vlaminck painting, *Chestnut Trees in Bloom*, c. 1905/1906, is a notable addition to the Gallery's already strong collection of fauvist works. Another group of modern works came from the estate of Mercedes Eichholz, including paintings by Lee Gatch, Juan Gris, Georges Rouault, Pierre Soulages, and Anne Truitt. The work by Gris, a small cubist oil painting on board titled *Ace of Clubs and Four of Diamonds*, 1912, is especially significant.

An assortment of compelling individual gifts also enhanced the Gallery's modern collection this year. Leon Kossoff's richly expressive painting *Tube Entrance, Winter Evening*, 1998, was given by Robert and Mary Looker; Philip Pearlstein's majestically decorative painting *Two Nudes with Animal Marionettes*, 1988, was donated by the James F. Dicke family; Sarah Morris' uncompromising acrylic abstraction *Midtown Seagram with Fluorescents*, 1999, was a gift from the Heather and Tony Podesta Collection; and Oliver Jackson's vigorous painting *Untitled (9.19.84)*, 1984, was given by Mr. and Mrs. Gerald D. Kohs. An especially notable gift was Robert Rauschenberg's *Black Painting*, 1952, given by Jasper Johns for the Robert and Jane Meyerhoff Collection.

**SCULPTURES** Important late medieval, Renaissance, and modern works in various materials joined the sculpture collection this year. The earliest is a rare and beautiful group of five alabaster *Figures from a Retable of the Virgin and Child*, c. 1440/1460, purchased through the Florian Carr Fund. Such holy images, carved in workshops in the English midlands near Nottingham, were in demand for centuries throughout Europe. This group must have comprised an altarpiece in the chapel in Spain where it survived, while much devotional sculpture in England fell victim to sixteenth-century iconoclasm. Bearing traces of old polychromy, the Virgin and four female saints with their curvilinear drapery and swaying poses embody late gothic ideals of grace. Under an openwork canopy, the Virgin holds a dignified Christ Child and a remarkably undercut bunch of roses. Set in a modern but

historically informed wooden frame, these figures enhance the Gallery's holdings of northern European alabaster carvings from the fourteenth through the sixteenth centuries.

A monument of medallic art is the silver portrait of the young, newly crowned Emperor Charles V, commissioned by the city council of Nuremberg in expectation of an imperial visit in 1521. The celebrated medalist, Hans Krafft the Elder, produced it from drawings by Albrecht Dürer, the greatest German master of the Renaissance. Showcasing the advanced technological know-how of Nuremberg, the medal's innovative and complex production combined the techniques of casting and striking. Only 12 original struck examples survive; most of the 167 produced were later melted down.

This one, donated by Drs. Yvonne and A. Peter Weiss, is the only example in a public collection in America.

A French oval bronze relief of 1572, portraying the military commander and governor of Lyon, François de Mandelot, is the Gallery's first acquisition purchased through the newly established Hester Diamond Fund for the purchase of old master sculpture. A virtuoso example of the incuse-cast technique, developed by Italian medalists in the 1560s and 1570s, the relief has on the reverse a detailed negative cast of the portrait on the obverse. Mandelot appears in elegantly aristocratic profile, with a neatly trimmed pointed beard above a ruff collar, and parade armor decorated with vine scrolls, a tiny relief of Hercules, a grotesque scowling face, and the scallop shell



ENGLISH FIFTEENTH CENTURY  
*Figures from a Retable of the Virgin and Child, with Saint Catherine of Alexandria, Saint Apollonia,*

*Saint Margaret of Antioch, and (possibly) Saint Mary Kleophas*  
Florian Carr Fund

of the order of Saint Michel. An intriguing convex plaquette of *Laocoön and his Sons*, perhaps made to adorn a sword pommel, augments the Gallery's distinguished collection of this art form. It portrays the Trojan priest as a heroic seated nude, struggling in vain against the serpents sent to kill him and his sons. Possibly from seventeenth-century France or Italy, this rare work was given by Andrew M. Brown, a steadfast supporter of the Gallery's sculpture collection.

*Rodin Working on his "Gates of Hell,"* an imposing bronze tribute to the famous master by his former assistant Émile-Antoine Bourdelle, was cast before 1929 from a 1910 model. The bronze was a gift of sculptor Alfredo Halegua and his wife, Dr. Raquel Halegua. This action portrait fuses naturalism with faceted abstraction to convey the fierce energy and endurance of the great French artist whose sculptures figure so prominently in the Gallery's collection. A different kind of heroism is portrayed in *The Miner*, 1904, by Constantin Meunier, the Belgian artistic champion of industrial laborers. This plaque, in stoneware with polychrome glaze, was made in the factory of Henri Baudoux, a leading producer of the ceramic tile favored in art nouveau architecture and decoration. The plaque was a gift of Mary L. Levkoff.

Important acquisitions of modern sculpture also enhanced the Gallery's collection. Maya Lin's luminous marble sculpture *Latitude New York City*, 2013, was given by Louise and Leonard Riggio; Costantino Nivola's elegant travertine *Widow of Pausania*, 1980–1984, was contributed by Pietro S. Nivola, the artist's son; Nam June Paik's intriguingly humorous *Ugly Buddha Complex*, 1991, was offered by the Hakuta family; and Mr. and Mrs. Carl S. Gewirz completed their gift of Lee Bontecou's small but powerful relief, *Untitled*, 1960. A small elephant sculpture by Alexander Calder, included in the Mellon gift, complements the Gallery's collection of works by the artist.

**DRAWINGS** Most prominent among choice gifts of old master drawings, and by far the earliest drawing to join the collection this year, was a rare and exquisitely sensitive portrait of



a youth, drawn in the 1440s by the Veronese painter Giovanni Badile. Once part of the famous collection of drawings assembled by Ian Woodner, this sheet was given by his daughter, Dian Woodner, to join the core of her father's holdings preserved at the Gallery.

Representing different aspects of sixteenth- and seventeenth-century draftsmanship were an adept mannerist work of *The Judgment of Paris* by an as-yet-unknown German artist working around 1600, purchased through the Ruth and Jacob Kainen Memorial Acquisition Fund; an impressive compositional drawing of *The Last Judgment*, 1613/1614, by Giovanni Mauro delle Rovere, one of the leading painters in Milan in his time, purchased through the New Century Fund; and a delicately drawn panoramic view of the Burgundian town of Beaune, c. 1650, by the Dutch artist Jan Peeters I, purchased as the gift of Diane A. Nixon.

Notable eighteenth-century works included two fine French portrait drawings purchased as the gift of Ivan and Winifred Phillips in memory of Neil Phillips: a charming watercolor by Carmontelle of *Marie-Louise Petit at the Age of 105, with Her Young Nurse*, 1765, which presents a touching yet light-hearted juxtaposition of old age and youth; and a beautifully fresh and impeccably executed black chalk of *Mademoiselle Grogniard*, *Dame de Saint-Just*, drawn by Charles-Nicolas

Cochin the Younger in 1781. Two delightful volumes of watercolors, executed by the Ferrarese artist Giuseppe Padovani in 1772, one with studies of flowers, the other with insects and animals, entered the collection as the gift of Malcolm and Carolyn Wiener. Perhaps the most unusual acquisition of the year was a group of three exceptionally fine cut-paper images, laid down on red-lacquered wood, by an anonymous British practitioner of this very specialized and demanding art, which is essentially equivalent to drawing with scissors. Crowning this diverse eighteenth-century group was a sheet by Giovanni Battista Piranesi with two unusually large and vibrant pen studies of his printing assistants, datable to the early 1770s. Purchased with funds donated by the Ahmanson Foundation, this was a prime addition to one of the most important collections of prints, drawings, and illustrated books by the artist anywhere in the world.

The collection of nineteenth-century drawings continued to grow through the generosity of many benefactors. Included among the Mellon gift were seven outstanding drawings and watercolors by Winslow Homer and a marvelous and extremely large landscape pastel by William Merritt Chase, as well as several studies by leading French impressionists Edgar Degas, Berthe Morisot, Camille Pissarro, and Eugène Boudin. A beautifully executed and remarkably well-preserved romantic watercolor from 1832 by William Turner of Oxford, *Dawn in the Valleys of Devon*, was purchased through the Florian Carr Fund. In honor of Wolfgang Ratjen's seventieth birthday, the Ratjen Foundation gave an impeccably detailed drawing of *Clemens Brentano*, 1837, by Ludwig Emil Grimm, an appropriate addition to the Gallery's Ratjen collection, as Ratjen himself had greatly admired the work. Contributing to the growth of the Gallery's international collection of nineteenth-century European watercolors, Alexander and Judith Laughlin donated funds for the purchase of *Corso Sant'Anastasia with the Palazzo Maffei in Verona*, 1855, by the British master William Callow; *A Moroccan Woman in Traditional Dress*, 1866, by the Spaniard Mariano

GIOVANNI BADILE

*Portrait of a Boy in Profile*

Woodner Collection, Gift of Dian Woodner



Fortuny y Carbó; and *Masqueraders Boarding Gondolas before a Venetian Palazzo*, 1869, by the Frenchman Eugène Louis Lami. David and Joan Maxwell made possible the acquisition of a giant yet subtly nuanced charcoal landscape from 1861 by one of the great practitioners of the medium, Adolphe Appian, as well as an evocative watercolor of a *Stairway in Subiaco*, 1873, by the Roman painter Pio Joris. A small but scintillating pastel of the setting sun seen across a meadow by Paul Huet, made circa 1845, was purchased as a gift in honor of the late Melvin R. Seiden, while the eerily demonic *Satan Rides and Drives the World*, 1882, by Francesco Paolo Michetti, came as the gift of Dian Woodner. A key watercolor study for one of Pierre Bonnard's witty illustrations for a music primer for children, *Petit solfège illustré*, published in 1893, was purchased for the Virginia and Ira Jackson Collection.

This year was outstanding for gifts of modern drawings, most notably an important bequest from the estate of Mercedes Eichholz. Comprising eighteen drawings and watercolors, the bequest includes a gemlike gouache from 1936 by Yves Tanguy, evoking a ghostly dreamscape; Joan Miró's *Personnages*, 1937, in ink with crudely applied paint on rough fiberboard, characteristic of Miró's *art brut* between 1927 and 1937; and Pablo Picasso's delightful pen and wash *L'amour masqué*, 1954, the Gallery's first from his engaging series known as "The Human Comedy." Six modern drawings from the Mellon gift included a beautiful cubist still life by Georges Braque, c. 1918, and René Magritte's preparatory drawing for the painting *The Blank Signature*, 1965. The artist Kerry James Marshall donated ten drawings, each one fundamental to the conceptualization of his

painting *Great America*, 1994, acquired by the Gallery in 2011. Additional gifts included Jim Dine's *24 Objects in My Bedroom, Long Ago*, 1973, a seminal drawing with collage given by Judith Brodie and Mervin Richard in honor of Thomas G. Klarnar; an untitled drawing from 2005 by Julie Mehretu, given by Billy E. Hodges; Sheila Hicks' *Cecily's Garden*, 2009, a gift of Roy and Cecily Langdale Davis; and an experimental collage donated by Chuck Close, a work he made expressly for the Gallery's 2013 exhibition *Yes, No, Maybe: Artists Working at Crown Point Press*. Through the Ruth and Jacob Kainen Memorial Acquisition Fund, the Gallery acquired one of the finest drawings from Louis Lozowick's series *Machine Ornament*, c. 1923, reflecting the American artist's Russian roots and his engagement with constructivism.

**PRINTS AND ILLUSTRATED BOOKS** The year's notable acquisitions of Renaissance prints included an extremely fine impression of Marco Dente's *Massacre of the Innocents*, c. 1525, after a design by Baccio Bandinelli, one of the most famous prints of the Italian Renaissance, acquired through the Ailsa Mellon Bruce Fund with support from Robert Loper and the Samuel H. Kress Foundation. Another major sixteenth-century Italian print, Nicolò Boldrini's chiaroscuro woodcut *Hercules and the Nemean Lion*, c. 1566, was acquired through the Pepita Milmore Memorial Fund and complemented by James Bergquist's donation of a separate impression of the print's line block. Two of Mathis Zündt's etchings of imaginary objects in complicated perspective, 1567, are choice additions to the collection's sixteenth-century German prints. Dirck Stoop's complete set of twelve horses, 1651, is a fine example of the Dutch fondness for prints of animals. Through the Florian Carr Fund, the Gallery acquired a complete set of Giovanni Benedetto Castiglione's *Six Oriental Heads*, late 1640s, including his self-portrait, in exceptionally rare, truly early impressions, and original condition. Made possible by the New Century Fund, Giovanni David's twelve

*Divers Portraits*, 1775, offer a panorama of Venetian society of the time and count among the first aquatints in Italy. Théophile Alexandre Steinlen's poster for the theater company Chat Noir, 1896, is a masterpiece of the genre, purchased for the Virginia and Ira Jackson Collection. Continuing to enrich the holdings by Edvard Munch, the Epstein Family Collection donated three more prints: *Stéphane Mallarmé*, 1897; a hand-colored version of the woodcut *Mystical Shore*, 1897; and the woodcut *Outside the House, Moonlight*, 1901. A powerful early portrait by Erich Heckel, *Der Träumer*, 1905, was acquired through the Ruth and Jacob Kainen Memorial Acquisition Fund. Meanwhile, the acquisition of modern Italian prints went forward with one of Giovanni Boldini's finest drypoint portraits, *Whistler Asleep*, purchased through the Ailsa Mellon Bruce Fund, and important etchings by leading futurists Luigi Russolo and Umberto Boccioni, purchased as gifts of Matthew and Ann Nimetz.

A considerable number of outstanding illustrated books entered the collection. William J. Wyer donated an exquisitely hand-colored copy of Sebastian Münster's *Organum Uranicum* (Basel, 1536) containing his portrait and thirty-five woodcuts

on planetary motion. A number of very important volumes came from the final sale of the distinguished collection of Arthur and Charlotte Vershbow. Nine were purchased thanks to an anonymous donor's contribution, including *Typi in Apocalypsi Ioannis* (Frankfurt, 1539), featuring twenty-seven very crisp impressions of woodcuts by Hans Sebald Beham at his most imaginative and refined; the Abbé de Saint-Non's complete *Fragments choisis dans les Peintures des Palaix et des Eglises de l'Italie* (Paris, 1767–1775), the earliest issue of two hundred aquatints after paintings he saw in Italy; Edmond Picard's *Le Juré* (Brussels, 1887), illustrated with seven lithographs by Odilon Redon; Friedrich Nietzsche's *Also Sprach Zarathustra* in the 1908 Leipzig edition, a choice example of art nouveau style designed by one of its leading figures, Henry van der Velde; and an immaculate copy of Ambroise Vollard's famous 1931 edition of Honoré de Balzac's *Chef-d'oeuvre inconnu*, with Picasso's etchings and wood engravings in continuous, intimate dialogue with the text.

A major gift from the artist Jim Dine comprised forty-three of his best prints from 1969 to 2013, including multiple states of his slyly suggestive *Five Paintbrushes*, 1972.



WILLIAM KENTRIDGE

*Portage*

Gift of the Collectors Committee, Sylvia K. Greenberg, and Cathryn Dickert Scoville

Dine additionally donated his *Picture of Dorian Gray*, 1968, a book illustrated with twelve lithographs and etchings plus six loose prints. The volume boasts a red-velvet binding, while the prints present Dorian Gray (and others) in mod attire: everything from white boots to bejeweled jackets. Dine calls *Dorian Gray* "one of the most indulged things I ever made."

Among notable purchases was a rare impression of George Bellows' lithograph *Splinter Beach*, 1916, an early state proof purchased as the gift of Max Berry. The print features streetwise kids at so-called Splinter Beach, a spot overlooking the East River, where bathers were more apt to get splinters in their behinds than sand down their trousers. Equally noteworthy was the acquisition of Romare Bearden's magisterial *Odysseus suite*, 1979, purchased as the gift of Richard A. Simms. The set of six screenprints—a black *Odyssey* in which all the figures are dark skinned—ably demonstrates not only Bearden's mastery of color and composition, but also his extraordinary aptitude for narrative. Another key acquisition was *Portage*, 2000, an affecting work by the South African artist William Kentridge, purchased through the Collectors Committee with additional support from Sylvia K. Greenberg and

Cathryn Dickert Scoville. The accordion-style book unfolds to nearly fourteen feet in length and addresses themes that Kentridge has explored repeatedly: migration, exodus, and the plight of the dispossessed. The artist Pat Steir donated *Cry Stall Gaze*, 2013, a volume with poetry by Anne Waldman and illustrations by Steir.

**PHOTOGRAPHS** This year the Gallery acquired 192 photographs and three videos including an important album of thirty-eight works by American photographer William H. Rau, *Property of the Lehigh Valley Central R. R. Co., c. 1895*, taken along the railroad from Easton, Pennsylvania, to Niagara Falls. Although Rau made many pure landscape views, he documented a land that had been transformed by cultivation and industrialization. The Gallery was also fortunate to acquire another album of 154 photographs by George K. Warren, *West Point Album Class of 1868*, of both recent college graduates as well as landscapes of the surrounding Hudson River Valley.

The Alfred H. Moses and Fern M. Schad Fund enabled the Gallery to acquire several important works by contemporary photographers including Uta Barth's luminous *...and to draw a bright white line with light (Untitled*

*11.5)*, 2011, a triptych of inkjet prints that captures the passage of light across the artist's living-room window; Matthew Brandt's *Salton Sea C1*, 2007, a salted paper print; Andrew Moore's *Model T Headquarters, Highland Park, Michigan*, 2009, and *Palace Theater, Gary, Indiana*, 2008, both inkjet prints showing the decay of the Midwestern landscape; and Carrie Mae Weems' chromogenic print *May Flowers*, 2002, and inkjet prints *Slow Fade to Black II*, 2010. The Charina Endowment Fund enabled the acquisition of Marco Breuer's scrubbed gelatin silver print *Study for Scrub*, 1998, and exposed and burned gelatin silver print *Untitled (Tip)*, 2001, along with eleven chromogenic prints by John Divola from his series on Zuma Beach, 1977–1978. Tony and Heather Podesta gave the Gallery three photographs by Angela Strassheim, and the Andy Warhol Foundation for the Visual Arts donated Warhol's *Little Red Book*, 1972, consisting of twenty-two dye diffusion transfer prints. Joseph M. Cohen and the Collectors Committee generously provided the funds to acquire Rineke Dijkstra's enchanting *I See a Woman Crying (Weeping Woman)*, 2009, a video of several British school children discussing Picasso's *Weeping Woman*, while the Sarah and William L. Walton Fund, the Collectors Committee, and the Marlene Nathan Meyerson Family Foundation enabled the Gallery to add James Nares' mesmerizing video *Street*, 2011, a sixty-minute slow-motion homage to New York City, to the collection. In addition, the Ahmanson Foundation generously provided funds for the Gallery to acquire the California artist Bruce Conner's touching video *His Eye is on the Sparrow*, 2006.

Other important twentieth-century additions to the collection include Alma Lavenson's *Self-Portrait*, 1932, one of only four known vintage gelatin silver prints of this iconic photograph, acquired with assistance from Robert Menschel and the Vital Projects Fund, the Diana and Mallory Walker Fund, the New Century Fund, and the Eugene L. and Marie-Louise Garbáty Fund. Several other photographs by early twentieth-century female photographers were acquired, including



ALMA LAVENSON  
*Self-Portrait*

Robert Menschel and the Vital Projects Fund,  
Diana and Mallory Walker Fund,

New Century Fund, and the Eugene L. and Marie-Louise Garbáty Fund



Berenice Abbott's *Jean Cocteau*, 1926, purchased with the Diana and Mallory Walker Fund; Laure Albin-Guillot's *Le Pont des Arts*, 1930s, a rare fresson print, acquired through the R. K. Mellon Family Foundation; Madame D'Ora's *Mariette Lydis*, 1927, purchased with assistance from Robert Menschel and the Vital Projects Fund and the R. K. Mellon Family Foundation; and Tina Modotti's sensitive portrait *Anita Brenner*, 1927, purchased with the Pepita Milmore Memorial Fund. In addition, Gary Davis gave the Gallery eight photographs by Henri Cartier-Bresson and thirty-eight by Allen Ginsberg. Finally, the Gallery acquired three photographs by György Kepes. His *Juliet with Peacock Feather and Red Leaf*, 1937–1938, as well as Frederick Sommer's celebrated portrait of his friend, the artist Max Ernst, were acquired through the Pepita Milmore Memorial Fund.

**RARE BOOKS AND IMAGES** Noteworthy additions among the 110 titles added to the Library's rare book collection in 2014 include *Nimpharvm oceanitidvm, ephydridvm potamidvm, naiadvvm, lynadvvmqve icones* by Philippe Galle (Antwerp, 1587), *Imprese nobili et ingeniose di diuersi principi et d'altri*

*personaggi illvstri nell'arme et nelle lettere* by Lodovico Dolce (Venice, 1578), and a fine early edition of Alois Senefelder's seminal text on lithography, *Vollständiges Lehrbuch der Steindruckerey...* (Munich and Vienna, 1818), all purchased through the J. Paul Getty Fund in honor of Franklin D. Murphy; *De origine et amplitudine civitatis Veronae* by Torello Saraina (Verona, 1540) and *Caryatidvm (vvl-gvs termas vocat)* by Hans Vredeman de Vries (Antwerp?, c. 1570) through the Grega and Leo A. Daly III Fund for Architectural Books; and *Divo et invictissimo Leopoldo I.P.F.A. fidei in Hungaria assertori...* by Romeyn de Hooghe (c. 1686) and *Oorspronkelyk en vermaard konstryk tekenboek* by Abraham Bloemaert (Amsterdam, 1740) through the Nell and Robert Weidenhammer Fund.

Twentieth-century works added to the rare book collection include *Sillage intangible* by Lucien Scheler featuring a drypoint engraving by Picasso (Paris, 1958) and *Les pénalties de l'Enfer, ou, Les Nouvelles Hébrides* by Robert Desnos with lithographs by Miró (Paris, 1974), acquired through the David K. E. Bruce Fund. The Thomas Klarner Memorial Fund supported the purchase of a rare broadside, *Festival Dada* (Paris, 1920),

and Ruth Fine generously donated four artist's books in honor of Thomas Klarner.

Notable acquisitions of rare albums include a scarce, photographically illustrated exhibition catalog of Arnulf Rainer (1964); *Grand Dictionnaire Universel du 19 siècle* by Larousse & Goupil (c. 1870); French architecture illuminated at night (1937); the planned community of Port Sunlight in England (1913); the Springfield Museum of Fine Arts (1921); and *Millimeter und Geraden* by Friedrich Vordemberge-Gildewart (1940). The Gallery's holdings on world expositions grew with the acquisition of albums capturing views of London (1859), Paris (1878, 1900), and Cleveland (1936–1937).

Among the individual rare photographs acquired were architectural studies of Harvard University by G. K. Warren, Oxford University by Francis Frith, Spanish buildings by Juan Laurent and Raphael Garzón Rodriguez, Amiens Cathedral by Charles Marville, as well as anonymous works depicting buildings in China, India, England, France, Italy, and the United States. Photographs of artworks by Titian attributed to Ponti, Bernini by Robert Macpherson, Cellini by John Brampton Philpot, and Rodin by Robert Doisneau were also added to the collection.

Funds donated anonymously allowed the Gallery to purchase a rare and exceptional portrait of Eugene Delacroix taken by photographer Victor Laisné in 1852. This photograph was the model for the subsequent engraving of Delacroix's visage used in *Histoire des artistes vivants français et étrangers: études d'après nature* by Théophile Silvestre (Paris, 1856).

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**ALOIS SENEFELDER**

*Vollständiges Lehrbuch der Steindruckerey...*

J. Paul Getty Fund in honor of  
Franklin D. Murphy





*Andrew Wyeth*



# EXHIBITING

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During fiscal year 2014 the Gallery presented nineteen special exhibitions. Seven exhibitions, *Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music*; *Ellsworth Kelly: Colored Paper Images*; *In the Tower: Kerry James Marshall*; *Northern Mannerist Prints from the Kainen Collection*; *Yes, No, Maybe: Artists Working at Crown Point Press*; *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*; and *Charles Marville: Photographer of Paris*, continued from the previous year. The Library presented six exhibitions of books and images from its collections.

The year began with *Heaven and Earth: Art of Byzantium from Greek Collections*, the Gallery's first exhibition devoted to Byzantine art. With recognized masterpieces and new discoveries from recent archaeological excavations, it spanned the period of the Byzantine Empire, from the fourth to the fifteenth century. Of the 170 works on view, 75 left Greece for the first time and an additional 40 had never before been seen in the United States. *Heaven and Earth* was an especially important exhibition for the Gallery as the influence of Byzantine artists is seen throughout the Gallery's permanent collection of early Italian paintings.

Organized thematically, *Heaven and Earth* illuminated various aspects of Byzantine life, public and private, spiritual and secular. Mosaics, wall paintings, and sculpture from churches were displayed with painted icons, Gospel books, and liturgical vessels to convey the ecclesiastical setting of public worship. Portable altarpieces, small ivory and steatite icons, and silver and gold pendant reliquaries worn by the faithful suggested the nature of private worship at home. Works of art for the domestic sphere—floor mosaics, silver and ceramic dinnerware, glass and bronze furnishings, and jewelry—offered a glimpse of the accoutrements of daily life. Biblical manuscripts shown alongside copies of works by Homer, Aeschylus, Sophocles, and other ancient authors reminded visitors of the Christian and classical foundations of Byzantine intellectual life. The exhibition concluded with works of art reflecting artistic exchanges between Byzantium and Western Europe during the empire's last phase.

To give visitors a sense of the original ecclesiastical context of many of the works of art, the Gallery produced a film with footage of five Byzantine churches set to the music of Byzantine hymns and chants. A sixteen-foot-high photographic reproduction of the sanctuary of the eleventh-century church of Hosios Loukas provided a dramatic backdrop for the display of works of art that played essential roles in Byzantine spiritual life. A fully illustrated catalog and companion volume dedicated to Byzantine cities and towns in Greece accompanied the exhibition.



This year the Gallery had the rare opportunity to exhibit one of the most renowned works from antiquity. *The Dying Gaul: An Ancient Roman Masterpiece from the Capitoline Museum, Rome* marked the first time the sculpture had left Italy since 1797. Embodying courage and nobility in the face of death, this image of a vanquished enemy is a deeply moving celebration of the human spirit. The sculpture was displayed in the Gallery's Rotunda

on a carefully proportioned, faux-finished pedestal with a fifteen-foot-tall banner reproducing Giovanni Paolo Panini's painting *Ancient Rome*, which prominently includes the *Dying Gaul* among the many antiquities depicted. Two freestanding baffles provided additional explanatory information and images. An accompanying brochure recounted the discovery of the *Dying Gaul* in seventeenth-century Rome and its influence on subsequent painters and sculptors.

Part of the Gallery's mission—to preserve works of art at the highest possible museum and scholarly standards—brought the Gallery to the forefront during World War II when American art historians, museum and art professionals, and archivists were deployed as military officers to protect works of art, historical buildings, monuments, and archives in war theaters throughout Western Europe as part of the Monuments, Fine Arts, and Archives (MFAA) program.





*The Monuments Men and the National Gallery of Art*, an archival display that presented World War II-era documents, photographs, and memorabilia, illustrated the seminal role the Gallery played in the creation of the MFAA and the Roberts Commission and explored the real-life experiences of a few of the monuments men.

The exhibition *Modern German Prints and Drawings from the Kainen Collection* celebrated one of the most important collectors of prints and drawings in recent decades, Ruth Cole Kainen, and her bequest to the Gallery. This exhibition—the second of three to focus on central aspects of her bequest—included 122 of her finest German drawings, prints, watercolors, and illustrated books dating from 1769 to 1980. Ruth Kainen focused on expressionism, a movement that rejected the academic pursuit of timeless, idealized beauty in favor of creating dynamic art that reflected life and experience in the modern world. She acquired works by the most important expressionists, with a particular interest in Ernst Ludwig Kirchner and other artists of *Die Brücke*. She placed these major acquisitions within a broader context by collecting lesser-known artists from the German-speaking world,

including artists outside the expressionist sphere. She selected works from preceding and later periods that resonated with the central expressionist themes of human life, passion, and an individual's relationship to society and to nature. The layout of the exhibition was modulated with the use of wall color, supporting the themes and chronology of the works. Two rooms were devoted to the work of Kirchner and included a selection of his illustrated books. Fourteen works from the exhibition were featured in a slide show on the Gallery website.

The major retrospective *Garry Winogrand* surveyed the photographer's career from its inception in 1950 to his death in 1984. Garry Winogrand, a New Yorker who roamed the United States during the postwar decades, left behind a sweeping portrait of American life. His photographs powerfully combine the hope and exhilaration as well as the anxiety and turbulence that characterized America during these vital years, revealing a country that glitters with possibility but threatens to spin out of control.

The exhibition was divided into three sections: "Down from the Bronx" presented photographs made in New York City from 1950 through 1971, "A Student of America"

included work from the same period made mostly outside New York, and "Boom and Bust" showed photographs taken largely in Texas and Los Angeles from 1971 until Winogrand's death. Plunging headlong into his work, Winogrand preferred shooting film to editing his pictures or producing books and exhibitions. As a result, many of his strongest early photographs fell into obscurity as he matured, while numerous later ones remained unprocessed at the time of his death. Winogrand never published or exhibited approximately one-third of the photographs presented; more than sixty were printed for this exhibition and shown in public for the first time. By presenting such discoveries alongside Winogrand's celebrated pictures, the exhibition reinterpreted a career that was, like the artist's America, both epic and unresolved.

The exhibition's video, featuring archival footage from a 1977 workshop Winogrand gave for students at Rice University in Houston, provided insight to his working methods, his ideas about photography, and his personality. A fully illustrated catalog accompanied the exhibition. Two dozen of the exhibited works were featured in a slide show on the Gallery's website.



Garry Winogrand

Andrew Wyeth: *Looking Out, Looking In*



Andrew Wyeth: *Looking Out, Looking In* gathered together—for the first time—a select group of Andrew Wyeth's images of windows, including his most famous painting, *Wind from the Sea*. Completed early in the artist's career, the painting captured the moment when an ocean breeze flowing through an open window gently lifted tattered curtains. During the course of the next sixty years, Wyeth returned repeatedly to the subject of windows, producing more than three hundred works on this theme. The exhibition began with *Wind from the Sea*, alongside watercolor studies quickly executed to capture a momentary impression and tempera paintings created over an extended period of distillation and simplification, and proceeded to galleries of images that reflect his extended study of windows. The exhibition explored the now-apparent fact that Wyeth was an artist as concerned with formal abstraction and existential darkness as were his contemporaries.

The palette for the five-room exhibition included custom wall colors, carefully selected mat colors, and hand-rubbed frames that created a harmonic backdrop for the works.

A fully illustrated catalog accompanied this exhibition. Highlights from the exhibition were featured on the Gallery website.

Edgar Degas's influence on fellow impressionist Mary Cassatt is widely known, but her role in shaping his work and introducing him to American audiences was fully examined for the first time in *Degas/Cassatt*. Organized thematically with a focus on the height of Degas's and Cassatt's artistic alliance—the late 1870s through the mid-1880s—the exhibition included some seventy works in a variety of media including oil paintings, pastels, and works on paper, with several that were once in the artists' personal collections.

The Gallery is exceptionally rich in holdings by Cassatt and Degas, with one of the finest collections of works by Cassatt in existence, totaling 119, and the third largest collection of works by Degas in the world, totaling 158. This critically successful exhibition utilized these strong holdings and included groundbreaking technical analysis presented by the Gallery's conservators and scientists who examined key works by both artists. The most notable example of the artists'

collaboration was Cassatt's *Little Girl in a Blue Armchair*, 1878. Degas's participation in this painting is known through a letter Cassatt wrote to her dealer, Ambroise Vollard, which was displayed to the right of the painting, but the details remained a mystery. Recent cleaning and careful analysis of the brushwork, as well as x-radiographs and infrared images revealed changes beneath the paint surface, providing clear evidence of Degas's intervention in Cassatt's picture. The infrared image was shown on a plinth below the painting so visitors could see the changes.

A fully illustrated catalog accompanied the exhibition. A brochure featured ten works from the show as well as an infrared image of *Little Girl in a Blue Armchair*. An audio tour explored the artists' friendship and the experimental nature of their painting and printmaking techniques. A slide show and special feature appeared on the Gallery website.

The Gallery highlighted the arrival of two new paintings by Vincent van Gogh from the bequest of renowned philanthropist, art collector, and Gallery benefactor Paul Mellon and his wife, Rachael Lambert Mellon,

in *Celebrating Van Gogh at the National Gallery of Art*. The display of these gifts was further enhanced by the Gallery's collection of works by Van Gogh along with the loan from the Kröller-Müller Museum in Otterlo, the Netherlands, of the *Portrait of Monsieur Roulin*, 1889. A portrait of Joseph Roulin, the postman Van Gogh made famous through a series of paintings, was exhibited for the first time at the Gallery and hung alongside the Gallery's *Roulin's Baby*, 1888, a portrait of the postman's daughter, Marcelle, as an infant. Thanks to the generosity of important benefactors such as Mr. and Mrs. Mellon, Ailsa Mellon Bruce, Chester Dale, Pamela Harriman, and John Hay Whitney, the Gallery has ten paintings and eleven prints and drawings by Van Gogh.

A highlight of the year was the presentation of Titian's *Danaë*, 1544–1545, on special loan from the Capodimonte Museum in Naples. The sensuous *Danaë* reflects the Renaissance fascination with the theme of the loves of the gods and is one of numerous paintings in which Titian established a new genre in Western art, that of erotic mythologies. The myth of Danaë seduced by Zeus in the guise of a shower of gold coins was recounted in the brochure. The painting was installed in proximity to other examples of this genre by Titian from the Gallery's collection—*Venus with a Mirror*, c. 1555, and *Venus and Adonis*, c. 1560.

Thanks to a number of generous donors, more than two hundred nineteenth-century European and American watercolors and gouaches have been added to the Gallery's collection. *The Color of Nature: Recent Acquisitions of Landscape Watercolors* featured fifteen stunning, sun-filled landscapes by European masters that express the rich possibilities of this endlessly fascinating medium. All of the watercolors were included in a slide show on the Gallery website.

*Modern American Prints and Drawings from the Kainen Collection*, the third and final exhibition in the series from the Kainen bequest, included a selection of exceptional prints and drawings from the first three-quarters of the twentieth century. The first



room explored the period leading up to World War II, in which many artists, such as Childe Hassam and Stuart Davis, departed from strict representation. The second room moved toward pure abstraction in the post-war period with works by Jackson Pollock, David Smith, and Willem de Kooning. This exhibition represented only a small fraction of the works donated by Ruth Kainen and paid tribute to her connoisseurship and generosity. Several of the most important works were featured in a slide show on the Gallery website.

*From Neoclassicism to Futurism: Italian Prints and Drawings, 1800–1925* explored a period of Italian art neglected in the usual histories of modern art. This exhibition consisted of some seventy prints, drawings, and illustrated books from the nearly two hundred acquired in recent years. Broad in scope,

deep in a number of areas, and excellent in quality, the Gallery's collection is unsurpassed outside Italy itself. The first section considered the persistence of traditional styles along with the dominant role of art academies through the first half of the nineteenth century. The second section concerned the arrival of romantic ideals, which emphasized naturalism, individual expression, and original approaches to printmaking through the end of the century. The third section was devoted to critical precursors of modernism (such as Giovanni Fattori and Giovanni Boldini), to futurism, and to singular figures of early modern art such as Giorgio Morandi. An accompanying leaflet provided an introduction to the exhibition with reproductions of the most significant works. A virtual tour of the works and accompanying texts were made available on the Gallery website.



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*Titian's Danaë from the Capodimonte  
Museum, Naples*

*Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860* was the first major traveling exhibition of the artist's work. Tripe first learned photography in Great Britain from amateurs who considered it a pastime. With few models to follow, he developed a professional practice under the auspices of the large bureaucracy of the British East India Company. Reflecting his military discipline as an officer in the British army, he achieved remarkably consistent results, despite the Indian heat and humidity that posed constant challenges to photographic chemistry. Tripe's schooling as a surveyor, where the choice of viewpoint and careful attention to visual details were essential, gave his photographs their distinctive aesthetic rigor.

This exhibition traced Tripe's work from his earliest photographs made in England, to ones created on expeditions to the south Indian kingdom of Mysore, to Burma, and again to south India. Many of his pictures were the first photographs ever made of celebrated archaeological sites and monuments, ancient and contemporary religious and secular buildings, geological formations, and landscape vistas. Yet the dynamic vision Tripe brought to these large, technically complex photographs and the lavish attention he paid to their execution indicate that his aims were not merely documentary but artistic. New frames were designed for all the photographs in the exhibition. Two of the original full-size negatives were installed with LED light panels behind them and illuminated

at the touch of button to illustrate Tripe's retouching on the negative surface. A final, didactic room compared the technical aspects of Tripe's work with other photographs in the Gallery's collection. A fully illustrated catalog accompanied the exhibition.

The Gallery administered the loan of 962 works of art to 207 sites during fiscal year 2014. This year major loans of works from the Gallery's collection were featured both domestically and internationally.

During the East Building renovation, many works have been made available to other museums, presenting a unique opportunity to share the Gallery's celebrated collections of impressionist and modern art. Sixty-eight works were featured in *Gems of Impressionism: Paintings from the National Gallery of Art* at the Museo





dell'Ara Pacis Augustae in Rome and *Intimate Impressionism from the National Gallery of Art* at the Legion of Honor in San Francisco. Forty-three works traveled to the de Young Museum in San Francisco for the exhibition *Modernism from the National Gallery of Art: The Robert & Jane Meyerhoff Collection*. Fifty paintings and ten graphics by the artist Mark Rothko were lent to the Gemeentemuseum Den Haag for their exhibition *Mark Rothko*. Twenty-four paintings and six graphics by the artist were also lent to the Arkansas Arts Center's exhibition *Mark Rothko: The Decisive Decade, 1940–1950*. Forty-three works were lent to the Sterling and Francine Clark Art Institute's exhibition *Make It New: Abstract Paintings from the National Gallery of Art, 1950–1975*.

The Gallery loaned numerous works to a number of retrospectives this year including Joan Miró's *The Farm* to the Albertina in Vienna; Roy Lichtenstein's *Look Mickey* to the Musée national d'art moderne, Centre Georges Pompidou in Paris; Marc Chagall's *Houses at Vitebsk* to the Palazzo Reale in

Milan; and Camille Pissarro's *Charing Cross Bridge, London* to the Fundación "La Caixa" in Barcelona. Among the Gallery's many international loans to exhibitions were three paintings by El Greco to the Museo de Santa Cruz in Toledo for the exhibition *The Greek of Toledo*; Henri de Toulouse-Lautrec's *Marcelle Lender Dancing the Bolero in "Chilpéric"* to the Musée du Petit Palais in Paris for the exhibition *Paris 1900, La Ville spectacle*; Gustave Caillebotte's *Skiffs* to the Centre d'Art et d'Expositions La Ferme Ornée in Yerres for *Caillebotte in Yerres*; and James McNeill Whistler's *Grey and Silver: Chelsea Wharf and Wapping* to the Dulwich Picture Gallery in London for *An American in London: Whistler and the Thames*.

This year the Gallery loaned 650 works to museums and collections throughout the United States. Highlights of these loans include Joseph Mallord William Turner's *Venice: The Dogana and San Giorgio Maggiore* and *Keelmen Heaving in Coals by Moonlight* to the Peabody Essex Museum in Salem, Massachusetts, and Georgia O'Keeffe's

*Jack-in-the-Pulpit-No. 2, Jack-in-the-Pulpit No. 3, Jack-in-the-Pulpit No. IV, Jack-in-the-Pulpit-No. 5, and Jack-in-the-Pulpit No. VI* to the Georgia O'Keeffe Museum in Santa Fe and the de Young Museum. The Gallery also loaned important works by Paul Gauguin, George Bellows, and John Marin to the New-York Historical Society and John Singleton Copley's *Watson and the Shark* to the Museum of Fine Arts, Houston.



Students from the Gallery's *Art Around the Corner* program use magnifying glasses to see details in Romare Bearden's *Tomorrow I May Be Far Away*.



# EDUCATING

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The education division paid special attention to online audiences this year, using several channels to broaden the Gallery's reach and increase public engagement. The division took on the Gallery's Facebook and Twitter accounts, which saw a 114 percent increase in Facebook fans and a 68 percent increase in those active on Twitter during the fiscal year. Replies and comments from the Gallery's audience increased by 15 percent each month, with an average reach of more than fourteen million users each month.

The Gallery also launched an Instagram account and organized an Instameet to celebrate the occasion. The education division coordinated the Gallery's initial TweetUps. Both are physical events, which invite those active on the respective social media to register, come to the museum, and post to their followers about their experience. Two TweetUps highlighted the *Monuments Men* installation and the exhibition of paintings by Vincent van Gogh. The Instameet featured modern art through a new, more interactive East Building tour, titled *Modern Sculpture: Dialogues in Three Dimensions*.

The Gallery launched *NGAkids Art Zone*, its first venture into the world of iPad applications. In this interactive experience, children visit a virtual art gallery and create their own art inspired by works in the Gallery's collection. The division updated the permanent collection iPhone application *Your Art*, publishing highlights in five foreign languages and making the full application, with translations, available on Android devices. To date, the application has been downloaded about 50,000 times around the world. The Chinese version was cited as one of the top ten applications in China.

Among written material produced to encourage engagement, 15,000 first-edition copies of *An Eye for Art*, a book to introduce children and families nationwide to the Gallery's collection, were sold and distributed. The publisher requested a second printing of 5,000.

The division also offered all its traditional on-site programs including tours, auditorium lectures, printed guides to the collections, as well as school and family programs. Staff developed the second year of *Drawing Salon*, a program for adults that integrates art history, studio practice, and conversation, which attracts a younger and more diverse audience than traditional gallery programs. Tours in American Sign Language, voice interpreted for hearing participants, and ASL for Learners, a tour for those learning sign language, continued to serve the community. Tours for the visually impaired also continued.

Programmatic highlights of the year included three symposia for the exhibitions *Charles Marville: Photographer of Paris*, *Heaven and Earth: Art of Byzantium from*



*Greek Collections*, and *El Greco in the National Gallery of Art and Washington-Area Collections: A 400th Anniversary Celebration*. Two invitation-only study days brought museum and academic art historians together in gallery discussions of the Marville and Byzantine exhibitions. The Gallery showcased four artists this year: Andy Goldsworthy, Julie Mehretu, Allan McCollum, and Kerry James Marshall, the latter through a panel discussion on race and class in contemporary America. Through auditorium events, such as the presentation “Dutch Paintings in a New Age: The Debut of NGA Online Editions” by curator Arthur K. Wheelock Jr., the Gallery served an annual lecture audience of more than 16,000. Sixty-two audio podcasts and six videos allowed the Gallery to share events online, with more than 230,000 downloads. Ten academic-year fellows and interns and eighteen summer participants, representing seventeen states and six foreign countries, worked on projects from digital engagement to curatorial research throughout the Gallery.

This year the Gallery served approximately 27,000 K–12 students, including participants in the twenty-second annual High School Seminar. After an extensive evaluation, the *Art Around the Corner* and *Mini-Multiple Visit*

programs were recast to include more underserved students. Two new school tours for age four through third grade, *Art Investigators* and *Art Tales*, encouraged children to look closely and use their imaginations to learn about art. Performances of *Forward, 54th!*, a play for families presented in conjunction with *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens’ Shaw Memorial*, served almost 2,500 students, families, and teachers, many associated with Title 1 schools. A special performance was arranged at Walter Reed National Military Medical Center in Bethesda, Maryland, for wounded warriors and staff. Family and youth programs included about 12,000 participants; teacher programs reached more than 2,500 people; gallery tours and talks were provided for 36,000 individuals; and free audio guides of the permanent collection served an additional 52,000 visitors. Together, education programs and in-house publications reached roughly 675,000 users.

Founded in the 1950s, the Gallery’s time-honored outreach program Education Resources now consists of more than 140 teaching packets, CDs, and DVDs and more than 500 online resources. During the last year, this free-loan program served more than one million users while public television

showings across the nation reached an additional forty-one million viewers. The Gallery’s website had almost five-and-a-half million visits.

**CONCERTS AND FILMS** This year the music department organized the Jazz in the Garden series, which drew an estimated 153,000 people to the Sculpture Garden for free concerts every Friday evening, between Memorial Day and Labor Day.

Additionally, eleven concerts were presented in honor of exhibitions. One concert of Byzantine music honored *Heaven and Earth*. The sixty-fifth American Music Festival, in honor of *Yes, No, Maybe: Artists Working at Crown Point Press* and *Tell It with Pride*, featured five concerts of music by American composers. Four concerts of nineteenth-century French music were presented in honor of *Degas/Cassatt*, and one concert was presented in honor of *Andrew Wyeth: Looking Out, Looking In*.

Collaborations with other Gallery departments resulted in numerous varied musical presentations, including screenings with live music of the silent film *Summer Night Songs*, three special presentations during morning roll call for the Gallery’s guard force, and

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Students from the Gallery’s multiple-visit High School Seminar sketch Roxy Paine’s *Graft* in the Sculpture Garden.



concerts and a book signing in connection with the publication of *Five Lives in Music* by Cecelia Hopkins Porter. Gallery musical offerings with outside partners included six concerts jointly produced with the Delegation of the European Union to the United States to celebrate the Month of European Culture, a presentation of the winners of the 2014 Misbin Family Memorial Chamber Music Competition with Washington Performing Arts, concerts in honor of *Degas/Cassatt* with the Cultural Service of the Embassy of France, and a concert by the a cappella choral ensemble *Cathedra* with the Anglican Association of Musicians.

Special concerts were presented in honor of African American History Month, the Washington Cherry Blossom Festival, and the 3,000th concert in the Gallery's long-running weekly concert series. The concerts included six world-premiere and seven Washington-premiere performances of new works. Concerts designed to attract and involve young people included performances by the Patrick Henry College Youth Music Academy and the Bahamas National Youth Choir. The fiscal year ended with an innovation in the form of Sunday brunch concerts in the Sculpture Garden.

The activities of the music department garnered twelve reviews in the *Washington Post* and one review in the *New York Times*. Concerts in fiscal year 2014 were sponsored

by funds bequeathed to the Gallery by William Nelson Cromwell and F. Lamot Belin, with generous additional support from Barbara A. Spangenberg, the Billy Rose Foundation, and the Gottesman Fund in memory of Milton M. Gottesman. Additional assistance came from the Cultural Service of the Embassy of France in partnership with Safran, the Randy Hostetler Living Room Music Fund, the Ann and Gordon Getty Foundation, and Professor Joseph L. Gastwirth.

The film department continued to organize unique and culturally diverse film screenings and retrospectives throughout the year. These events encompassed a broad range of moving image art forms, from 35mm prints to the most recent digital technology. From experimental video to documentary, from retrospectives to restorations, this year's presentations included the work of emerging American filmmakers as well as historically important international directors. In all, nearly 400 screenings and area premieres took place in the auditorium of the East Building and, following the closure of the auditorium, at other museums and venues in the Washington area. The Gallery's ongoing membership in the International Federation of Film Archives was critical for allowing access to prints from archival vaults around the world. In addition, sixteen films were added to the Gallery's film library.

Highlights from the 2014 season included the retrospective "Pier Paolo Pasolini,"

organized in association with Fondo Pasolini and Luce Cinecittà, Rome; "Masterworks of Czech Animation," a collaboration with the National Film Archive in Prague; "Martin Scorsese Presents: Masterpieces of Polish Cinema"; "Hard Thawing: Experimental Film and Video from Finland"; "Artists, Amateurs, Alternative Spaces: Experimental Cinema in Eastern Europe"; "Reminiscence: Alain Resnais"; "Recovered Treasure: UCLA's Festival of Preservation"; and "A Sense of Time and Place: Peter von Bagh."

The popular program "American Originals Now," featuring artists discussing and exhibiting their works, included Moyra Davey, Kevin Jerome Everson, Jesse Lerner, and John Gianvito. Renowned Canadian artist Michael Snow presented his early work in "Michael Snow: Looking Forward, Looking Back."

In conjunction with the exhibition *Tell It with Pride*, a ciné-concert featured the world premiere of Andrew Simpson's new orchestral score for Buster Keaton's landmark *The General*. Another ciné-concert featured King Vidor's *The Big Parade*, a favorite film of Andrew Wyeth. American or Washington film premieres during the year included *The Stuart Hall Project*; *Manakamana*; *Nocturne: Britten*; *Hans Richter: Everything Turns, Everything Revolves*; *The New Rijksmuseum*; *Burning Bush*; and *Becoming Traviata*.

#### RESOURCES FOR SCHOLARLY RESEARCH

The Library added approximately 8,000 books and 1,400 auction catalogs to its holdings this year. The reader services department welcomed more than 3,000 visitors, answered 22,000 inquiries, and conducted bibliographic instruction courses for students from the Corcoran School of the Arts and Design, Catholic University, George Washington University, and University of Maryland.

The reader services department inaugurated ILLiad, a fully automated interlibrary loan processing system, for use by Gallery staff. Through its interlibrary loan program, the Library received and processed approximately 5,100 transactions with university and museum libraries nationally and internationally.

The department of image collections acquired approximately 117,000 images this year, including 103,658 photographs, negatives, transparencies, and images in micro-form; fourteen CD-ROMs; nineteen rare photographic albums; fifty-four rare reproductive prints; and more than 13,500 digital files. Researchers viewed more than 250,000 images on-site. Nearly 1,300 records were added to the database bringing the total number of records for works of art and architecture to 145,000. Image specialists answered 1,250 reference inquiries and provided 298 orientations. The collection now holds more than fourteen million images.

The department received several important gifts in 2014. The Roy Lichtenstein Foundation donated part of the Shunk-Kender Archive, which includes 2,460 vintage images of work by Christo and Jeanne-Claude. The Institute of Fine Arts of New York University donated the photographic archives of art historians Richard Offner, Gertrude Achenbach Coor, and James Stubblebine, numbering more

than 63,000 images of primarily Tuscan and Umbrian art. The estate of William A. Smith donated a collection of portrait photographs from a survey Smith completed during the 1950s and 1960s while travelling through Eastern Europe and Asia as well as portraits of fellow artists in New York. The Samuel H. Kress Foundation completed the transfer of historic images from its archives documenting the Kress Collection. In addition to Gallery staff who have thoughtfully donated slides, photographs, rare postcards, and scans to the collection, William Craft Brumfield added thousands of digital images to his important survey of Russian architecture, and Charles Isaacs and Carol Nigro donated Isaacs' portrait of Andrew and Betsy Wyeth. James Ackerman, Miles Chappell, Pie Friendly, John Sullivan, and Anke van Wagenberg also donated photographs. With funds provided by the Kiplinger Foundation and Mr. and Mrs. B. Francis Saul II, the library completed its project documenting historic residences in the Washington, DC area.

The Gallery Archives worked to improve public access to records and information relating to the Gallery's history in every medium. To enhance the Gallery's website, archival staff updated the format for more than 1,000 past exhibition descriptions. Annual Reports from 1938 to 2009 were added to the website, and a template was developed for past press releases. To enhance the documentary record, nine oral history interviews were conducted and added to the collection. Archival staff worked with researchers on-site and responded to some 325 substantive reference inquiries. The archival display *The Monuments Men and the National Gallery of Art* was extended to accommodate great public interest.

Archival holdings were augmented with significant files relating to past Gallery exhibitions, education programs, concerts, and public information programs. The digital archival repository was expanded with the acquisition of more than one terabyte of digital media files. More than 3,700 slides and photographs were scanned as part of the ongoing strategic digitization program. Supported by a generous grant from the Samuel H. Kress Foundation, archival staff oversaw digitization of more than 10,000 legacy documents and images relating to the history and conservation of the Kress Collection.

Donations of archival material enhanced the Gallery's archival holdings. Artist Tony Rosati donated slides, negatives, and prints of Lessing Rosenwald and Alverthorpe Gallery dated between 1974 and 1981, enhancing archival resources on the collector and the Rosenwald Collection. Dorothy Vogel donated additional materials relating to the Vogel biography and development of the collection and continued to assist archives staff in organizing and identifying photographs and documents.

The study room for European works of art on paper in the East Building hosted almost 1,000 visitors. Twenty-nine classes from eleven universities and six schools were taught, using the Gallery's original prints, drawings, and rare illustrated books. In addition, there were thirteen lectures for special groups and ten tours for Gallery docents, interns, and



After touring the Gallery's Italian collection, children participating in the *Stories in Art* program make their own Italian-inspired masterpieces.

new staff. Gallery curators presented twenty-six of these classes, lectures, and tours. The study room for American works of art on paper in the West Building hosted almost 900 visitors, including students in thirty classes from eight universities and fourteen schools. In addition, curators gave twenty-four presentations for special groups and two tours for Gallery docents, interns, and new staff.

**PUBLICATIONS** This year the Gallery launched the first of its NGA Online Editions with the publication of *Dutch Paintings of the Seventeenth Century*, which presents authoritative scholarship in a user-friendly format that is fully integrated with the Gallery's website. Featuring a dynamic research experience for a broad audience, the online systematic catalog has opened this collection to a worldwide network of scholars, students, and other art lovers.

The online imprint, which marks a new era in the publication of the Gallery's permanent collection volumes, is a web-based platform developed with support from the Getty Online Scholarly Catalogue Initiative (OSCI). NGA Online Editions will ultimately provide free and open access to current in-depth information on more than 5,000 paintings, sculptures, and decorative arts in the Gallery's collections. The site ([www.nga.gov/content/ngaweb/research/online-editions.html](http://www.nga.gov/content/ngaweb/research/online-editions.html)) includes an enhanced reading environment and a set of smart tools for sharing, citing, comparing, printing, and managing both texts and images. While designed especially for use by scholars and students, it will benefit all who visit the Gallery's website.

In addition to launching the online series, six printed volumes were produced by the publishing office, including four for 2014 exhibitions: *Intimate Impressionism from the National Gallery of Art*; *Andrew Wyeth: Looking Out, Looking In*; *Degas/Cassatt*; and *Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860*. The Andrew Wyeth catalog went back to press for a second printing, bringing the total number of copies to nearly 20,000. Two print volumes were produced for CASVA: its annual report,



*Center 34*; and *The Edmond J. Safra Visiting Professorship at the Center for Advanced Study in the Visual Arts, National Gallery of Art: Reflections on the First Twelve Years*.

Printed brochures were prepared for four exhibitions: *Titian's Danaë, From Neoclassicism to Futurism*, *The Dying Gaul*, and *Degas/Cassatt*, and three library shows: *Grega and Leo A. Daly III Fund for Architectural Books, Preservation and Loss during World War II*, and *The Book Illustrations of Romeyn de Hooghe*. All but the library brochures are available on [www.nga.gov](http://www.nga.gov).

**IMAGING AND VISUAL SERVICES** The division of imaging and visual services continued its essential work documenting the Gallery's collections and promoting access to the highest quality, color-accurate digital images. New master digital files were made for 435 acquisitions, including *Green Wheat Fields, Auvers* by Van Gogh, *The Concert* by Gerrit van Honthorst, and *Collection of Four Hundred and Eighty Plaster Surrogates* by Allan McCollum.

The division completed a major photography project to create new and replacement images of modern works prior to the closure

of the East Building galleries, ensuring that images are available for research and publication purposes. The division began a project to capture the Gallery's collection of Alfred Stieglitz photographs. All images will be posted to the Gallery's website as part of a Stieglitz resource.

Using highly sophisticated imaging techniques, the division also created and posted 563 ultra-resolution images on the Gallery's website, allowing the public to pan and zoom at extremely close detail.

The division's Rapid Capture imaging project has reached the end of the second phase, to digitize the entire Index of American Design, consisting of 18,257 watercolors that document the rich legacy of American architecture, interior design, textiles, and crafts. All of the images produced are available for download through NGA Images, the Gallery's online open-access image repository, as are more than 42,000 images of collection objects, for free download and any use.

## 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. Members of the Center are selected through a competitive process by the Center's Board of Advisors, with the exception of the three professorial appointments (the Samuel H. Kress professor, the Andrew W. Mellon professor, and the Edmond J. Safra visiting professor), which are made at the invitation of the Gallery's Board of Trustees.

During its thirty-fourth academic year, the Center welcomed fellows from Canada, France, Germany, Italy, the Netherlands, Switzerland, the United Kingdom, and the United States. The topics of their research ranged from the effects of the electric illumination of Paris in the nineteenth century to the gardens in the early Qing Dynasty, from plastic surgery after World War I to outsider art in New Orleans, from Persian gardens to the architecture of India's Deccan region, and from medieval manuscripts to outliers in contemporary art.

In the program of special meetings, the Center cosponsored, with the University of Maryland, the forty-fourth Middle Atlantic Symposium in the History of Art. This year's Wyeth Lecture in American Art, the biennial event supported by the Wyeth Foundation for American Art, was presented by Jennifer L. Roberts of Harvard University on the topic "Reversing American Art." The following day, Professor Roberts led an incontro entitled "Currency as Metaprinting." The Center sponsored a two-day symposium entitled "The Civil War in Art and Memory" in association with the exhibition *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*. The Center also hosted a two-part seminar on the topic of cubism, supported by the Andrew W. Mellon Humanities Grant. The symposium and the seminar will both result in publications.

The sixty-third A. W. Mellon Lectures in the Fine Arts were delivered by Anthony Grafton of Princeton University on the topic

"Past Belief: Visions of Early Christianity in Renaissance and Reformation Europe." Professor Grafton also met informally with members of the Center for a discussion of his lectures. His presentations attracted a large audience, and audio podcasts were made available following each lecture. Video podcasts will follow.

The Center's ongoing research projects provide primary materials for the field. A team of scholars, led by Dean Elizabeth Cropper and Professor Lorenzo Pericolo of the University of Warwick, is preparing a sixteen-volume annotated English translation and critical Italian edition of Carlo Cesare Malvasia's *Felsina pittrice* (Bologna, 1678). Each richly illustrated volume includes the text of Malvasia's associated preparatory notes, together with detailed historical commentary. Harvey Miller/Brepols published volume thirteen, *Lives of Domenichino and Francesco Gessi*, in fall 2013. Associate Dean Therese O'Malley is directing the design of an online digital database for the History of Early American Landscape Design that will expand upon the 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 documents in the Accademia di San Luca database ([www.nga.gov/casva/accademia](http://www.nga.gov/casva/accademia)) to link to their respective locations on interactive, historic maps of Rome dating from the sixteenth and seventeenth centuries. The team has also been identifying high-quality examples of these rare maps and acquiring digital scans.

More information on the Center's programs, as well as an archive of its published annual reports, is available online at [www.nga.gov/content/ngaweb/research/casva.html](http://www.nga.gov/content/ngaweb/research/casva.html).



CASVA fellows and staff tour the paper conservation studios.



Gallery painting conservator Michael Swicklik removes varnish from Piero di Cosimo's *Visitation with Saint Nicholas and Saint Anthony Abbot*.



# PRESERVING

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The conservation division continued work on several special projects, including *Facture*, the biennial journal focused on conservation treatment, scientific research, and technical art history related to works of art in the Gallery's collection. The second volume will be published in 2015. Conservators, scientists, and technicians throughout the division continued to lead a collaboration with other institutions, as part of Conservation Space, an initiative to develop software for supporting conservation business processes and managing conservation documents.

The painting conservation department completed twenty-five major treatments, fifty-seven minor treatments, and thirty-nine major examinations involving x-radiography and infrared reflectography. More than 1,800 paintings were examined and documented in preparation for loans to other institutions, inclusion in Gallery exhibitions, and in advance of the closing of the East Building galleries.

Notable painting conservation treatments this year included François Boucher's *Madame Bergeret*, Morris Louis' *133*, Pontormo's *Monsignor della Casa*, and Vincent van Gogh's *Still Life of Oranges and Lemons with Blue Gloves*. In preparation for the 2015 exhibition *Piero di Cosimo: The Poetry of Painting in Renaissance Florence*, the master's great altarpiece *The Visitation with Saint Nicholas and Saint Anthony Abbot* was treated.

In support of NGA Online Editions, several conservators and scientists worked closely with curators and catalog authors to resolve questions of facture and condition, prepare technical entries, and edit the scholarly essays for five volumes devoted to thirteenth- and fourteenth-century Italian paintings, sixteenth-century Italian paintings, Dutch paintings, nineteenth-century French paintings, and American modernism. Research related to the Gallery's paintings, artists' materials and techniques, and innovative approaches to treatment, as well as numerous publications and presentations also continue to engage the staff and extend the Gallery's mission.

Paper conservators completed nine major treatments, 172 minor treatments, twelve major examinations, and 973 minor examinations for exhibitions, loans, acquisition, and collections maintenance. Several German prints and drawings from the recently acquired Kainen Collection were conserved, including two important etchings by Emil Nolde that were bathed and selectively treated to diminish discoloration caused by past overexposure to light and acidic housing materials. In preparation for a major exhibition of 140 drawings traveling to Venice, conservators verified media descriptions, mended tears, removed inappropriate



attachments, consolidated flaking paint, and reduced distortions. Paper conservators worked with curators to identify the materials used by Mark Rothko for a catalogue raisonné of the artist's drawings.

Matting-framing specialists hinged and matted 766 prints, drawings, and photographs, framed or unframed 965 artworks, built or repaired 170 frames, and prepared 189 custom housings. They also assisted with the maintenance of the graphics store-rooms, cataloged and photographed historic

or artists' frames, devised special hanging and framing systems, and developed designs for book enclosures and display cradles.

Additionally, the paper conservation lab hosted a workshop on the identification of modern prints, organized by the American Institute for Conservation (AIC). A member of the paper conservation department was elected chair of the AIC book and paper specialty group. Sharing their expertise, staff presented a workshop on artists' drawing materials to conservation students

in Stuttgart, matting-framing workshops to conservation groups in London and Paris, and lectures at Towson University and the Library of Congress.

The photograph conservation department completed five major treatments, 406 minor treatments, and 1,099 condition examinations for exhibitions, loans, acquisition, collections maintenance, and donor development. The majority of conservation treatment supported loans, collection maintenance, and Gallery exhibitions. Treatment highlights

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The head of the Gallery's painting conservation department, Jay Krueger, restores Barnett Newman's *Achilles*.



included Meret Oppenheim's *Le Couple*; Imre Kinszki's *Karierte Welt*; Jean-Baptiste Frénet's salted paper print *Portrait of Woman and Child*; and Harry C. Rubincam's platinum print *The Circus*.

The department completed the fourth year of its major research initiative investigating the technical and aesthetic history of platinum

and palladium photographs, resulting in new and significant findings to be presented at a symposium during fiscal year 2015.

Technical study of Paul Strand's platinum and palladium photographs included the examination of thirty-one prints from the Center for Creative Photography and twenty-seven prints from the Gallery's collection.

A gift of thirty rare prints from the Frick Art Reference Library, made on paper identical to that used by Strand, was crucial to the research and testing in support of this study. Research on the chemical methods used by Edward Steichen to treat palladium prints by Alfred Stieglitz included the production of dozens of palladium prints to mimic Stieglitz's working methods, accelerated aging and chemical analyses of the samples, and an extensive review of Stieglitz's letters along with the chemistry and period literature related to palladium photographs.

Research completed in support of the exhibition and catalog *Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860* led to an increased understanding of the methods Tripe may have used to create his unusual prints.

The textile conservation department completed six minor examinations, six minor treatments, one major examination, and 138 condition examinations. It collaborated on an international Indo-Persian carpet project, where Gallery carpets, including the *Arabesque Band Carpet*, c. 1650, were studied and analyzed with colleagues from Centro de História de Além-Mar, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, Portugal and the Freer and Sackler Galleries. The project's findings contributed substantive results from dye and fiber analysis.

Richard Tuttle's *Shirt #2* and *Pants* were treated and prepared for loan to the Bowdoin College Art Museum. The textile lab coordinated with several conservation departments as well as staff from the White House on the study of an 1817 Bellangé fire screen, where x-radiography and dye and fiber analysis were performed as part of a larger study of the furniture suite.

The object conservation department performed eight major treatments, 1,144 minor treatments, twenty-nine major examinations, and more than 800 minor examinations documenting condition and preparing Gallery objects for loan. Noteworthy treatments were Jean Dubuffet's intricate slag piece *L'amphigourique*; two outdoor sculptures,



Tony Smith's *Wandering Rocks* and Henry Moore's monumental *Knife Edge Mirror Two Piece*; and José de Rivera's *Black, Yellow, Red*. Object conservators were instrumental in the fabrication of a new gift, Robert Smithson's *Glass Stratum*.

Object conservation staff worked closely on numerous activities associated with the East Building interior renovation and exterior construction projects to protect art remaining on view inside the atrium and on the grounds. A public lecture, "Conservation of the Shaw Memorial: The Long Journey," was presented to complement the exhibition *Tell It with*

*Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*, and a Gallery talk about revelations following treatment of the polychrome terracotta bust *Lorenzo de' Medici*, probably after a model by Andrea del Verrocchio, was delivered.

Collaborative research with scientists on Auguste Rodin's bronze sculptures will be highlighted in *Facture*. Technical advances generated several publications featuring sculptures by prominent Renaissance artists, Riccio, Antico, and Gianfrancesco Susini. The department collaborated with other Gallery departments to prepare an exhibition

highlighting Edgar Degas's original wax sculpture *Little Dancer Aged Fourteen*.

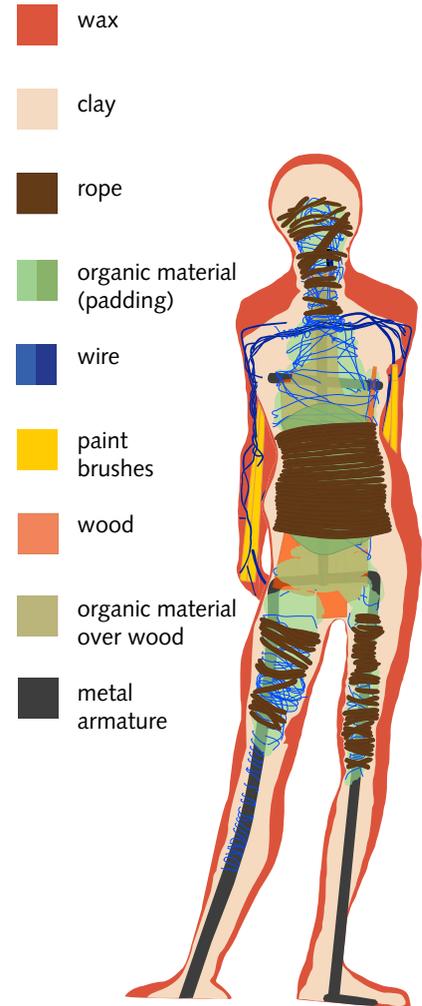
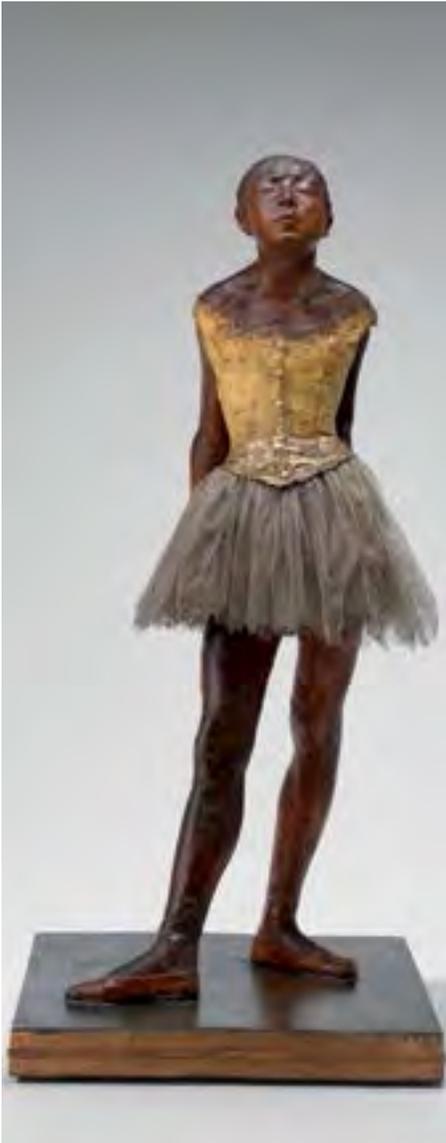
The department of loans and exhibitions conservation, renamed the department of preventive conservation, coordinated activities throughout the Gallery while continuing to work on outgoing loans, frames, and special exhibitions. Conservators also assisted with traveling loan exhibitions associated with the closing of the East Building galleries. In addition, twenty-two micro-climate and waterproof packages were produced for the Gallery's ambitious loan program.

Frame conservators completed several major treatments, notably two paintings by Van Gogh from the bequest of Mr. and Mrs. Paul Mellon, *Still Life of Oranges and Lemons with Blue Gloves* and *Green Wheat Fields, Auvers*. Other important treatments included Mary Cassatt's *Little Girl in a Blue Armchair*, El Greco's *Saint Martin and the Beggar*, resizing of a frame for Gerrit van Honthorst's *The Concert*, and modification of an antique frame for Massimiliano Soldani-Benzi's *Hagar and the Angel*.

The scientific research department began to upgrade instrumentation and expand current capabilities. A new Raman spectrometer was acquired that will be used for various applications, beginning with pigment identification. The precision computer-controlled easel was integrated with an x-ray fluorescence spectrometer to allow elemental mapping of paintings. The elemental maps, when combined with those from reflectance hyperspectral imaging, are providing new insights, including the compositional paint changes found in *The Apostle Paul* by Rembrandt van Rijn and Workshop.

In support of conservation treatment, investigation of gel cleaning systems has continued with trials by conservators while further research into their efficacy is ongoing. The study of artists' materials such as consolidants and adhesives has continued, and new projects, such as the study of Grumbacher traditional oil paints and the newer water-mixable oil paints, have begun.

Analysis requests of coatings and efflorescing materials were carried out on various



paintings, sculptures, and textiles, including works by Auguste Renoir and Robert Morris. Medium analysis was performed on a number of works of art, including paintings by Edgar Degas and Mary Cassatt in support of the *Degas/Cassatt* exhibition. Technical studies were initiated to explore the social and stylistic exchange between Dutch seventeenth-century high-life genre painters such as Johannes Vermeer, Gabriel Metsu, and Gerard ter Borch.

In collaboration with the photograph conservation department, scientists have successfully recreated different kinds of historic platinum and palladium photographs, which have already helped in process identification of

the Gallery's photograph collections. Through controlled heat-aging studies on the laboratory samples, several kinds of staining seen in platinum and palladium photographs have been successfully recreated.

Important art materials were cataloged during the year, bringing the total number of items in the database to 21,400. The division provides outreach leadership through the American Society of Testing and Materials International Subcommittee on Artists' Materials, facilitating the creation of manufacturing standards for art materials. This work assists artists by assuring that high-quality art materials are available in the marketplace, increasing the longevity of works of art made today.

Staff in all conservation and scientific research departments produced numerous reports and an impressive number of publications. Members of the division were invited to make presentations at symposia, workshops, conferences, and webinars for a wide range of audiences.

The internal armature of Edgar Degas's *Little Dancer Aged Fourteen*, as seen here in the x-radiograph and schematic drawing of the

interior fabrication, was identified through collaborative study by Gallery object conservators and conservation scientists.



Gallery object conservator Katy May works alongside contract conservators to complete a major repatination treatment on Henry Moore's

*Knife Edge Mirror Two Piece*, restoring the surface to the transparent golden appearance intended by Moore.





# 2014 REVIEW

## TREASURER'S REPORT

In fiscal year 2014, the National Gallery of Art continued to strengthen its financial position. This was achieved through prudent management of expenses, favorable performance of the invested portfolio, successful fundraising, and the continued support of 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 enacted into law by the President. Income from endowments as well as gifts and grants designated by donors for other specific purposes supplement the federal appropriations. Endowment support for current expenditures is computed under the Gallery's spending policy and utilized in accordance with 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.

**FINANCIAL POSITION** The Gallery's net assets totaled \$1.1 billion at September 30, 2014, an increase of \$68.6 million or 6.5 percent over fiscal 2013. This increase is primarily due to the continued strong performance of the Gallery's investment portfolio, which ended the year at \$817.4 million, a \$56.2 million increase over the prior year. The invested portfolio returned 9.7 percent excluding new gifts added and spending withdrawn for programs. All asset classes of the portfolio saw gains, but U.S. public market equities contributed the most to overall performance. Investments in

private equity and venture capital also performed quite strongly. International developed market equities and fixed income securities tempered the portfolio's gains. The invested portfolio's long-term performance over the ten-year period totaled 7.6 percent exceeding the 70/30 Index benchmark by 30 basis points.

The Gallery continued implementation of the Master Facilities Plan, a comprehensive, long-term capital renewal program supported by federal appropriations that is designed to address life safety and infrastructure improvements necessary to maintain and protect the Gallery's buildings. In fiscal 2014, investments in building renovations, capitalized equipment, and software totaled \$16.7 million. In the spring of 2014, the multi-year East Building facade renovation was completed on budget and on schedule. In January 2014, a construction contract was awarded and work began on major fire, life safety, and infrastructure improvements to the public areas of the East Building. In concert with this project, and consistent with Mr. Mellon's vision for the Gallery, private donations will fund the construction of a new rooftop sculpture terrace overlooking Pennsylvania Avenue, flanked by two new galleries in the northeast and northwest towers of the East Building adding more than 12,000 square feet of new art exhibition space. Construction is expected to be complete in the spring of 2016 followed by reinstallation and reopening of the galleries in the fall of 2016.

**OPERATING RESULTS** Fiscal year 2014 presented its share of challenges starting with a government-wide shutdown that closed the Gallery for sixteen days. The shutdown in October was the most significant on record in terms of the number of federal agencies impacted and the number of employee furlough days. Severe winter weather compounded the obstacles facing the Gallery, forcing its closure for an additional five days. As a result of these closures and the interior renovations to the East Building, attendance fell by 14 percent compared to the prior year. In spite of these challenges, the Gallery ended the fiscal year with an unrestricted operating surplus of \$1.9 million before

depreciation and amortization, an improvement of \$0.6 million over the \$1.3 million surplus in fiscal 2013.

Operating support and revenue totaled \$144.8 million in fiscal 2014, decreasing \$1.1 million, or 0.8 percent below fiscal 2013. Federal support totaled \$109.6 million, an increase of \$1.7 million, or 1.6 percent, recovering slightly from reductions sustained in fiscal 2013 due to the government-wide sequester. Support from the Gallery's endowments totaled \$16.3 million, an increase of \$2.7 million or 20.1 percent, mainly due to the strong performance of the investment portfolio and the recovery of several endowments that had been underwater since the stock market declines of 2008 and 2009. This recovery allowed the endowments to resume distributions in fiscal year 2014 under the Gallery's endowment spending policy. Royalties and other income totaled \$3.3 million, increasing \$0.9 million or 36.7 percent, primarily due to one-time contributions for touring exhibitions of art displaced by the East Building construction project. These increases in support and revenue were offset by declines in income from gifts and grants for operations and sales in the Gallery shops. Support from gifts and grants totaled \$6.8 million, a decrease of \$5.6 million or 45.2 percent, primarily due to fewer exhibitions in fiscal year 2014 with the closure of the East Building galleries for renovation. Accentuating this difference were several unusually costly exhibitions in the prior year that attracted major corporate and foundation support such as *Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music*. Gallery shops sales totaled \$8.8 million, a decrease of \$0.8 million or 8.8 percent, as a result of twenty-one days of lost sales from the Gallery closures described above.

In fiscal year 2014, operating expenses fell slightly more than operating support and revenue and contributed to a small increase in the surplus from operations. Fiscal 2014 operating expenses totaled \$142.9 million, decreasing \$1.7 million or 1.2 percent below the prior year. A decrease of \$4.0 million or 18.7 percent in exhibition costs from the closure of the East Building galleries is the main contributor to the lower cost of operations in fiscal 2014.

Fiscal 2014 was also a transformative year of growth for the Gallery's collection of fine art. In the spring of 2014, sixty-two masterpieces by Vincent van Gogh, Claude Monet, Winslow Homer, Georges Seurat, and many others joined the nation's collection. Paul Mellon bequeathed these masterpieces to the Gallery upon his death in 1999 subject to a life interest of his wife, arts patron and master gardener, Rachel Lambert Mellon, to whom he gave the right to possess the works during her lifetime. Mrs. Mellon died on March 17, 2014, at which time these works of art were released to the Gallery. In the summer of 2014, the Gallery's collection was further augmented by a historic agreement between the National Gallery of Art, the Corcoran Gallery, and the George Washington University. Under this agreement, the Corcoran Gallery of Art transferred the custody and care of its entire art collection and certain related endowments to the Gallery. At the same time, the Corcoran College of Art and Design as well as the Corcoran building and other assets were transferred to the George Washington University. After the university renovates the Corcoran building on 17th Street, the Gallery will program and operate approximately 15,000 square feet of exhibition space devoted to modern and contemporary art. In addition to the artworks coming to the Gallery from the Corcoran and the estate of Paul Mellon, the Gallery purchased a number of significant artworks in fiscal year 2014 including Pieter Claesz's *Still Life with Peacock Pie* and Jan van Goyen's *Ice Scene near a Wooden Observation Tower*.

#### AUDITORS' REPORT AND FINANCIAL STATEMENTS

Summarized financial information is shown on the following pages. The Gallery's complete fiscal year 2014 audited financial statements, related notes, and the auditors' reports thereon can be found on the Gallery's website at [www.nga.gov](http://www.nga.gov). The Gallery's external auditors rendered an unmodified opinion on the fiscal year 2014 financial statements and did not identify any material weaknesses, significant deficiencies, or areas of noncompliance with laws and regulations.

## FINANCIAL STATEMENTS

### SUMMARIZED STATEMENTS OF FINANCIAL POSITION

Years ended 30 September 2014 and 2013

(In thousands)

ASSETS	2014	2013
Cash and cash equivalents	\$ 67,918	\$ 51,374
Pledges, accounts receivable, and other assets	19,343	29,343
Investments and trusts held by others	817,404	761,194
Property, plant, and equipment, net	288,983	285,775
<b>Total assets</b>	<b>\$ 1,193,648</b>	<b>\$ 1,127,686</b>
<b>LIABILITIES AND NET ASSETS</b>		
<b>LIABILITIES:</b>		
Environmental liability	\$ 23,782	\$ 23,908
Other liabilities	52,115	54,605
<b>Total liabilities</b>	<b>75,897</b>	<b>78,513</b>
<b>NET ASSETS:</b>		
Unrestricted	502,257	474,587
Temporarily restricted	215,357	194,414
Permanently restricted	400,137	380,172
<b>Total net assets</b>	<b>1,117,751</b>	<b>1,049,173</b>
<b>Total liabilities and net assets</b>	<b>\$ 1,193,648</b>	<b>\$ 1,127,686</b>

### SUMMARIZED STATEMENT OF OPERATIONS

Years ended 30 September 2014 and 2013

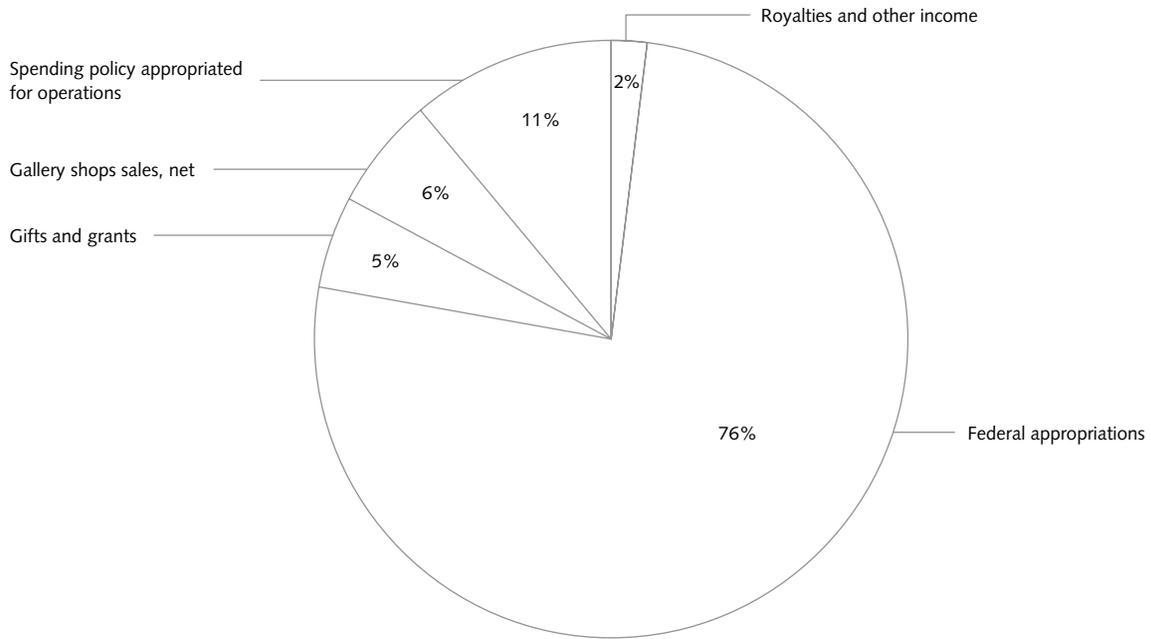
(In thousands)

UNRESTRICTED SUPPORT AND REVENUE	2014	2013
Federal appropriations	\$ 109,600	\$ 107,918
Gifts and grants	6,786	12,382
Gallery shops sales, net	8,811	9,662
Spending policy appropriated for operations	16,252	13,532
Royalties and other income	3,338	2,441
<b>Total support and revenue</b>	<b>144,787</b>	<b>145,935</b>
<b>UNRESTRICTED EXPENSES*</b>		
Collections	44,790	43,726
Special exhibitions	17,523	21,557
Education, Gallery shops, and public programs	38,952	38,518
Editorial and photography	6,081	5,959
General and administrative	31,457	30,445
Development	4,100	4,410
<b>Total expenses</b>	<b>142,903</b>	<b>144,615</b>
<b>Change in net assets from operating activities</b>	<b>\$ 1,884</b>	<b>\$ 1,320</b>

\*excluding depreciation and amortization

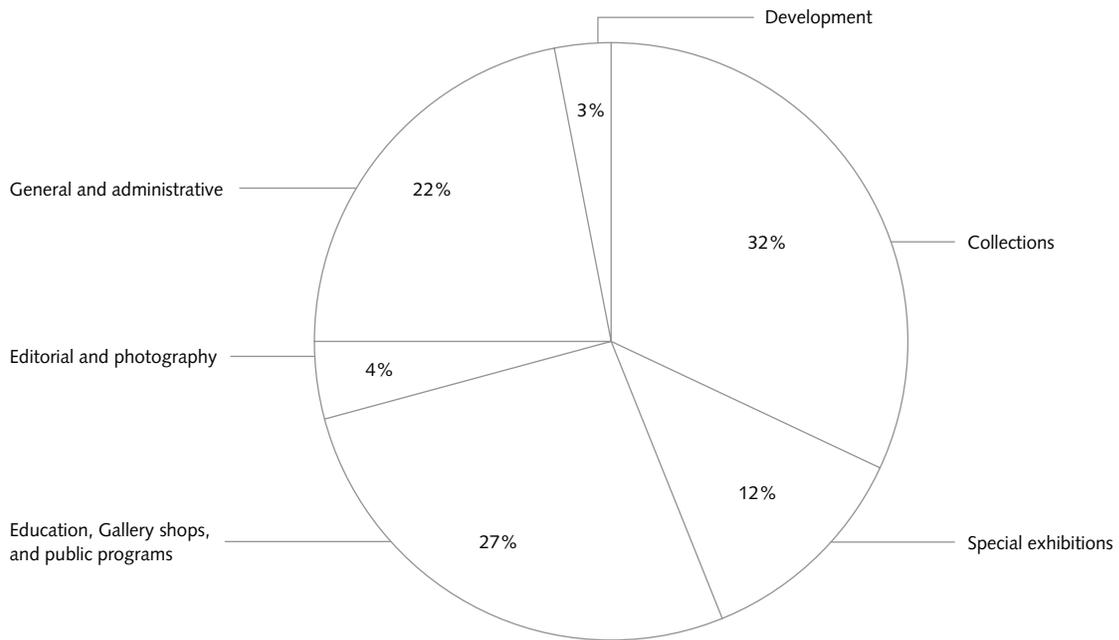
**2014 UNRESTRICTED OPERATING SUPPORT AND REVENUE**

\$144,787 (In thousands)



**2014 UNRESTRICTED OPERATING EXPENSES BEFORE DEPRECIATION AND AMORTIZATION**

\$142,903 (In thousands)



## ACQUISITIONS

## FROM THE COLLECTION OF MR. AND MRS. PAUL MELLON

The following sixty-two donations of art, from the Collection of Mr. and Mrs. Paul Mellon, were received by the National Gallery of Art in 2014. An additional two works will arrive during the next fiscal year. The paintings, sculptures, and works on paper were bequeathed in 1999. The renowned philanthropist, art collector, and Gallery Founding Benefactor Paul Mellon (1907–1999) and his wife, Rachel Lambert Mellon (1910–2014), left an extraordinary legacy, and this marks their final disposition to the Gallery.

## PAINTINGS

- Bonnard, Pierre, French, 1867–1947  
> *Still Life with Basset Hound*, c. 1912, oil on canvas, 2014.18.1  
> *Vase with Flowers*, 1920, oil on canvas, 2014.18.2
- Degas, Edgar, French, 1834–1917  
> *The Riders*, c. 1885, oil on canvas, 2014.18.7
- Dufy, Raoul, French, 1877–1953  
> *The Landing*, 1928, oil on canvas, 2013.164.1
- Fantin-Latour, Henri, French, 1836–1904  
> *Still Life with Mustard Pot*, 1860, oil on canvas, 2014.18.9  
> *Pansies*, 1874, oil on canvas, 2014.18.10
- Gogh, Vincent van, Dutch, 1853–1890  
> *Still Life of Oranges and Lemons with Blue Gloves*, 1889, oil on canvas, 2014.18.13
- Homer, Winslow, American, 1836–1910  
> *The Flirt*, 1874, oil on panel, 2014.18.18  
> *School Time*, c. 1874, oil on canvas, 2014.18.19
- La Fresnaye, Roger de, French, 1885–1925  
> *The Watering Can (Emblems: The Garden)*, 1913, oil on canvas, 2014.18.26
- Manet, Edouard, French, 1832–1883  
> *Pears*, 1880, oil on canvas, 2014.18.28  
> *The Melon*, c. 1880, oil on canvas, 2014.18.29
- Monet, Claude, French, 1840–1926  
> *Still Life with Bottle, Carafe, Bread, and Wine*, c. 1862/1863, oil on canvas, 2014.18.32
- Peale, Raphaelle, American, 1774–1825  
> *Strawberries and Cream*, 1816, oil on panel, 2014.18.34  
> *Still Life with Apples, Sherry, and Tea Cake*, 1822, oil on panel, 2014.18.35
- Peale, Titian Ramsay, American, 1799–1885  
> *Spray of Flowers and Ferns*, date unknown, oil on metal, 2014.18.36
- Peto, John Frederick, American, 1854–1907  
> *Still Life with Cake, Lemon, Strawberries, and Glass*, 1890, oil on canvas, 2014.18.37  
> *Mug, Book, Biscuits, and Match*, 1893, oil on panel, 2014.18.38  
> *Straw Hat, Bag, and Umbrella*, 1890/early 1900s, oil on canvas on academy board, 2014.18.39
- Pissarro, Camille, French, 1830–1903  
> *Landscape, Ile-de-France*, 1873, oil on canvas, 2014.18.40  
> *Young Peasant Girls Resting in the Fields near Pontoise*, 1882, oil on canvas, 2014.18.42
- Prendergast, Maurice Brazil, American, 1858–1924  
> *In the Park, Paris*, 1891, oil on canvas on board, 2014.18.44
- Princeteau, Rene Pierre Charles, French, 1843–1914  
> *Riders on the Beach at Dieppe*, 1892, oil on canvas, 2014.18.45
- Renoir, Auguste, French, 1841–1919  
> *The Young Soldier*, c. 1880, oil on canvas, 2014.18.46
- Seurat, Georges, French, 1859–1891  
> *Haymakers at Montfermeil*, c. 1882, oil on panel, 2014.18.48  
> *Peasant with a Hoe*, c. 1882, oil on panel, 2014.18.49  
> *The Stone Breaker*, c. 1882, oil on panel, 2014.18.50  
> *The Watering Can—Garden at Le Raincy*, c. 1883, oil on panel, 2014.18.51  
> *A Summer Landscape*, 1883, oil on panel, 2014.18.52  
> *Figures in a Landscape*, c. 1883, oil on panel, 2014.18.53
- > *Bathers (Study for “Bathers at Asnières”)*, 1883/1884, oil on panel, 2014.18.54  
> *Horse and Boats (Study for “Bathers at Asnières”)*, 1883/1884, oil on panel, 2014.18.55  
> *The Seine with Clothing on the Bank (Study for “Bathers at Asnières”)*, 1883/1884, oil on panel, 2014.18.56  
> *Study of Figures for “La Grande Jatte”*, 1884/1885, oil on panel, 2014.18.57  
> *Haystacks*, c. 1882, oil on panel, 2014.18.58  
> *Man with a Hoe*, c. 1882, oil on panel, 2014.18.59
- Vlaminck, Maurice de, French, 1876–1958  
> *Chestnut Trees in Bloom*, c. 1905/1906, oil on canvas, 2014.18.60

## SCULPTURES

- Calder, Alexander, American, 1898–1976  
> *Blue Elephant with Red Ears*, 1971, painted metal, 2014.18.5
- Fremiet, Emmanuel, French, 1824–1910  
> *Two Seated Basset Hounds*, model 1853, bronze, 2014.18.12
- Mêne, Pierre-Jules, French, 1810–1879  
> *Group of Rabbits*, model after 1846, cast probably before 1879, bronze, 2014.18.30  
> *Spaniel (Diane)*, model after 1846, cast early 20th century, bronze, 2014.18.31

## DRAWINGS

- Degas, Edgar, French, 1834–1917  
> *Man Pruning a Tree*, charcoal on two joined sheets of paper, 2014.18.8
- Dufy, Raoul, French, 1877–1953  
> *Harbor Scene*, c. 1923, watercolor and gouache, 2014.41.1
- Dunoyer de Segonzac, André, French, 1884–1974  
> *Outskirts of Saint Tropez*, c. 1925, pen and black ink over black chalk, 2014.18.47
- Feininger, Lyonel, American, 1871–1956  
> *The Sailing Ship*, 1939, watercolor with pen and black ink, 2014.18.11
- Greuze, Jean-Baptiste, French, 1725–1805  
> *A Dog*, c. 1760, red chalk, 2014.18.14
- Homer, Winslow, American, 1836–1910  
> *Boys Wading*, 1873, watercolor and gouache over graphite  
> *Berry Pickers*, 1873, watercolor and gouache over graphite  
> *In the Garden (Rustic Courtship)*, 1874, watercolor and gouache over graphite  
> *Looking Out*, 1875, graphite and Chinese white on gray paper  
> *Boy on a Raft*, 1879, watercolor over graphite  
> *Yachting Girl*, 1880, black crayon, graphite, and gouache on buff paper  
> *Four Fishwives on the Beach*, 1881, watercolor over graphite, 2014.18.15–17, 20–23
- Klee, Paul, Swiss, 1879–1940  
> *Interior with the Clock*, 1913, watercolor
- > *Composition with Figures*, 1915, pen and ink and watercolor, 2014.18.24, 25
- Magritte, René, Belgian, 1898–1967  
> *Study for “The Blank Signature”*, 1965, graphite with charcoal, brown ink, and oil paint(?), 2014.18.27
- Morisot, Berthe, French, 1841–1895  
> *At the Edge of the Forest (Edma and Jeanne)*, 1871, watercolor and graphite, 2014.18.33
- Pissarro, Camille, French, 1830–1903  
> *The Children*, 1880, gouache with graphite on canvas mounted on board, 2014.18.41  
> *The Driveway*, 1895, black pencil on wove paper, 2014.18.43

## ACQUISITIONS

## PAINTINGS

- Beaux, Cecilia, American, 1855–1942  
> *Sita and Sarita*, c. 1921, oil on canvas, 2014.79.1, Corcoran Collection (Museum purchase, William A. Clark Fund)
- Bellows, George, American, 1882–1925  
> *Forty-two Kids*, 1907, oil on canvas, 2014.79.2, Corcoran Collection (Museum Purchase, William A. Clark Fund)
- Bierstadt, Albert, American, 1830–1902  
> *Buffalo Trail: The Impending Storm*, 1869, oil on canvas, 2014.79.3, Corcoran Collection (Museum purchase, through the gift of Mr. and Mrs. Lansdell K. Christie; Frame: Museum purchase through the gifts of William Wilson Corcoran)
- > *Mount Corcoran*, c. 1876–1877, oil on canvas, 2014.79.4, Corcoran Collection (Museum purchase, Gallery Fund)
- > *The Last of the Buffalo*, 1888, oil on canvas, 2014.79.5, Corcoran Collection (Gift of Mary Stewart Bierstadt [Mrs. Albert Bierstadt])
- Bingham, George Caleb, American, 1811–1879  
> *Cottage Scenery*, 1845, oil on canvas, 2014.79.6, Corcoran Collection (Museum purchase, Gallery Fund and gifts of Charles C. Glover, Jr., Orme Wilson, and Mr. and Mrs. Lansdell K. Christie)
- Blackburn, Joseph, British, active 1752/1777  
> *Portrait of a Gentleman*, c. 1760, oil on canvas, 2014.79.7, Corcoran Collection (Museum purchase, Gallery Fund)
- Bruce, Patrick Henry, American, 1881–1936  
> *Peinture/Nature Morte*, c. 1924, oil on canvas, 2014.79.8, Corcoran Collection (Museum purchase, Gallery Fund)
- Cassatt, Mary, American, 1844–1926  
> *Young Girl at a Window*, c. 1883–1884, oil on canvas, 2014.79.9, Corcoran Collection (Museum purchase, Gallery Fund; Frame: Museum purchase)
- Chardin, Jean-Siméon, French, 1699–1779  
> *The Scullery Maid*, c. 1738, oil on canvas, 2014.79.708, Corcoran Collection (William A. Clark Collection; Frame: Gift of the Women's Committee of the Corcoran Gallery of Art)
- Church, Frederic Edwin, American, 1826–1900  
> *Niagara*, 1857, oil on canvas, 2014.79.10, Corcoran Collection (Museum purchase, Gallery Fund)
- > *Tamaca Palms*, 1854, oil on canvas, 2014.79.11, Corcoran Collection (Gift of William Wilson Corcoran)
- Claesz, Pieter, Dutch, 1596/1597–1660  
> *Still Life with Peacock Pie*, 1627, oil on panel, 2013.141.1, The Lee and Juliet Folger Fund
- Cole, Thomas, American, 1801–1848  
> *The Return*, 1837, oil on canvas, 2014.79.12, Corcoran Collection (Gift of William Wilson Corcoran)
- > *The Departure*, 1837, oil on canvas, 2014.79.13, Corcoran Collection (Gift of William Wilson Corcoran)
- Copley, John Singleton, American, 1738–1815  
> *Thomas Amory II*, c. 1770–1772, oil on canvas, 2014.79.14, Corcoran Collection (Museum purchase through the gifts of William Wilson Corcoran)
- Corot, Jean-Baptiste-Camille, French, 1796–1875  
> *Repose*, 1860, reworked c. 1865/1870, oil on canvas, 2014.79.709, Corcoran Collection (William A. Clark Collection)
- Cuyp, Aelbert, Dutch, 1620–1691  
> *Landscape with Herdsmen*, mid-1650s, oil on panel, 2014.79.707, Corcoran Collection (William A. Clark Collection)
- Daellen, François van, Dutch, active c. 1636/1662  
> *Vanitas Still Life*, c. 1650, oil on paper laid down on panel, 2014.58.1, Nell and Robert Weidenhammer Fund
- Davis, Stuart, American, 1892–1964  
> *Study for Swing Landscape*, 1937–1938, oil on canvas, 2014.79.15, Corcoran Collection (Museum purchase and exchange through a gift given in memory of Edith Gregor Halpert by the Halpert Foundation and the William A. Clark Fund)
- Degas, Edgar, French, 1834–1917  
> *The Dance Class*, c. 1873, oil on canvas, 2014.79.710, Corcoran Collection (William A. Clark Collection)
- Dewing, Thomas Wilmer, American, 1851–1938  
> *Lady with a Mask*, 1911, oil on canvas, 2014.79.16, Corcoran Collection (Museum purchase)
- Douglas, Aaron, American, 1899–1979  
> *Into Bondage*, 1936, oil on canvas, 2014.79.17, Corcoran Collection (Museum purchase and partial gift from Thurlow Evans Tibbs Jr., The Evans-Tibbs Collection)
- Durand, Asher Brown, American, 1796–1886  
> *The Edge of the Forest*, 1868–1871, oil on canvas, 2014.79.18, Corcoran Collection (Museum purchase, Gallery Fund)
- Eakins, Thomas, American, 1844–1916  
> *Singing a Pathetic Song*, 1881, oil on canvas, 2014.79.19, Corcoran Collection (Museum purchase, Gallery Fund)
- Eastman, Seth, American, 1808–1875  
> *Ball Playing among the Sioux Indians*, 1851, oil on canvas, 2014.79.46, Corcoran Collection (Gift of William Wilson Corcoran)
- Gainsborough, Thomas, British, 1727–1788  
> *Frances Susanna, Lady de Dunstanville*, c. 1786, oil on canvas, 2014.79.706, Corcoran Collection (William A. Clark Collection)
- > *Francis Basset, Lord de Dunstanville*, c. 1786, oil on canvas, 2014.79.705, Corcoran Collection (William A. Clark Collection)
- Garber, Daniel, American, 1880–1958  
> *South Room—Green Street*, 1920, oil on canvas, 2014.79.42, Corcoran Collection (Museum purchase, Gallery Fund)
- Gatch, Lee, American, 1902–1968  
> *Jurassic Tide*, 1962, oil and stone on canvas, 2014.17.10, Gift of Robert and Mercedes Eichholz
- Gifford, Sanford Robinson, American, 1823–1880  
> *Ruins of the Parthenon*, 1880, oil on canvas, 2014.79.20, Corcoran Collection (Museum Purchase Gallery Fund; Frame restoration generously funded by the Women's Committee of the Corcoran Gallery of Art, 2009)
- Glackens, William, American, 1870–1938  
> *Luxembourg Gardens*, 1906, oil on canvas, 2014.79.47, Corcoran Collection (Museum purchase, William A. Clark Fund)
- Goyen, Jan van, Dutch, 1596–1656  
> *Ice Scene near a Wooden Observation Tower*, 1646, oil on panel, 2014.35.1, The Lee and Juliet Folger Fund
- Gris, Juan, Spanish, 1887–1927  
> *Ace of Clubs and Four of Diamonds*, 1912, oil on board, 2014.17.12, Gift of Robert and Mercedes Eichholz
- Hartley, Marsden, American, 1877–1943  
> *Berlin Abstraction*, 1914/1915, oil on canvas, 2014.79.21, Corcoran Collection (Museum purchase, Gallery Fund)
- Hassam, Childe, American, 1859–1935  
> *The New York Window*, 1912, oil on canvas, 2014.79.41, Corcoran Collection (Museum purchase, Gallery Fund)
- Healy, George Peter Alexander, American, 1813–1894  
> *Abraham Lincoln*, 1860, oil on canvas, 2014.79.22, Corcoran Collection (Museum purchase, Gallery Fund)
- Homer, Winslow, American, 1836–1910  
> *A Light on the Sea*, 1897, oil on canvas, 2014.79.48, Corcoran Collection (Museum purchase, Gallery Fund; Frame: Gift of the Women's Committee of the Corcoran Gallery of Art and partial gift of Eli Wilner & Company Period Frames and Mirrors, New York City)
- Hopper, Edward, American, 1882–1967  
> *Ground Swell*, 1939, oil on canvas, 2014.79.23, Corcoran Collection (Museum purchase, William A. Clark Fund)
- Inness, George, American, 1825–1894  
> *Sunset in the Woods*, 1891, oil on canvas, 2014.79.43, Corcoran Collection (Museum purchase, Gallery Fund)
- Jackson, Oliver, American, born 1935  
> *Untitled (9.19.84)*, 1984, oil-based pigments and oil-pastel on linen, 2014.43.1, Gift of Mr. and Mrs. Gerald D. Kohn
- Kent, Rockwell, American, 1882–1971  
> *Citadel*, 1932–1933, oil on canvas, 2013.155.1, Gift of Deborah and Edward Shein

- King, Charles Bird, American, 1785–1862
- > *Poor Artist's Cupboard*, c. 1815, oil on wood, 2014.79.24, Corcoran Collection (Museum purchase, Gallery Fund, and exchange)
- Kossoff, Leon, British, born 1926
- > *Tube Entrance, Winter Evening*, 1998, oil on board, 2013.166.1, Gift of Robert and Mary Looker
- Kruger, Barbara, American, born 1945
- > *Untitled (Know nothing, Believe anything, Forget everything)*, 1987/2014, screenprint on vinyl, 2014.38.1, Gift of the Collectors Committee, Sharon and John D. Rockefeller IV, Howard and Roberta Ahmanson, Denise and Andrew Saul, Lenore S. and Bernard A. Greenberg Fund, Agnes Gund, and Michelle Smith
- La Farge, John, American, 1835–1910
- > *Flowers on a Window Ledge*, c. 1861, oil on canvas, 2014.79.25, Corcoran Collection (Museum purchase, Anna E. Clark Fund)
- Marshall, Kerry James, American, born 1955
- > *Voyager*, 1992, acrylic and collage on canvas, 2014.79.52, Corcoran Collection (Gift of the Women's Committee of the Corcoran Gallery of Art)
- Miller, Alfred Jacob, American, 1810–1874
- > *Election Scene, Catonsville, Baltimore County*, c. 1860, oil on academy board, 2014.79.26, Corcoran Collection (Gift of Mr. and Mrs. Lansdell K. Christie)
- Morris, Sarah, American, born 1967
- > *Midtown Seagram with Fluorescents*, 1999, gloss household paint on canvas, 2013.159.1, Gift of the Heather and Tony Podesta Collection, Washington, DC
- Morse, Samuel Finley Breese, American, 1791–1872
- > *The House of Representatives*, 1822, probably reworked 1823, oil on canvas, 2014.79.27, Corcoran Collection (Museum purchase, Gallery Fund)
- Mount, William Sidney, American, 1807–1868
- > *The Tough Story—Scene in a Country Tavern*, 1837, oil on panel, 2014.79.28, Corcoran Collection (Museum purchase, Gallery Fund)
- Pearlstein, Philip, American, born 1924
- > *Two Nudes with Animal Marionettes*, 1988, oil on canvas, 2013.162.1, Gift of the James F. Dicke Family
- Pistoletto, Michelangelo, Italian, born 1933
- > *Donna che indica (Woman who points)*, conceived 1962, fabricated 1982, silkscreen print on polished stainless steel, 2014.28.1, Gift of the Collectors Committee
- Prendergast, Maurice Brazil, American, 1858–1924
- > *Landscape with Figures*, 1921, oil on canvas, 2014.79.45, Corcoran Collection (Museum purchase, William A. Clark Fund)
- Ranney, William Tylee, American, 1813–1857
- > *The Retrieve*, 1850, oil on canvas, 2014.79.29, Corcoran Collection (Gift of William Wilson Corcoran)
- Rauschenberg, Robert, American, 1925–2008
- > *Black Painting*, 1952, oil and newspaper on canvas, 2013.140.1, Gift of Jasper Johns to the National Gallery of Art for the Robert and Jane Meyerhoff Collection
- Robinson, Theodore, American, 1852–1896
- > *The Valley of the Seine, from the Hills of Giverny*, 1892, oil on canvas, 2014.79.30, Corcoran Collection (Museum purchase, Gallery Fund)
- Rouault, Georges, French, 1871–1958
- > *The Friar*, c. 1930, oil on board, 2014.17.23, Gift of Robert and Mercedes Eichholz
- Sargent, John Singer, American, 1856–1925
- > *Simplon Pass*, 1911, oil on canvas, 2014.79.31, Corcoran Collection (Bequest of James Parmelee)
- > *En route pour la pêche (Setting Out to Fish)*, 1878, oil on canvas, 2014.79.32, Corcoran Collection (Museum purchase, Gallery Fund; Frame: Gift of the Women's Committee of the Corcoran Gallery of Art)
- > *Marie Buloz Pailleron (Madame Edouard Pailleron)*, 1879, oil on canvas, 2014.79.53, Corcoran Collection (Museum purchase and gifts of Katherine McCook Knox, John A. Nevius, and Mr. and Mrs. Lansdell K. Christie)
- Scully, Sean, American, born Ireland, 1945
- > *Flyer*, 1986, oil on canvas, 2014.79.51, Corcoran Collection (Gift of the Women's Committee of the Corcoran Gallery of Art in memory of Jinx Cutts, with aid of Funds from Firestone Foundation and the Jinx Cutts Memorial Fund)
- Soulages, Pierre, French, born 1919
- > *Peinture 130 x 97 cm, 18 septembre* 1980, 1980, oil on canvas, 2014.17.25, Gift of Robert and Mercedes Eichholz
- Stanley, John Mix, American, 1814–1872
- > *The Trapper's Cabin*, 1858, oil on canvas, 2014.79.44, Corcoran Collection (Gift of William Wilson Corcoran)
- Sully, Thomas, American, 1783–1872
- > *Andrew Jackson*, 1845, oil on canvas, 2014.79.33, Corcoran Collection (Gift of William Wilson Corcoran)
- Thayer, Abbott Handerson, American, 1849–1921
- > *Mount Monadnock*, probably 1911/1914, oil on canvas, 2014.79.34, Corcoran Collection (Museum purchase, Anna E. Clark Fund)
- Truitt, Anne, American, 1921–2004
- > *Sand Morning*, 1973, acrylic on canvas, 2014.17.29, Gift of Robert and Mercedes Eichholz
- Vanni, Andrea, di, Sienese, c. 1330–1413
- > *The Agony in the Garden, the Crucifixion, and the Descent into Limbo*, 1380s, tempera on panel, 2014.79.711, Corcoran Collection (William A. Clark Collection)
- Warhol, Andy, American, 1928–1987
- > *Mao*, 1973, synthetic polymer paint and silkscreen ink on canvas, 2014.79.50, Corcoran Collection (Gift of the FRIENDS of the Corcoran Gallery of Art)
- Whistler, James McNeill, American, 1834–1903
- > *Battersea Reach*, c. 1863, oil on canvas, 2014.79.35, Corcoran Collection (Bequest of James Parmelee; Frame restored in memory of Anne Wallick and Marianna Grove, members of the Women's Committee of the Corcoran Gallery of Art)
- Whittredge, Worthington, American, 1820–1910
- > *Trout Brook in the Catskills*, 1875, oil on canvas, 2014.79.49, Corcoran Collection (Museum purchase, Gallery Fund)
- Woodville, Richard Caton, American, 1825–1855
- > *Waiting for the Stage*, 1851, oil on canvas, 2014.79.36, Corcoran Collection (Museum purchase, Gallery Fund, William A. Clark Fund, and through the gifts of Mr. and Mrs. Lansdell K. Christie and Orme Wilson; Frame: Museum purchase through the gifts of William Wilson Corcoran)

## SCULPTURES

- Bourdelle, Émile-Antoine, French, 1861–1929
- > *Rodin Working on his "Gates of Hell"*, model 1910, cast before 1929, bronze, 2014.4.1, Gift of Alfredo Halegua and Dr. Raquel Halegua

- Dürer, Albrecht, German, 1471–1528, and Hans Krafft the Elder (medalist), German, 1481–1542
- > *Charles V, 1500–1558, King of Spain 1516–1556, Holy Roman Emperor 1519* [obverse], *Coat of Arms on a Double-headed Eagle* [reverse], 1521, silver, 2013.160.1.a, b, Gift of Drs. Yvonne and A. Peter Weiss
- English 15th Century
- > *Figures from a Retable of the Virgin and Child, with Saint Catherine of Alexandria, Saint Apollonia, Saint Margaret of Antioch, and (possibly) Saint Mary Kleophas*, c. 1440/1460, alabaster with traces of polychromy, in a modern tabernacle with four replaced canopies, 2014.60.1, Florian Carr Fund
- French 16th Century
- > *François de Mandelot, 1529–1588, governor of Lyon 1571*, 1572, bronze, 2014.59.1, The Hester Diamond Fund
- Italian or French 17th Century
- > *Laocoön and his Sons*, probably 17th century, bronze, 2014.59.2, Purchased as a gift of Andrew M. Brown
- Lin, Maya Ying, American, born 1959
- > *Latitude New York City*, 2013, Vermont Darby marble, 2013.163.1, Gift of Louise and Leonard Riggio
- Meunier, Constantin, Belgian, 1831–1905, manufactured by Henri Baudoux
- > *The Miner*, 1904, glazed stoneware in period wood frame, 2013.161.1, Gift of Mary L. Levkoff
- Nivola, Costantino, American, born Italy, 1911–1988
- > *Widow of Pausania*, 1980–1984, travertine, 2013.165.1, Gift of Pietro S. Nivola
- Paik, Nam June, American, born South Korea, 1932–2006
- > *Ugly Buddha Complex*, 1991, cast bronze (buddhas) and empty metal television cases, 2014.44.1, Gift of the Hakuta Family
- Powers, Hiram, American, 1805–1873
- > *The Greek Slave*, model 1841–1843, carved 1846, marble, 2014.79.37, Corcoran Collection (Gift of William Wilson Corcoran)
- Remington, Frederic, American, 1861–1909
- > *Off the Range (Coming Through the Rye)*, model 1902, cast 1903, bronze with green patina, 2014.79.38, Corcoran Collection (Museum purchase)

## DRAWINGS

- Alfonzo, Carlos, Cuban, 1950–1991
- > *Untitled*, 1987, acrylic and watercolor, 2014.17.1, Gift of Mercedes Eichholz

- Ango, Jean-Robert, French, died after 1773
- > *Christ Cleansing the Temple* (after Luca Giordano), 1760s, red chalk over traces of black chalk, 2014.53.4, Ailsa Mellon Bruce Fund
- Anonymous Artist
- > *A Boy Holding His Dog* (after Edouard Manet), after 1922, facsimile with graphite and pen and ink, 2014.51.1, Anonymous Gift
- Appian, Adolphe, French, 1818–1898
- > *Wooded Pond by the Ancient Sluice of Levaux near Vienne*, 1861, charcoal with stumping and scratching out, 2014.108.4, Purchased as the Gift of Joan and David Maxwell
- Badile, Giovanni, Veronese, 1379–1448/1451
- > *Portrait of a Boy in Profile*, 1440s, pen and tip of the brush with brown ink over leadpoint, 2014.9.1, Woodner Collection, Gift of Dian Woodner
- Bell, Lary, American, born 1939
- > *Mel 96*, 1985, color vapor drawing, 2014.17.3, Gift of Mercedes Eichholz
- Bonnard, Pierre, French, 1867–1947
- > *Study for "Gamme majeure" (Major Scale)*, 1891/1893, brush and pen and black ink with green watercolor over graphite, 2014.83.1, Purchased for the Virginia and Ira Jackson Collection
- Braque, Georges, French, 1882–1963
- > *Still Life with Guitar*, 1921, gouache and graphite on panel mounted on a painted board, 2014.17.7, Gift of Robert and Mercedes Eichholz
- British 18th Century
- > *The Expulsion from Eden*, 1780s?, cut paper pasted to red-painted wood, the figures and serpent touched with pen and gray ink, graphite, and white gouache
- > *Adam and Eve in the Garden with Two Sheep and Two Doves*, 1780s?, cut paper pasted to red-painted wood, the figures and animals touched with graphite, pen and brush with gray and brown ink
- > *Adam and Eve in the Garden with a Pair of Sheep and a Pair of Doves*, 1780s?, cut paper pasted to a red-painted and varnished paper, laid down on wood, the figures and animals drawn over with graphite, pen and gray ink, and touches of red paint, plus green and brown watercolor in the doves, 2013.172.1–3, Ailsa Mellon Bruce Fund
- Callow, William, British, 1812–1908
- > *Corso Sant' Anastasia with the Palazzo Maffei in Verona*, 1855, graphite and watercolor with gum arabic and touches of gouache, 2013.182.1, Purchased as the Gift of Alexander M. and Judith W. Laughlin
- Carrogis, called Carmontelle, French, 1717–1806
- > *Marie Louise Petit at the Age of 105, with Her Young Nurse*, 1765, watercolor over black and red chalk, heightened with white chalk on cream paper, 2013.195.1, Purchased as the Gift of Ivan and Winifred Phillips in Memory of Neil Phillips
- Cleary, Manon, American, 1942–2011
- > *Untitled #1*, 1987
- > *Untitled #30*, 1987, pastel on sandpaper, 2014.17.4–5, Gift of Mercedes Eichholz
- Close, Chuck, American, born 1940
- > *Self-Portrait*, 2013, collage of color photogravure proofs, cut and assembled, 2014.5.1, Gift of the Artist
- Cochin II, Charles-Nicolas, French, 1715–1790
- > *Mademoiselle Grogniard, Dame de Saint-Just*, 1781, black chalk, 2014.108.3, Purchased as the Gift of Ivan and Winifred Phillips in Memory of Neil Phillips
- Curnock, James Jackson, British, 1839–1891
- > *Trees over the River Frome at Stapleton*, 1862, watercolor and gouache over traces of graphite, 2014.33.1, Ailsa Mellon Bruce Fund
- Dine, Jim, American, born 1935
- > *24 Objects in My Bedroom, Long Ago*, 1973, graphite, watercolor, and glue with collage of various papers, pencil, rubber strap, and safety pin, 2014.50.1, Gift of Judith Brodie and Mervin Richard in honor of Thomas G. Klarnar
- Dole, William, American, 1917–1983
- > *Caprice*, 1962, watercolor and collage
- > *Curriculum Materials*, 1966, collage, 2014.17.8–9, Gift of Robert and Mercedes Eichholz
- Dumas, Michel, French, 1812–1895
- > *Saint Denis*, c. 1885, graphite on tracing paper, laid down and squared for transfer, 2013.184.2, Gift of Faya Causey
- Faber, Johann Joachim, German, 1778–1846
- > *Cliffs Overhanging a River Gorge near Sorrento* (recto); *Castle near Massa* (verso), 1823, graphite and brown wash (recto); graphite (verso), 2014.62.1.a, b, Ailsa Mellon Bruce Fund
- Forain, Jean-Louis, French, 1852–1931
- > *Christ at Emmaus*, c. 1902, black chalk, 2014.49.1, Gift of Nancy Wasell Work in honor of Lessing J. Rosenwald and Alicia Craig Faxon
- Fortuny y Carbó, Mariano, Spanish, 1838–1874
- > *A Moroccan Woman in Traditional Dress*, 1866, watercolor, 2013.176.1, Purchased as the Gift of Alexander M. and Judith W. Laughlin
- Gonzaga, Pietro, Venetian, 1751–1831
- > *Stage Design of an Ancient Roman Encampment by Night* (recto); *Architectural Fantasy on a Round Temple Enclosed with an Ambulatory* (verso), c. 1792, pen and brown ink with gray wash (recto); graphite (verso), 2014.54.1.a, b, William B. O'Neal Fund
- Grimm, Ludwig Emil, German, 1790–1863
- > *Clemens Brentano*, 1837, pen and gray and black ink with gray wash over graphite, 2013.183.1, Gift of the Wolfgang Ratjen Foundation in Honor of Wolfgang Ratjen's 70th Birthday
- Hassam, Childe, American, 1859–1935
- > *Au Grand Prix de Paris*, 1887, pastel and graphite on tan board, 2014.79.39, Corcoran Collection (Bequest of James Parmelee)
- Hicks, Sheila, American, born 1934
- > *Cecily's Garden*, 2009, woven silk, cotton, linen, and cotton perlé, 2014.6.1, Gift of Roy and Cecily Langdale Davis in honor of Judith O. Sieg
- Homer, Winslow, American, 1836–1910
- > *Young Woman Sewing*, 1876, watercolor over graphite, 2014.79.40, Corcoran Collection (Bequest of James Parmelee)
- Huet, Paul, French, 1803–1869
- > *A Meadow at Sunset*, c. 1845, pastel on gray-blue paper, 2013.196.3, Purchased as a Gift in Memory of Melvin R. Seiden
- Joris, Pio, Italian, 1843–1921
- > *A Stairway in Subiaco*, 1873, watercolor over graphite, 2014.92.1, Purchased as the Gift of Joan and David Maxwell
- Klauber, Joseph Wolfgang Xavier, German, 1740–1813
- > *Saint John the Baptist as an Infant*, 1770s(?), black, red and white chalk on brown paper, 2014.96.2, Ailsa Mellon Bruce Fund
- Lam, Wifredo, Cuban, 1902–1982
- > *Untitled*, 1942/1943, pen and ink with colored pencil, 2014.17.15, Gift of Robert and Mercedes Eichholz
- Lami, Eugène Louis, French, 1800–1890
- > *Masqueraders Boarding Gondolas before a Venetian Palazzo*, 1869, watercolor and gouache over graphite, 2014.53.3, Purchased as the Gift of Alexander M. and Judith W. Laughlin
- Lebrun, Rico, American, born Italy, 1900–1964
- > *Turtle*, 1960, pen and brush with black ink
- > *Fighting Demons*, 1961, pen and brush with black ink and wash, 2014.17.16–17, Gift of Robert and Mercedes Eichholz
- Loir, Luigi Aloys Francois Joseph, French, 1845–1916
- > *A Market Square before a Cathedral*, 1870s/1880s, watercolor and gouache over charcoal on blue paper, 2013.196.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Lozowick, Louis, American, 1892–1973
- > *Machine Ornament*, c. 1923, pen and black ink, 2014.89.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Marlow, William, British, 1740–1813
- > *The Tiber with Saint Peter's and the Castel S. Angelo* (recto); *The Bay of Naples* (verso), 1810, pen and ink with graphite (recto); pen and ink (verso), 2014.103.1.a, b, Ailsa Mellon Bruce Fund
- Marshall, Kerry James, American, born 1955
- > *Study for "Great America"*, c. 1994, pen and black ink on graph paper
- > *Study for "Great America" (Under Water)*, c. 1994, pen and blue ink
- > *Study for "Great America"*, c. 1994, pen and black ink on graph paper
- > *Study for "Great America"*, c. 1994, conté crayon
- > *Study for "Great America" (Tunnel of Love)*, c. 1994, graphite
- > *Study for "Great America"*, c. 1994, conté crayon
- > *Study for "Great America" (Mother and Child)*, c. 1994, conté crayon
- > *Study for "Great America" (Mother and Child)*, c. 1994, graphite
- > *Study for "Great America" (Mother and Child)*, c. 1994, graphite
- > *Final study for "Great America"*, c. 1994, conté crayon, 2014.12.1–10, Gift of the Artist
- Mehretu, Julie, American, born Ethiopia, 1970
- > *Untitled*, 2005, graphite, 2013.151.1, Gift of Billy E. Hodges
- Michetti, Francesco Paolo, Italian, 1851–1929
- > *Satan Rides and Drives the World*, 1882, charcoal and white chalk on gray paper, 2014.52.1, Purchased as the Gift of Dian Woodner
- > *A Hillside Path with Blooming Cherry Trees under an Overcast Sky*, 1905, pastel, charcoal, and touches of gouache on blue paper, 2014.109.1, Ailsa Mellon Bruce Fund

- Miró, Joan, Spanish, 1893–1983  
> *Personnages*, 1937, oil and ink on fiberboard, 2014.17.19, Gift of Robert and Mercedes Eichholz
- Moreau, Pierre, French, died 1762  
> *Architectural Fantasy of a Magnificent Ancient Port*, c. 1750, pen and brown and black ink, 2014.88.1, William B. O'Neal Fund
- Nasini, Giuseppe Nicola, Italian, 1657–1736  
> *A Bacchanal*, c. 1700, pen and brown ink with brown wash over traces of black chalk, 2014.105.1, Ailsa Mellon Bruce Fund
- Nordström, Jockum, Swedish, born 1963  
> *Untitled*, 2013, paper cutout collage with graphite, colored pencil, ink, and watercolor, 2013.167.1, Gift of the Artist
- Owen, Frank, American, born 1939  
> *Vapor*, 1970, acrylic on paper, 2014.17.20, Gift of Robert and Mercedes Eichholz
- Padovani, Giuseppe, Italian, c. 1750–c. 1830  
> *Fiori Diversi Raccolti da Giuseppe Padovani Argentano* (Ferrara, 1772), bound volume of thirty-eight botanical watercolor illustrations, a trompe l'oeil watercolor frontispiece, and a bordered title page
- > *Insetti ed Altri Animali* (Ferrara, 1772), album of thirty-nine watercolor illustrations, a trompe l'oeil watercolor frontispiece, and a bordered title page, 2013.194.1.1–2, Purchased as the Gift of Malcolm and Carolyn Wiener
- Parrocel, Joseph Ignace François, French, 1704–1781  
> *A Fountain with Three Nereids*, 1740s(?), black chalk heightened with white chalk on beige paper
- > *A Fountain with Three Tritons*, 1740s(?), black chalk heightened with white chalk on beige paper, 2014.108.1, 2, William B. O'Neal Fund
- Peeters I, Jan, Dutch, 1624–c. 1677  
> *Beaulne (Beaune)*, c. 1650, pen and brown ink with brown and blue wash over graphite, 2014.106.1, Purchased as the Gift of Diane A. Nixon
- Petitot, Ennemond Alexandre, French, 1727–1801  
> *Design for a Stage Curtain: The Interior of an Elaborate Temple Dedicated to Illustrious Men*, 1780s?, pen and gray ink with gray wash, 2014.53.1, William B. O'Neal Fund
- Picasso, Pablo, Spanish, 1881–1973  
> *L'amour masqué*, 1954, pen and ink on paper mounted on board, 2014.17.21, Gift of Robert and Mercedes Eichholz
- Pinelli, Bartolomeo, Italian, 1781–1835  
> *Telemachus Pleading before Pluto and Proserpina*, 1809, pen and brown ink with brown and gray wash over graphite, 2014.94.1, William B. O'Neal Fund
- Piranesi, Giovanni Battista, Venetian, 1720–1778  
> *Two Workmen at Tables* (recto); *Fragment of a Lion Bas-Relief* (verso), early 1770s, pen and black-brown ink (recto); red chalk (verso), 2014.2.1.a, The Ahmanson Foundation
- Purcell, Ann, American, born 1941  
> *Untitled*, 1983, fabric and acrylic on gray paper, 2014.17.6, Gift of Mercedes Eichholz
- Reinhart, Johann Christian, German, 1761–1847  
> *Two Intertwined Oak Trees*, c. 1800, black chalk with brown wash, 2014.110.1, Ailsa Mellon Bruce Fund
- Rovere, Giovanni Mauro della, Milanese, 1575–1640  
> *The Last Judgment*, 1613/1614, pen and brown ink with brush and brown wash and white heightening over traces of graphite on brown prepared paper, 2013.177.1, New Century Fund
- Schotel, Petrus Johannes, Dutch, 1808–1865  
> *Ships in a Stormy Sea*, c. 1840, pen and black ink with gray wash, 2014.98.1, Ailsa Mellon Bruce Fund
- Signac, Paul, French, 1863–1935  
> *The Calanque at Saint Tropez*, 1906, watercolor and graphite, 2013.196.2, Ruth and Jacob Kainen Memorial Acquisition Fund
- Signorini, Giuseppe, Italian, 1857–1932  
> *A Moorish Soldier before a Sunlit Wall*, 1878, watercolor over graphite, 2014.53.2, Ailsa Mellon Bruce Fund
- Slade, Roy, Welsh, born 1933  
> *Sea and Sky*, 1972, crayon with graphite, 2014.17.24, Gift of Robert and Mercedes Eichholz
- South German 17th Century  
> *The Judgment of Paris*, c. 1600, pen and brown ink with brown wash and white heightening over black chalk, incised for transfer, 2014.91.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Steffelaar, Cornelis, Dutch, 1795–1861  
> *A Giant Oak at the Edge of a Forest*, 1840s(?), pen and black ink and gray wash, 2014.16.1, Ailsa Mellon Bruce Fund
- Tamayo, Rufino, Mexican, 1899–1991  
> *Horse and Running Girl*, 1937, watercolor and pencil, 2014.17.26, Gift of Robert and Mercedes Eichholz
- Tanguy, Yves, French, 1900–1955  
> *Untitled*, 1936, gouache on brown paper laid down on board, 2014.17.27, Gift of Robert and Mercedes Eichholz
- Truitt, Anne, American, 1921–2004  
> *Untitled*, 1971, acrylic on paper, 2014.17.28, Gift of Robert and Mercedes Eichholz
- Turner of Oxford, William, British, 1789–1862  
> *Dawn in the Valleys of Devon*, 1832, watercolor with scratching out and gum arabic, 2014.34.1, Florian Carr Fund
- Watts, Frederick William, British, 1800–1862  
> *Trees by the River at Castle Bromwich*, 1826, graphite, 2014.33.2, Ailsa Mellon Bruce Fund

## PRINTS AND ILLUSTRATED BOOKS

- Abel-Truchet, French, 1857–1919  
> *Théâtre Libre: La Flamme, puis la Flamme*, 1895, color lithograph, 2014.45.1, Virginia and Ira Jackson Collection
- Anthing, Johann Friedrich von, German, 1753–1805  
> *Collection de cent Silhouettes des Personnes illustres et célèbres dessinées d'après les originaux* (Gotha, 1793), portfolio of ninety-nine etched plates and one facsimile, 2014.104.1, William B. O'Neal Fund
- Appian, Adolphe, French, 1818–1898  
> *Shepherdess*, 1861, etching, 2014.88.2, Ailsa Mellon Bruce Fund
- Arnoldi, Charles, American, born 1946  
> *Untitled*, 1986, color monotype, 2014.17.2, Gift of Mercedes Eichholz
- Bearden, Romare, American, 1911–1988  
> *The Fall of Troy*, 1979  
> *Circe Turns a Companion of Odysseus into a Swine*, 1979  
> *The Sirens' Song*, 1979  
> *Cattle of the Sun God*, 1979  
> *Odysseus Leaves Nausicaa*, 1979  
> *Home to Ithaca*, 1979, color screenprints, 2013.142.1–6, Purchased as the Gift of Richard A. Simms
- Beham, Sebald, German, 1500–1550  
> *Typi in Apocalypsi Ioannis depicti ut clarius vaticinia Ioannis intellegi possint* (Frankfurt, 1539), bound volume with twenty-six woodcut illustrations, 2013.168.1, Purchased as an Anonymous Gift
- Bella, Stefano Della, Florentine, 1610–1664, and Giovanni Carlo Coppola (author), Italian, 1599–1652  
> *Le Nozze degli Dei* (after Alfonso Parigi II) (Florence, 1637), bound volume with etched title-page and seven double-page etched illustrations, 2014.101.1, William B. O'Neal Fund
- Bellows, George, American, 1882–1925  
> *Splinter Beach*, 1916, lithograph [proof], 2014.21.1, Purchased as the Gift of Max Berry
- Bianchi, Mosè, Italian, 1840–1904  
> *Intérieur de l'église à Milan*, c. 1874, etching with drypoint and aquatint on chine collé
- > *The Artist's Wife in Profile Facing Right*, c. 1880, etching with bitten tone
- > *Seated Acolyte*, etching with roulette and aquatint on buff paper, 2013.171.11–12, 2014.26.2, Ailsa Mellon Bruce Fund
- > *Un Miracle*, 1874, etching with aquatint on chine collé, 2014.63.1, Purchased as the Gift of Matthew and Ann Nimetz
- Biseo, Cesare, Italian, 1843–1909  
> *Rovine della casa di S.S. sul Palatino*, 1900, etching, 2013.171.6, Ailsa Mellon Bruce Fund
- Boccioni, Umberto, Italian, 1882–1916  
> *Periphery*, 1908, drypoint, 2014.102.1, Purchased as the Gift of Matthew and Ann Nimetz
- Boccioni, Umberto, Italian, 1882–1916, and Francesco Balilla Pratella (composer), Italian, 1880–1955  
> *Musica Futurista per Orchestra* (Bologna, 1912), bound volume with one line block reproduction of a Boccioni drawing on the cover, 2014.87.1, William B. O'Neal Fund
- Bodmer, Karl, Swiss, 1809–1893  
> *A Forest Clearing*, etching and drypoint, 2014.95.2, Ailsa Mellon Bruce Fund
- Boldini, Giovanni, Italian, 1842–1931  
> *Whistler Asleep*, 1897, drypoint on pale green-gray paper, 2014.27.1, Ailsa Mellon Bruce Fund
- Boldrini, Nicolò, Italian, born c. 1510, active c. 1530–c. 1570  
> *Hercules and the Nemean Lion* (after Raphael), c. 1566, chiaroscuro woodcut printed from two blocks in tan and black ink on buff paper, 2014.1.1, Pepita Milmore Memorial Fund
- > *Hercules and the Nemean Lion* (after Raphael), c. 1566, woodcut (line block from chiaroscuro woodcut), 2014.48.1, Gift of James A. Bergquist, Boston, in Honor of Peter Parshall
- Borromeo, Giberto, Italian, 1815–1885  
> *Aux Iles Borromeo [Lago maggiore]*, c. 1870, etching on buff paper, 2013.171.7, Ailsa Mellon Bruce Fund
- Bosio, Walter Teodoro, Italian, born c. 1835  
> *Selva*, 1870, etching on chine collé, 2013.171.8, Ailsa Mellon Bruce Fund
- Buhot, Félix-Hilaire, French, 1847–1898  
> *Embarcadere à Trouville*, 1877, etching and drypoint on japan paper, 2013.175.1, Ailsa Mellon Bruce Fund
- Castiglione, Giovanni Benedetto, Italian, 1609 or before 1664  
> *The Six Oriental Heads*, late 1640s, complete set of six etchings, 2014.73.1–6, Florian Carr Fund

- Caylus, Anne-Claude-Philippe de Tubières, comte de, French, 1692–1765  
> *Blind Critic by an Easel*, c. 1740, etching, 2013.184.1, Gift of Faya Causey
- Chamisso, Adelbert von, German, 1781–1838  
> *Peter Schlemihl's wundersame Geschichte* (Nuremberg, 1839), bound volume with sixteen photomechanical prints, 2014.61.1, William B. O'Neal Fund
- Claus, Carlfriedrich, German, 1930–1998; Hubertus Giebe, German, born 1953; Sighard Gille, German, born 1941; Johannes Heisig, German, born 1953; Rolf Münzner, German, born 1942; and Walter Libuda, German, born 1950  
> *Und die Tat, sie blieb uns doch: Karl Marx*, 1982–1983, portfolio of six prints with cover and text, 2014.42.3.1–6, Gift of Ingrid Rose in memory of her husband, Milton Rose
- Close, Chuck, American, born 1940  
> *Self-Portrait*, 2013, four color-separation photogravures and one full-color photogravure [study for unpublished progression print]  
> *Self-Portrait*, 2010, color photogravure [proof for unpublished print], 2014.5.2–3, Gift of the Artist
- Coqueret, Pierre-Charles, French, 1761–1832  
> *Desaix* (after Hilaire Le Dru), 1798, mezzotint, 2013.170.6, Ailsa Mellon Bruce Fund
- Cornille, Michel, French, 1642–1708  
> *Samson and Delilah*, 1660s(?), etching, 2014.37.1, Ailsa Mellon Bruce Fund
- Cruikshank, George, British, 1792–1878  
> *The Death of Property Tax!!!*, 1816, etching and engraving with publisher's hand-coloring  
> *Very Unpleasant Weather*, 1820, etching and engraving with publisher's hand-coloring, 2013.170.1, 7, Ailsa Mellon Bruce Fund
- Czeschka, Carl Otto, Austrian, 1878–1960  
> *Die Nibelungen*, 1909 or 1920, bound volume with eight double-page line block illustrations heightened in gold, 2013.169.6, Purchased as an Anonymous Gift
- Dal Pozzo, Francesco, Italian, 1891–1983  
> *Jungle Clearing with Spreading Palms*, 1928, chiaroscuro woodcut in tan and black on tan paper, 2013.171.3, Ailsa Mellon Bruce Fund
- Daumier, Honoré, French, 1808–1879  
> *Histoire Ancienne*, 1842–1843, bound volume with complete set of fifty lithographs, 2013.169.3.1–50, Purchased as an Anonymous Gift
- David, Giovanni, Italian, 1743–1790  
> *Divers portraits graves à l'eau-forte, et dédiés à M. Dominique Corvi...*, 1775, complete set of twelve etchings with aquatint, printed in dark brown, 2013.173.1–12, New Century Fund  
> *A Seated Young Woman Holding a Letter*, c. 1775, etching, 2014.37.2, Ailsa Mellon Bruce Fund  
> *Cupid Disarmed*, 1776, etching, 2014.93.1, Bert Freidus Fund
- De Carolis, Adolfo, Italian, 1874–1928  
> *Ila e le ninfe*, 1916, chiaroscuro woodcut in teal and black, 2013.171.13, Ailsa Mellon Bruce Fund  
> *Gabriel D'Annunzio (?)*, c. 1910, etching with monotone wiping, printed in dark brown on buff paper, 2014.81.2, Purchased as the Gift of Matthew and Ann Nimetz
- Del Neri, Edoardo, Italian, 1890–1932  
> *An Elderly Sailor*, c. 1890, aquatint, soft-ground, and monotype wiping, 2014.107.4, Purchased as the Gift of Matthew and Ann Nimetz
- Denon, Vivant, French, 1747–1825  
> *The Virgin and Child with Angels* (after Correggio), etching, 2014.26.3, Ailsa Mellon Bruce Fund
- Dente, Marco, Italian, c. 1493–1527  
> *The Massacre of the Innocents* (after Baccio Bandinelli), c. 1525, engraving, 2014.57.1, Ailsa Mellon Bruce Fund, Samuel H. Kress Foundation Fund, and Purchased as the Gift of Robert Loper
- Dine, Jim, American, born 1935  
> *The Picture of Dorian Gray* (Edition A), 1968, bound volume with twelve color lithographs plus six loose lithographs  
> *Cincinnati I*, 1969, lithograph  
> *Cincinnati II*, 1969, lithograph  
> *Hearts and a Watercolor*, 1969, etching and watercolor  
> *Five Paintbrushes (first state)*, 1972, etching and drypoint  
> *Five Paintbrushes (third state)*, 1973, etching and drypoint  
> *Bolt Cutters (first state)*, 1972, etching and aquatint  
> *Bolt Cutters (second state)*, 1973, etching and aquatint  
> *Four German Brushes Series*, 1973, etching and drypoint  
> *Red Beard*, 1973, color etching and drypoint  
> *Big Red Wrench in a Landscape*, 1973, color lithograph  
> *Ten Winter Tools*, 1973, suite of ten lithographs  
> *Wall Chart II*, 1974, color lithograph  
> *Retroussage Eiffel Tower*, 1976, etching, drypoint, liftground etching, and softground etching  
> *The Yellow Robe*, 1976, color lithograph  
> *The Jerusalem Woodcut Heart*, 1982, woodcut
- > *Fortress of the Heart*, 1982, color lithograph  
> *London Monotype XI (The Gate)*, 1982, color monotype on two sheets of paper  
> *London Monotype XXI (Sydney Triptych)*, 1982, color monotype with hand-coloring, charcoal, pigment, and collage on three sheets of paper  
> *The Hammer (with Watercolor Marks)*, 1982, lithograph with watercolor on two sheets of paper  
> *The Three Sydney Close Woodcuts*, 1983, woodcut on three sheets of paper  
> *Lost Shells*, 1985, etching and watercolor with drypoint and power-tool drypoint on two sheets of paper  
> *Tools and Dreams*, 1985, drypoint, aquatint, and power-tool drypoint  
> *Venus at Sea*, 1985, softground etching, and power-tool drypoint with acrylic paint  
> *The Channel*, 1985, drypoint, aquatint, and power-tool drypoint  
> *12 Rue Jacob*, 1986, drypoint, softground and hardground etching, aquatint, and power-tool drypoint  
> *Quartet*, 1986, color etching, aquatint, and photogravure on four sheets of paper  
> *The Summer*, 1992, color woodcut on three sheets of paper  
> *Two Old Bathers*, 1993, hand-colored etching with drypoint and power-tool drypoint  
> *The Mandrake*, 2000, hand-colored etching with drypoint  
> *Nicolai Strasse Robes*, 2011, offset lithograph and color lithograph on two sheets of paper  
> *Woodcut with Teal and Yellow*, 2013, hand-painted woodcut, 2014.11.1–62, Gift of the Artist
- Dorigny, Michel, French, 1617–1665  
> *Livre de Diverses Grotesques* (after Simon Vouet), 1647, complete set of fifteen etchings, 2013.174.2, Katharine Shepard Fund
- Dorner, Johann Jakob the Elder, German, 1741–1813  
> *A Man in a Turban Reading to a Young Woman*, 1774, etching, 2014.37.3, Ailsa Mellon Bruce Fund
- Dulac, Charles-Marie, French, 1865–1898  
> *Spiritus sancte Deus*, 1894, lithograph printed in red-brown, 2013.185.1, Ailsa Mellon Bruce Fund
- Dumont, Jacques, French, 1701–1781, finished by Jean Daullé, French, 1703–1763  
> *The Bagpipe Player*, 1739, etching finished in engraving  
> *A Young Mother Carrying a Crib*, 1739, etching finished in engraving, 2014.37.6–7, Katharine Shepard Fund
- Faruffini, Federico, Italian, 1833–1869  
> *Cesare Borgia and Machiavelli*, 1866, etching, 2014.64.1, Purchased as the Gift of Matthew and Ann Nimetz
- Feyen-Perrin, François-Nicolas Auguste, French, 1826–1888  
> *Ostriches in the Desert*, 1872, etching and drypoint, 2014.55.1, Ailsa Mellon Bruce Fund
- Fischer, Maria Anna, Austrian, 1782–1844  
> *A Lakeside Chapel by Moonlight*, 1810s(?), etching with aquatint, 2014.95.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- François, Jean-Charles, French, 1717–1769  
> *God the Father Creating the Heavens*, 1760, crayon manner printed in red, 2014.26.4, Ailsa Mellon Bruce Fund
- Gachet, Paul-Ferdinand, French, 1828–1909  
> *North Windmill in the Creuse Valley*, 1874, etching with drypoint on tan paper, 2014.37.5, Purchased for the Virginia and Ira Jackson Collection
- Gallina, Gallo, Italian, 1796–1874  
> *Io levò in aria gridando, ecco il pane della provvidenza*, 1828–1830, lithograph  
> *'...disposto...disposto sempre all'ubbidienza'*, 1828–1830, lithograph, 2013.171.1–2, Ailsa Mellon Bruce Fund
- Gamelin, Jacques, French, 1738–1803  
> *A Winged Skeleton Holding an Anatomical Drawing*, 1779, etching and engraving, 2013.170.5, Ailsa Mellon Bruce Fund
- Gandolfi, Mauro, Italian, 1764–1834  
> *Virgin and Child with Saints Jerome and Catherine and an Angel* (after Correggio), 1825, engraving, 2014.65.1, Purchased as the Gift of Matthew and Ann Nimetz
- Ganière, Jean, French, died 1666  
> *The Fortune Teller* (after Valentin de Boulogne), c. 1640, etching with engraving, 2013.184.5, Gift of Faya Causey
- Gautier Dagoty, Jean-Baptiste-André, French, 1740–1786  
> *Ph. Cl. A. de Thubières, Comte de Caylus*, c. 1765, mezzotint, 2014.26.1, Purchased as the Gift of Dwayne and Faith Perry
- Gillray, James, British, 1757–1815  
> *A New Way to Pay the National Debt*, 1786, etching and engraving  
> *Modern Grace*, 1796, etching and engraving with publisher's hand-coloring  
> *Titianus Redivivus*, 1797, etching and engraving with publisher's hand-coloring, 2013.170.2–4, Ailsa Mellon Bruce Fund

- Goltzius, Hendrick, Dutch, 1558–1617  
>*Icarus* (after Cornelis Cornelisz van Haarlem), 1588, engraving, 2013.154.1, Gift of Allen R. Adler and Frances Beatty
- Gottlieb, Adolph, American, 1903–1974  
>*Blue Halo*, 1967, color screenprint, 2014.17.11, Gift of Robert and Mercedes Eichholz
- Grooms, Red, American, born 1937  
>*Local*, 1971, color lithograph, 2014.17.13, Gift of Robert and Mercedes Eichholz
- Guarino, Salvatore, Italian, 1882–1969  
>*A Young Woman Frowning*, c. 1910, etching and drypoint, 2014.107.5, Purchased as the Gift of Matthew and Ann Nimetz
- Guérard, Henri-Charles, French, 1846–1897  
>*The Artist's Left Hand*, 1890s, ink handprint on tan paper, 2014.36.1, Purchased for the Virginia and Ira Jackson Collection
- Heckel, Erich, German, 1883–1970  
>*Der Träumer*, 1905, woodcut on beige paper, 2013.181.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Hildenbrand, Adolf, German, 1881–1944, and Gottfried Keller (author), German, 1881–1944  
>*Romeo und Julia auf dem Dorfe* (Bern, 1919), bound volume with six etched illustrations, 2014.7.2.1–6, Gift of Ingrid Rose in memory of her husband, Milton Rose
- Holbein the Younger, Hans, German, 1497/1498–1543, and Sebastian M. Münster (author), German, 1489–1552  
>*Organum Uranicum bound with Organa Planetarum* (Basel, 1536), two volumes bound together, containing twenty-three hand-colored woodcuts, fourteen of which have movable volvelles, dials, and pointers, 2013.153.1, Gift of William J. Wyer
- Jones, John Paul, American, 1924–1999  
>*Annunciation*, 1960, etching and aquatint, 2014.17.14, Gift of Robert and Mercedes Eichholz
- Kahn, Wolf, American, born Germany, born 1927  
>*Early Spring, House among the Trees*, 1997, color etching and aquatint  
>*River Bend*, 1978, etching, 2014.40.1–2, Gift of the Artist
- Kalckreuth, Leopold von, German, 1855–1928  
>*Heimkehr*, 1897, color lithograph, 2013.181.2, Ruth and Jacob Kainen Memorial Acquisition Fund
- Kentridge, William, South African, born 1955  
>*Portage* (Johannesburg, 2000), accordion-folded illustrated book with torn black paper on encyclopedia pages taken from a c. 1900 "Le Nouveau Larousse Illustré," 2014.67.1, Gift of the Collectors Committee, Sylvia K. Greenberg, and Cathryn Dickert Scoville
- Kerner, Johann Simon (artist and author), German, 1755–1830  
>*Abbildung aller Oekonomischen Pflazen, Vols. I and II* (Stuttgart, 1786), set of two bound volumes, each containing 100 etched and hand-colored botanical illustrations, 2014.42.2, Gift of Ingrid Rose in memory of her husband, Milton Rose
- Kirkall, Elisha, English, c. 1682–1742  
>*The Adoration of the Shepherds* (after Francesco Salviati), 1724, etching, mezzotint, engraving, and chiaroscuro woodcut, printed in ochre and brown, 2013.186.1, Purchased as the Gift of Lawrence Lawver
- Lagrenée, Jean Jacques II, French, 1739–1821  
>*Saint Jerome*, etching, 2014.81.1, Ailsa Mellon Bruce Fund
- Liebermann, Max, German, 1847–1935, and Julius Elias (author), German, 1861–1927  
>*Die Handzeichnungen Max Liebermanns* (Berlin, 1922), bound volume with two intaglio prints tipped in; one etching with drypoint and one drypoint, 2014.7.1, Gift of Ingrid Rose in memory of her husband, Milton Rose
- Maggi, Giovanni, Italian, 1566–1618  
>*Fontane diverse che si vedano nel alma città di Roma et altre parte d'Italia* (Rome, 1618), bound complete set of thirty-four engravings printed on seventeen half-sheets, 2014.97.1, Purchased as the Gift of Vincent J. Buonanno
- Marsh, Reginald, American, 1898–1954  
>*Eltinge Follies*, 1940, hand-colored engraving, 2014.90.1, Donald and Nancy de Laski Fund
- Masson, André, French, 1896–1987  
>*Seduction*, 1973, color lithograph on japan paper, 2014.17.18, Gift of Robert and Mercedes Eichholz
- Monogrammist FG, Italian, 1510–1583  
>*Vulcan and Cyclops Forging Cupid's Arrows* (after Francesco Primaticcio), 1540s, engraving, 2013.152.1, Gift of C. G. Boerner
- Morelli, Domenico, Neapolitan, 1823–1901  
>*The Little Goat*, c. 1879, etching and aquatint  
>*Personification of Engraving*, 1879, etching, aquatint, and drypoint  
>*A Young Woman with a Bow in Her Hair*, c. 1879, etching, 2014.107.1–3, Purchased as the Gift of Matthew and Ann Nimetz
- Motherwell, Robert, American, 1915–1991  
>*The Highlands*, 1973, color lithograph with paper collage on handmade paper  
>*Untitled*, 1978, color lithograph on chine collé, 2013.150.3–4, Gift of Mr. and Mrs. Earl A. Powell III
- Munch, Edvard, Norwegian, 1863–1944  
>*Stéphane Mallarmé*, 1897, lithograph on japan paper  
>*Mystical Shore*, 1897, woodcut with crayon on China paper  
>*Outside the House, Moonlight*, 1901, woodcut on japan paper, 2014.8.1–3, Gift of The Epstein Family Collection
- Naumann, Hermann, German, born 1930  
>*Grafik zu Franz Kafka*, published 1985, portfolio of eight etchings with cover and text, 2014.42.4.1–8, Gift of Ingrid Rose in memory of her husband, Milton Rose
- Nicolle, Victor Jean, French, 1754–1826  
>*La Décoration et du Feu d'Artifice... la Naissance de Monseigneur le Daupin*, 1782, etching and aquatint with roulette printed in brown, 2013.174.1, Katharine Shepard Fund
- Perotti, Edoardo, Italian, 1824–1870  
>*In Montagna*, c. 1870, etching on chine collé [proof], 2013.171.9, Ailsa Mellon Bruce Fund
- Picasso, Pablo, Spanish, 1881–1973, and Honoré de Balzac (author), Spanish, 1799–1850  
>*Le Chef-d'oeuvre inconnu* (Paris, 1931), unbound volume with thirteen etchings, two wood-engravings on the cover, and sixty-seven wood-engravings after Picasso drawings, 2013.169.7.1–13, Purchased as an Anonymous Gift
- Quadroni, Giovanni Battista, Italian, 1844–1898  
>*Vedetta [Il gentiluomo]*, 1874, etching with plate tone, 2013.171.5, Ailsa Mellon Bruce Fund
- Redon, Odilon, French, 1840–1916; Théo van Rysselberghe, Belgian, 1862–1926; and Edmond Picard (author), French, 1840–1916  
>*Le Juré*, (Brussels, 1887), bound volume with seven lithographs by Redon on Japan paper, one Evelyn-process engraving of Redon's self-portrait, and one mezzotint portrait of Edmond Picard, 2013.169.4, Purchased as an Anonymous Gift
- Rivière, Henri, French, 1864–1951  
>*Le Premier Quartier*, 1901, lithograph, 2014.46.1, Gift of John Harvey Schlichte Bergen
- Rosenthal, Bernard, American, 1914–2009  
>*Things Invisible to See*, 1960, lithograph, 2014.17.22, Gift of Robert and Mercedes Eichholz
- Russolo, Luigi, Italian, 1885–1947  
>*Mattino*, 1909, etching and aquatint, 2014.64.2, Purchased as the Gift of Matthew and Ann Nimetz
- Sadeler II, Aegidius, Flemish, c. 1570–1629  
>*The Holy Family with Saint Anne and Two Angels* (after Hans von Aachen), c. 1593, engraving, 2014.96.1, Ruth and Jacob Kainen Memorial Acquisition Fund
- Saint-Non, Jean-Claude-Richard, Abbé de, French, 1727–1791  
>*Fragments choisis dans les Peintures...des Palaix et des Eglises de l'Italie*, (Paris, 1767–1775), bound volume with 200 aquatint illustrations (six titles, 194 plates), 2013.169.1, Purchased as an Anonymous Gift
- Sanchini, Pietro, Italian, 20th century  
>*Donne al bagno*, 1949, woodcut in black on japan paper, 2013.171.4, Ailsa Mellon Bruce Fund
- Savery, Salomon, Dutch, 1594–1665 or after, and Jan van der Veen (poet), Dutch, 1578–1659  
>*Zinne-beelden, oft Adams Appel* (Amsterdam, 1642), bound volume with engraved title, and fifty etched emblems, 2014.15.1, Purchased as an Anonymous Gift
- Steinlen, Théophile Alexandre, Swiss, 1859–1923  
>*Prochainement la très illustre Compagnie du Chat Noir*, 1896, color lithograph, mounted on muslin, 2014.100.1, Purchased for the Virginia and Ira Jackson Collection
- Steir, Pat, American, born 1938  
>*Cry Stall Gaze*, 2013, accordion-folded illustrated book with color screenprint, photogravure, and string, 2014.10.1, Gift of the Artist
- Stoop, Dirck, Dutch, 1618–1676  
>*The Set of Horses*, 1651, complete set of twelve etchings, 2014.56.1–12, Ailsa Mellon Bruce Fund
- Tesi, Mauro Antonio, Bolognese, 1730–1766  
>*Raccolta di Disegni Originali di Mauro Tesi* (after Mauro Antonio Tesi) (Bologna, 1787), bound volume with forty-two etched and aquatinted illustrations, 2013.169.2, Purchased as an Anonymous Gift

- Testelin, Louis, French, 1615–1655  
>*The Holy Family with Saint Anne*, 1640s(?), etching, 2014.37.4, Ailsa Mellon Bruce Fund
- Thon, Sixt, German, 1817–1901  
>*Dog Asleep beside a Pair of Boots*, etching, 2014.47.1, Gift of Nicolaas Teuwisse
- Thomley, Georges William, French, 1857–1935  
>*The Bath* (after Edgar Degas), 1889, transfer lithograph in reddish brown on chine collé
- >*Jockeys* (after Edgar Degas), 1889, transfer lithograph in reddish brown on chine collé, 2013.184.3–4, Gift of Faya Causey
- Unger, Hans, German, 1872–1936  
>*Weiblicher Studienkopf*, 1896, lithograph in green and black, 2013.181.3, Ruth and Jacob Kainen Memorial Acquisition Fund
- Various Artists and Karl Ludwig Willdenow (author), German, 1765–1812  
>*Hortus Berolinensis* (Berlin, [1803–] 1806–1816), bound volume with engraved title, two hand-colored engraved garden plans, and 108 hand-colored engraved illustrations, 2014.7.4, Gift of Ingrid Rose in memory of her husband, Milton Rose
- Various Artists and Kurt Pfister (author), German, 1895–1951  
>*Deutsche Graphiker der Gegenwart*, (Leipzig, 1920), bound volume with thirty-one prints: fifteen lithographs, eight woodcuts, and eight photomechanical reproductions, 2014.7.3, Gift of Ingrid Rose in memory of her husband, Milton Rose
- Velde, Henry van der, Belgian, 1863–1957, and Friedrich Wilhelm Nietzsche (author), German, 1844–1900  
>*Also Sprach Zarathustra* (Leipzig, 1908), bound volume containing four parts, each with a separate title, head- and tail-piece printed in relief, as well as one double-page ornamental title for the volume, 2013.169.5, Purchased as an Anonymous Gift
- Viganò, Vico, Italian, 1874–1967  
>*Cacciatore*, 1905, etching with roulette and plate tone, 2013.171.10, Ailsa Mellon Bruce Fund
- Weigel, Johann Christoph (artist and publisher), German, c. 1654–1726; Elias Christoph Heiss, German, 1660–1731; and Johann Jakob von Sandrart (artist frontispiece), German, 1655–1698  
>*Biblia Ectypa* (Augsburg, 1695), bound volume with two full-page mezzotint engravings after Sandrart and 834 etched and engraved illustrations, 2014.42.1, Gift of Ingrid Rose in memory of her husband, Milton Rose
- Wiegers, Jan, Dutch, 1893–1959  
>*A Young Woman with a Necklace*, c. 1925, etching & vernis-mou printed in red, 2014.106.2, Ruth and Jacob Kainen Memorial Acquisition Fund
- Zanetti I, Antonio Maria, conte, Italian, 1680–1757  
>*A Standing Youth Gesturing to His Right* (after Parmigianino), 1723, chiaroscuro woodcut printed from three blocks in deep purple, light brown, and pink
- >*A Standing Youth Gesturing to His Right* (after Parmigianino), 1723, chiaroscuro woodcut, printed in three blocks in two shades of gray-green and ochre, 2014.56.13–14, Ailsa Mellon Bruce Fund
- Zündt, Mathis, German, c. 1498–1572  
>*A Perspective of Seven Stars Balanced on Three Crosses* (after Hans Lencker), 1567, etching
- >*A Perspective of a Faceted Snail Shell Balanced on a Pyramid*, 1567, etching, 2014.66.1–2, Ailsa Mellon Bruce Fund
- PHOTOGRAPHS**
- Abbott, Berenice, American, 1898–1991  
>*Jean Cocteau*, 1926, gelatin silver print, 2014.13.1, Diana and Mallory Walker Fund
- Adams, Ansel, American, 1902–1984  
>*Clearing Winter Storm*, 1944, gelatin silver print, printed later, 2013.150.2, Gift of Mr. and Mrs. Earl A. Powell III
- >*Pipes and Gauges, West Virginia*, 1939, gelatin silver print, 2013.157.1, Gift of Diana and Mallory Walker
- Albin-Guillot, Laure, French, 1881–1962  
>*Le Pont des Arts*, 1930s, fresson print, 2014.72.1, R. K. Mellon Family Foundation
- American 19th Century  
>*Portrait of a Girl*, c. 1850, daguerreotype, 2013.192.1, Pepita Milmore Memorial Fund
- American 19th Century  
>*Portrait of a Lieutenant*, c. 1860, ambrotype, 2013.146.1, Gift of Andrew Szegedy-Maszak and Elizabeth Bobrick, in honor of Philip and Ina Trager
- American 19th Century  
>*Portrait of a Woman*, c. 1870s, tintype, 2014.14.1, Pepita Milmore Memorial Fund
- American 19th Century  
>*Sojourner Truth*, 1864, albumen print (carte-de-visite), 2014.19.1, Pepita Milmore Memorial Fund
- American 19th Century  
>*Portrait of a Man*, 1850s, daguerreotype, 2014.25.1, Pepita Milmore Memorial Fund
- American 19th Century  
>*Portrait of a Man*, c. 1850, daguerreotype, 2014.25.2, Pepita Milmore Memorial Fund
- American 19th Century  
>*Locket with Two Portraits*, c. 1850, daguerreotypes, 2014.86.1, Pepita Milmore Memorial Fund
- American 19th Century  
>*Locket with Four Portraits*, c. 1850, daguerreotypes, 2014.86.2, Pepita Milmore Memorial Fund
- Barth, Uta, American, born Germany, 1958  
>...and to draw a bright white line with light (*Untitled 11.5*), 2011, three inkjet prints, 2014.30.1.1–3, Alfred H. Moses and Fern M. Schad Fund
- Bellon, Denise, French, 1902–1999  
>*Bousbir Bordello, Casablanca, Morocco*, c. 1940, gelatin silver print, 2014.71.1, R. K. Mellon Family Foundation
- >*African Woman Wearing Headdress with Coins*, 1938, gelatin silver print, 2014.76.1, Purchased as the Gift of the Gallery Girls
- Bonsall, Isaac H., American, 1833–1909  
>*Lula Lake, Lookout Mountain, Georgia*, 1864–1865
- >*Lula Lake, Upper Falls, Lookout Mountain, Georgia*, 1864–1865, albumen prints, 2014.69.1–2, Pepita Milmore Memorial Fund
- Brandt, Matthew, American, born 1982  
>*Salton Sea C1*, 2007, salted paper print, 2014.31.1, Alfred H. Moses and Fern M. Schad Fund
- Breitenbach, Josef, American, born Germany, 1896–1984  
>*Untitled from "What About Steel?, New Jersey"*, 1942, gelatin silver print, 2014.22.1, Pepita Milmore Memorial Fund
- Breuer, Marco, German, born 1966  
>*Study for Scrub*, 1998, gelatin silver paper, scrubbed
- >*Untitled (Tip)*, 2001, gelatin silver paper, exposed and burned, 2014.23.1–2, Charina Endowment Fund
- Cartier-Bresson, Henri, French, 1908–2004  
>*Children Scavenging Unburned Coal, Beijing, China*, 1948
- >*Tretyakov Gallery, Moscow, Russia*, 1954
- >*Swan Lake at the Bolsboi Theater, Moscow, Russia*, 1954
- >*Collective Farm, Uzbekistan*, 1954
- >*Gorki Park, Moscow, Russia*, 1954
- >*Ricksshaw Rider, Beijing, China*, 1948
- >*"Army Day" Parade, Forbidden City, Beijing, China*, 1948
- >*Bok Choy Vendor, Beijing, China*, 1948, gelatin silver prints, 2013.145.1–8, Gift of Gary Davis
- Conner, Bruce, American, 1933–2008  
>*His Eye is on the Sparrow*, 2006, HD video, 2014.77.1, The Ahmanson Foundation
- Davey, Moyra, Canadian, born 1958  
>*Copperhead #48*, 1990, chromogenic print, printed 2010–2011, 2014.85.1, Alfred H. Moses and Fern M. Schad Fund
- Deal, Joe, American, 1947–2010  
>*View, Salt Lake City, Utah*, 1977, gelatin silver print, 2013.143.18, Gift of Fern M. Schad
- Delmaet, Hyacinthe César, French, 1828–1862, and Louis-Émile Durandelle, French, 1839–1917  
>*Construction of New Paris Opera*, c. 1865, albumen print, 2013.189.1, Pepita Milmore Memorial Fund
- de Rostaing, Marquis, French, active 1850s  
>*Pont de Lestelle sur le Gave, près Bétharram, Basses-Pyrénées* (Bridge at Lestelle sur le Gave, near Bétharram, Basses-Pyrénées), late 1850s, albumen print, 2013.188.1, Carolyn S. Brody Family Foundation Fund and Pepita Milmore Memorial Fund
- Dijkstra, Rineke, Dutch, born 1959  
>*I See a Woman Crying (Weeping Woman)*, 2009, three-channel HD video with sound, 2013.138.1, Purchased with funds donated by Joseph M. Cohen and Gift of the Collectors Committee
- Divola, John, American, born 1949  
>*Zuma #27*, 1978  
>*Zuma #3*, 1977  
>*Zuma #5*, 1977  
>*Zuma #11*, 1978  
>*Zuma #16*, 1977  
>*Zuma #18*, 1977  
>*Zuma #20*, 1978  
>*Zuma #25*, 1978  
>*Zuma #65*, 1977  
>*Zuma #7*, 1978  
>*Zuma #8*, 1977, chromogenic prints, 2014.80.1–11, Charina Endowment Fund
- D'Ora, Madame, Austrian, 1881–1963  
>*Mariette Lydis*, 1927, gelatin silver print, 2014.72.2, Robert Menschel and the Vital Projects Fund and the R. K. Mellon Family Foundation
- E. & H. T. Anthony & Co., American, 1862–1902  
>*The Brigade de Shoe Black, City Hall Park*, c. 1870, albumen stereoscopic prints, 2014.75.1, Pepita Milmore Memorial Fund
- Emerson, Peter Henry, British, born Cuba, 1856–1936  
>*The Lone Lagoon*, 1895  
>*Gnarled Thorn-trees*, 1895, photogravures, 2014.74.1–2, Robert Menschel and the Vital Projects Fund

- Evans, Terry, American, born 1944  
>Rose Hill Cemetery, McPherson County, Kansas, 1991  
>Smoky Valley (Native American) Village Site Circa 1000–1500 AD, Saline County, Kansas, 1992, gelatin silver prints, 2014.70.1–2, Robert Menschel and the Vital Projects Fund
- French 20th Century  
>Swallowed Coin, Military Hospital, 1918, gelatin silver print, 2013.180.1, Pepita Milmore Memorial Fund
- Friedlander, Lee, American, born 1934  
>NYC, 1968  
>Memphis, 1973, gelatin silver prints, 2013.143.8, 19, Gift of Fern M. Schad  
>Jazz & Blues, 1983, portfolio of seven dye imbibition prints, 2013.158.2, Gift of Susan and Peter MacGill
- Gardner Studio, Napoleon, Ohio, American, 1865–c. 1900  
>Portrait of a Woman, 1890s, albumen print (cabinet card), 2013.147.2, Gift of Robert E. Jackson
- Ginsberg, Allen, American, 1926–1997  
>Self-portrait with R. D. Lang..., 1987  
>Andrei Voznesenski, afternoon at Christine's Polish restaurant..., 1987  
>Elizabeth F. Holmes, her living room Waldoboro Maine..., 1985  
>Gary Snyder, Masa and youngest son Gen..., 1988  
>R. D. Lang on his front porch..., 1987  
>R. D. Lang in residence at Naropa Institute..., 1987  
>Jimmie Schuyler dining with artist Bill Katy and friend Raymond Foye..., 1987  
>Visiting R. D. Lang at his Hampstead house..., 1987, gelatin silver prints  
>I couldn't get over his beauty..., 1961, gelatin silver print, printed 1984–1997  
>Czelaw Miloszcz in Philadelphia sunlight after poetry reading..., 1985  
>Lucien Carr, New York City, March 3, 1985, 1985  
>Jeff B. Buhl, I met at Kerouac Conference Naropa..., 1985  
>Steven Taylor, c. 1985  
>Al Aronowitz Bearsville New York August 17, 1984, his bedroom, 1984  
>Peter Orlovsky in his mother's house, 1987, gelatin silver prints  
>Neal Cassady New York 1964 on visit with Ken Kesey's bus, 1964, gelatin silver print, printed 1984–1997  
>John Hammond ill, his apartment on Sutton Place December 4, 1986, 1986  
>Rene Ricard, outrageous..., 1986, gelatin silver prints  
>Bill Burroughs, more friendly + open..., 1953, gelatin silver print, printed 1984–1997  
>Poet Dafydd Rowlands..., 1995  
>Poet Larry Eigner, National Poetry Week..., 1989  
>Jello Biafra (Eric Boucher) head of Dead Kennedys rock band..., 1987
- >Gelek Rinpoche working hard to ferry a few students..., 1993  
>Kitchen window later afternoon January 23, 1987, ..., 1987  
>Dorothy Norman in her house East 70th Street Manhattan..., 1987  
>Welsh Poet Dafydd Rowlands & myself..., 1995  
>Tokdhan Rinpoche from Eastern Tibet..., 1993, gelatin silver prints  
>Lorenzo & Larry Ferlinghetti, ..., 1972, gelatin silver print, printed 1984–1997  
>Elsa Dorfman, Harvey Silvergate, their son Isaac & late beloved brindle Greyhound "Moozer"..., 1986  
>Creeley patient with me, July 1984, ..., 1984  
>Louis Auchincloss at Dostoyevsky's writing desk, ..., 1985  
>Harry Smith talking to Scotch folk-singer English Professor at University of Mississippi..., 1987, gelatin silver prints  
>Friend Robert Merims early 1950s, 1950s, gelatin silver print, printed 1984–1997  
>Michael Emerton Kansas City 5/30/91, 1991  
>Anne Waldman poet orator, ..., 1994  
>David Greenberg, Phi Beta Kappa Rutgers U. '93, ..., 1995, gelatin silver prints  
>William S. Burroughs fixing typescript of "Yage Letters"..., 1953  
>Alene Lee, her friend Jack Kerouac, ..., 1953, gelatin silver prints, printed 1984–1997, 2013.145.9–46, Gift of Gary Davis
- Gowin, Emmet, American, born 1941  
>Road Italy 1973: Earth Bank, Virginia 1972, 1972–1973  
>View of Rennie Booher's House, Danville, Virginia, 1973, gelatin silver prints, 2013.143.2–3  
>Scarperia, Italy, 1975, gelatin silver print, 2013.143.10  
>Artful Genealogies Render Them: Danville, Virginia, 1976, gelatin silver print, 2013.143.16, Gift of Fern M. Schad
- Hine, Lewis, American, 1874–1940  
>Wagon Boy or "Tail Boy" Helping to Load the Wagon, c. 1914, gelatin silver print, 2013.143.4, Gift of Fern M. Schad
- Horne, Bernard Shea, American, 1867–1933  
>Still Life, 1916, platinum print, 2013.143.11, Gift of Fern M. Schad
- Hosoe, Eikoh, Japanese, born 1933  
>Ordeal by Roses, 1963, gelatin silver print, 2013.143.5, Gift of Fern M. Schad
- Jensen, Matthew, American, born 1980  
>The 49 States, 2008–2009, portfolio of forty-nine chromogenic prints, 2013.156.1, Gift of Mary and Dan Solomon
- Kaiser, H. G., American, born Germany, 1864?  
>Sun Cycle Taken Dec. 21–17, Looking South from Gov. Hill, 1917, gelatin silver print, 2013.179.1, Pepita Milmore Memorial Fund
- Kepes, György, American, born Hungary, 1906–2001  
>Flowers, etc., 1982, dye diffusion transfer print, 2013.143.9, Gift of Fern M. Schad  
>Juliet with Peacock Feather and Red Leaf, 1937–1938, gelatin silver print with gouache, 2014.20.1, Pepita Milmore Memorial Fund  
>Untitled (Berlin), gelatin silver print with gouache, 2014.24.1, Robert Menschel and the Vital Projects Fund
- Kilburn, William Edward, British, 1818–1891  
>Portrait of a Girl, late 1840s, daguerreotype, 2014.86.3, Pepita Milmore Memorial Fund
- Klein, William, American, born 1928  
>Store Window Madrid, 1956, gelatin silver print, 2013.143.7, Gift of Fern M. Schad
- Lavenson, Alma, American, 1897–1989  
>Self-Portrait, 1932, gelatin silver print, 2014.78.1, Robert Menschel and the Vital Projects Fund, Diana and Mallory Walker Fund, New Century Fund, and the Eugene L. and Marie-Louise Garbáty Fund
- Man Ray, American, 1890–1976  
>Self-Portrait (Broken Plate), 1924, gelatin silver print, printed 1960s, 2013.143.13, Gift of Fern M. Schad
- Modotti, Tina, Italian, 1896–1942  
>Anita Brenner, 1927, gelatin silver print, 2014.99.1, Pepita Milmore Memorial Fund
- Moore, Andrew, American, born 1957  
>Model T Headquarters, Highland Park, Michigan, 2009  
>Palace Theater, Gary, Indiana, 2008, inkjet prints, printed 2014, 2014.32.1–2, Alfred H. Moses and Fern M. Schad Fund
- Moran, John, attributed to, American, 1831–1903  
>At Bedford Springs, c. 1866, albumen print, 2013.187.1.a, Robert Menschel and the Vital Projects Fund and Robert and Elizabeth Fisher Fund
- Moran, John, American, 1831–1903  
>On the Brandywine, c. 1866, albumen print, 2013.187.1.b, Robert Menschel and the Vital Projects Fund and Robert and Elizabeth Fisher Fund
- Muybridge, Eadweard, American, born England, 1830–1904  
>Animal Locomotion: Plates 1–10; Plates 12–62; Plates 64–100; Plates 102–119; Plates 121–142; Plates 144–154; Plates 156–161; Plates 163–169; Plates 171–179; Plates 181–185; Plates 187–195; Plates 197–217; Plate 221; Plate 219; Plate 223; Plates 227–234; Plate 236; Plates 239–244; Plate 246; Plates 248–253; Plates 256–261; Plate 263; Plates 265–303; Plates 305–314; Plates 316–343; Plates 345–349; Plates 351–358; Plates 360–366; Plates 368–378; Plates 381–399; Plates 403–406; Plate 410; Plate 414; Plates 416–418; Plates 420–424; Plate 426; Plate 431; Plates 433–434; Plates 437–439; Plate 441; Plate 443; Plates 445–447; Plate 451; Plates 454–479; Plate 481; Plates 483–492; Plates 494–498; Plates 502–511; Plates 513–519; Plate 521; Plate 525; Plate 527; Plates 529–530; Plates 532–534; Plate 536; Plates 539–546; Plates 548–550; Plate 553; Plates 555–557; Plate 559; Plates 561–569; Plates 571–598; Plates 600–646; Plates 648–657; Plates 680–690; Plates 692–699; Plates 701–702; Plate 707; Plate 715; Plates 721–734; Plates 736–763; Plates 765–768; Plates 770–780; Plate 120, 1887, collotypes, 2014.79.54–704, Corcoran Collection (Museum purchase, 1887)
- Nares, James, American, born England, 1953  
>Street, 2011, HD video with sound, 2014.82.1, The Sarah and William L. Walton Fund, Gift of the Collectors Committee, and the Marlene Nathan Meyerson Family Foundation
- Nègre, Charles, French, 1820–1880  
>Cathedrale de Chartres (Chartres Cathedral), photogravure, 2013.148.1, Gift of Charles Isaacs and Carol Nigro
- Nichols, C. W., American, 1825–1896  
>Portrait of a Woman, 1880s, albumen print (cabinet card), 2013.147.3, Gift of Robert E. Jackson
- Nixon, Nicholas, American, born 1947  
>View of Copley Square, Boston, 1974, gelatin silver print, 2013.143.1, Gift of Fern M. Schad  
>The Brown Sisters, Truro, Massachusetts, 2013, gelatin silver print, 2013.193.1, Robert and Elizabeth Fisher Fund
- Prince, Douglas, American, born 1943  
>Untitled, 1972  
>Self-Portrait as Dreaming Man, 1972, gelatin silver prints, 2013.143.12, 14, Gift of Fern M. Schad
- Rau, William H., American, 1855–1920  
>Property of the Lehigh Valley Central R. R. Co. Album: Geneva, Hobart College  
>Untitled  
>Cayuga Lake Toward Ithaca.  
>Cayuga Lake, Sheldrake.  
>Cliff View, Through the Trees.  
>Seneca Lake and Watkins.  
>Picnic Grounds.  
>Rockdale Curve, On the Lehigh.  
>Easton and Weygat Mountain.  
>Easton, Pardee Hall, Lafayette College.

- >Untitled  
 >Hemlock Run Curve, Near Towanda.  
 >Red Rocks Near Allen's.  
 >Towanda From Table Rock.  
 >View East of Standing Stone.  
 >York Narrows, On The Susquehanna.  
 >Susquehanna at Standing Stone.  
 >Susquehanna at Standing Stone.  
 >Musconetcong Curve.  
 >Musconetcong Glen.  
 >Cathedral Rocks, Susquehanna Near Meshoppen.  
 >Picturesque Susquehanna, Near Laceyville.  
 >Beechwood Lake.  
 >Shawanese Lake.  
 >Glen Onoko, Onoko Falls.  
 >Nesquehoning Valley, From Packer's Point.  
 >Ganoga Lake Branch.  
 >Cliff View, Summit of Alleghenies.  
 >Across Country From West Portal, N.J.  
 >Morris Canal From Green's Bridge.  
 >The Susquehanna From Wyalusing.  
 >The Susquehanna At Wyalusing.  
 >Easton, Lafayette College.  
 >Easton, From Weygat Mountain.  
 >Ganoga Lake.  
 >Hemlock Forest.  
 >The Lehigh, At Turkey Run.  
 >Bethlehem. Calypso Island., c. 1895, volume of thirty-eight albumen prints, 2014.29.1.1–38, Pepita Milmore Memorial Fund  
 Samaras, Lucas, American, born Greece, 1936  
 >Natasha Garcia-Lomas, 2010  
 >Charles Renfro, 2009  
 >Joel Ehrenkranz, 2010  
 >Barbara Glimcher, 2009  
 >Juan Betancurth, 2009  
 >Riley Hooker, 2009  
 >Andrew W. K., 2009  
 >Herb Glimcher, 2009  
 >Marc Glimcher, 2009  
 >Cindy Sherman, 2010  
 >Cindy Sherman, 2010  
 >James Lindon, 2010  
 >Erik La Prade, 2010  
 >Douglas Baxter, 2009  
 >Lisa Yuskavage, 2009, inkjet prints, 2013.144.1–15, Gift of Kimberly and John F. Zwetchkenbaum  
 Shore, Stephen, American, born 1947  
 >Monet's Garden, 1984, portfolio of seven dye imbibition prints, 2013.158.1, Gift of Susan and Peter MacGill  
 Siskind, Aaron, American, 1903–1991  
 >Cathy, c. 1952, gelatin silver print, 2013.143.15, Gift of Fern M. Schad  
 Sommer, Frederick, American, 1905–1999  
 >Max Ernst, 1946, gelatin silver print, printed 1970s, 2013.139.1, Pepita Milmore Memorial Fund  
 >Artificial Leg, 1944, gelatin silver print, 2013.143.17, Gift of Fern M. Schad  
 Strassheim, Angela, American, born 1969  
 >Untitled (Girl in Hammock), 2008  
 >Untitled (Alicia Running), 2007  
 >Untitled (Self-Portrait in Bus), 2006, chromogenic prints, 2013.159.2–4, Gift of the Heather and Tony Podesta Collection  
 Thiollier, Felix, French, 1842–1914  
 >Grand châtaignier au bord d'un chemin (Large Chestnut Tree on the Side of a Road), c.1875–1880, albumen print, 2013.191.1, Pepita Milmore Memorial Fund  
 Walker, Lewis Emory, American, 1825–1880  
 >Construction of Washington Aqueduct, Potomac River, c. 1857, salted paper print, 2013.190.1, Pepita Milmore Memorial Fund  
 Warhol, Andy, American, 1928–1987  
 >Little Red Book, 1972, bound volume with twenty-two dye diffusion transfer prints, 2013.149.1, Gift of the Andy Warhol Foundation for the Visual Arts  
 Warren, George K., American, 1824 or 1834–1884  
 >West Point Album Class of 1868, 1868, bound volume with 154 albumen prints, 2014.68.1, Pepita Milmore Memorial Fund and Jean and Clinton Wright  
 Watkins, Carleton E., American, 1829–1916  
 >Yosemite Valley from Inspiration Point, no. 7, 1865, albumen print, 2013.150.1, Gift of Mr. and Mrs. Earl A. Powell III  
 Weems, Carrie Mae, American, born 1953  
 >May Flowers, 2002, chromogenic print, printed 2013, 2014.3.1  
 >Slow Fade to Black II, 2010, seventeen inkjet prints, 2014.84.1–17, Alfred H. Moses and Fern M. Schad Fund  
 William Mills & Son, American, 19th Century  
 >Portrait of a Deceased Baby, 1880s–1890s, albumen print (cabinet card), 2013.147.1, Gift of Robert E. Jackson  
 Wilson, Edith R., American, 1864–1924  
 >Portrait of a Family, 1922, palladium print, 2013.178.1, R. K. Mellon Family Foundation  
 Winogrand, Garry, American, 1928–1984  
 >Hard Hat Rally, New York, 1969, gelatin silver print, 2013.143.6, Gift of Fern M. Schad

## 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 2014. 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.

### PAINTINGS

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1995.74.1  
*Head of a Young Boy*  
 Old: Jan de Bray  
 New: Attributed to Jan de Bray

1942.9.58  
*Head of Saint Matthew*  
 Old: Rembrandt van Rijn  
 New: Rembrandt Workshop

1942.9.64  
*Head of an Aged Woman*  
 Old: Rembrandt van Rijn  
 New: Rembrandt Workshop

### SCULPTURES

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1942.9.102  
*Samson Slaying the Philistine*  
 Old: German 16th Century  
 New: Italian 18th/19th Century

1943.4.87  
*Louis XIV*  
 Old: after Gian Lorenzo Bernini  
 New: French 18th Century, after Gian Lorenzo Bernini

### DRAWINGS

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1984.3.63  
*The Assumption of the Virgin*  
 Old: Bartolomeo Tarsia  
 New: Giambattista Canal

## EXHIBITIONS AND LOANS

During the fiscal year 289 lenders from fourteen countries and thirty-two states loaned 1,639 works to nineteen exhibitions. The Gallery also worked on another thirty-seven exhibitions that are scheduled to open in the next five years, and administered the tour of seven exhibitions. United States Government Indemnity was secured for three exhibitions on view in fiscal year 2014, resulting in a savings of \$390,965 in insurance premiums.

>*Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music*

Continued from the previous fiscal year to 6 October 2013  
Organized by the Victoria and Albert Museum, London, in collaboration with the National Gallery of Art, Washington Sarah Kennel and Jane Pritchard, curators

Made possible by generous grants from ExxonMobil and Rosneft Leadership support provided by Adrienne Arsht Additional funding kindly given by Sally Engelhard Pingree and The Charles Engelhard Foundation, Jacqueline B. Mars, Leonard and Elaine Silverstein, and The Exhibition Circle of the National Gallery of Art Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*Ellsworth Kelly: Colored Paper Images*

Continued from the previous fiscal year to 1 December 2013  
Organized by the National Gallery of Art Charles Ritchie, curator

>*In the Tower: Kerry James Marshall*

Continued from the previous fiscal year to 8 December 2013  
Organized by the National Gallery of Art James Meyer, curator  
Sponsored by Dr. Anita Blanchard and Martin Nesbitt and Cari and Michael Sacks  
Additional support from The Tower Project of the National Gallery of Art

>*Northern Mannerist Prints from the Kainen Collection*

Continued from the previous fiscal year to 5 January 2014  
Organized by the National Gallery of Art Jonathan Bober, curator

>*Yes, No, Maybe: Artists Working at Crown Point Press*

Continued from the previous fiscal year to 5 January 2014  
Organized by the National Gallery of Art Judith Brodie and Adam Greenhalgh, curators  
Supported in part by a generous grant from the Thaw Charitable Trust

>*Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*

Continued from the previous fiscal year to 20 January 2014

Organized by the National Gallery of Art Nancy Anderson and Sarah Greenough, curators

Made possible through the generous support of GRoW, an initiative of the Annenberg Foundation  
Additional support provided by the Trellis Fund

>*Charles Marville: Photographer of Paris*

Continued from the previous fiscal year to 5 January 2014

Organized by the National Gallery of Art, Washington, in association with the Metropolitan Museum of Art, New York Sarah Kennel, curator  
Made possible through the generous support of Leonard and Elaine Silverstein  
Additional support provided by The Exhibition Circle of the National Gallery of Art

>*Heaven and Earth: Art of Byzantium from Greek Collections*

6 October 2013–2 March 2014  
Organized by the Hellenic Ministry of Culture and Sports, Athens, with the collaboration of the Benaki Museum, Athens, and in association with the National Gallery of Art, Washington, and the J. Paul Getty Museum, Los Angeles  
Susan Arensberg, curator

Made possible by major funding from OPAP S.A.

Financial support also provided by the A. G. Leventis Foundation  
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*The Dying Gaul: An Ancient Roman Masterpiece from the Capitoline Museum, Rome*

12 December 2013–16 March 2014  
Organized by Roma Capitale, Sovrintendenza Capitolina–Musei Capitolini, and the National Gallery of Art, together with the Embassy of Italy, Washington  
Mary Levkoff, curator

Part of The Dream of Rome and 2013–The Year of Italian Culture in the United States, organized under the auspices of the President of the Italian Republic by the Italian Ministry of Foreign Affairs and the Embassy of Italy in Washington, in collaboration with the Ministero per i Beni e le Attività Culturali

>*Modern German Prints and Drawings from the Kainen Collection*

23 February 2014–29 June 2014  
Organized by the National Gallery of Art Jonathan Bober, curator

>*Garry Winogrand*

2 March 2014–8 June 2014  
Organized by the National Gallery of Art, Washington, and the San Francisco Museum of Modern Art Sarah Greenough, curator

Sponsored by the Terra Foundation for American Art

Leadership support provided by Randi and Bob Fisher  
Made possible through the generous support of the Robert and Mercedes Eichholz Foundation and the Trellis Fund  
Additional funding kindly provided by the Blavatnik Family Foundation

>*Andrew Wyeth: Looking Out, Looking In*

4 May 2014–30 November 2014  
Organized by the National Gallery of Art Nancy Anderson, curator  
Made possible by Altria Group  
Supported by The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts  
Additional funding provided by The Exhibition Circle of the National Gallery of Art

>*Degas/Cassatt*

11 May 2014–5 October 2014  
Organized by the National Gallery of Art Kimberly Jones, curator  
Made possible by a generous grant from Booz Allen Hamilton Inc. in celebration of its 100th Anniversary  
Sponsored by the Robert and Mercedes Eichholz Foundation  
Supported by an indemnity from the Federal Council on the Arts and the Humanities

>*Celebrating Van Gogh at the National Gallery of Art*

8 June 2014–18 September 2014  
Mary Morton, curator

>*Titian's Danaë from the Capodimonte Museum, Naples*

1 July 2014–6 November 2014  
Organized by the National Gallery of Art and the Embassy of Italy, Washington, together with the Capodimonte Museum, Naples, and the Superintendency of Cultural Heritage for the City and the Museums of Naples and the Royal Palace of Caserta to celebrate the occasion of Italy's Presidency of the Council of the European Union from July 1 through December 31, 2014  
David Brown, curator  
Generous support provided by INTESA SANPAOLO  
Additional support provided by Berlucchi and Ferrero

>*The Color of Nature: Recent Acquisitions of Landscape Watercolors*

13 July 2014–14 September 2014  
Organized by the National Gallery of Art Margaret Morgan Grasselli, curator

>*Modern American Prints and Drawings from the Kainen Collection*

1 September 2014–1 February 2015  
Organized by the National Gallery of Art Carlotta Owens and Charles Ritchie, curator

>*From Neoclassicism to Futurism: Italian Prints and Drawings, 1800–1925*

1 September 2014–1 February 2015  
Organized by the National Gallery of Art Jonathan Bober, curator

>*Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860*

21 September 2014–4 January 2015  
Organized by the National Gallery of Art, Washington, and The Metropolitan Museum of Art, New York, in association with the Victoria and Albert Museum, London Sarah Greenough and Roger Taylor, curators  
Made possible by The Exhibition Circle of the National Gallery of Art

## LENDERS TO EXHIBITIONS

## Private Collections

Signor Luigi Agrati  
David Alexander  
Paul Allen  
Robert Bachelder  
Neil Bluhm  
Barbara Bluhm-Kaul and Don Kaul  
Mr. Irving Blum  
Jason Blum  
Patricia M. Bolte  
Pontus Bonnier  
Mr. and Mrs. David G. Booth  
Mr. and Mrs. Norman Braman  
Eli and Edythe L. Broad  
Dr. James D. Brodell  
Walter and Mary Beth Buck  
Antonina Cappel  
Giles Cassels  
Jean-Christophe Castelli  
Ronald S. Coddington  
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Carl Cruz  
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Janet Dewan  
Fred Dorfman  
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Edward B. du Pont  
Phillipe Durand-Ruel  
Stefan Edlis  
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 Esther Grether  
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 William J. Hokin  
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 Dorney Koppel  
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 Ezra Mack  
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 Mark McCain  
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 Rodney Miller  
 Robert Mintum  
 Lucy Mitchell-Innes  
 Paul Montrone  
 Nick Murray  
 Raymond D. Nasher  
 Hubert Neumann  
 Pierre Nouvion  
 Daniel and Jane Och  
 Tod Papageorge  
 Alan Paris  
 Dr. Med. Hubert Peeters  
 Ron Perelman  
 Mrs. John Powers  
 Prentice and Paul Sack Photographic Trust  
 John and Lisa Pritzker  
 Private Collection  
 Private Collection  
 Private Collection c/o Brandywine  
 River Museum  
 Private Collection c/o Christie's  
 Private Collection c/o Frank Fowler  
 Private Collection c/o Matthew Marks  
 Private Collection c/o Neptune Fine Art  
 Private Collection c/o Wyeth Study Center

Private Collection, Florida  
 Private Collection, Illinois  
 Private Collection, Kansas City  
 Private Collector c/o Isabelle Bérés  
 Mrs. Emily Rauh Pulitzer  
 Carlos Ramos  
 Mr. and Mrs. Andrew Rose  
 Mr. Marc Rosen and Ms. Susan Pinsky  
 Clifford Ross  
 Barbara Ruben  
 David M. Rubenstein  
 Leo Rubinfién  
 Mr. and Mrs. Michael Sacks  
 Mr. and Mrs. Eric Sambol  
 Peter Sayers  
 Stella Schub  
 Maurice Sendak  
 Shelburne Museum, Inc.  
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 Roger Mooney and Donald Steele  
 Mr. and Mrs. Terry Stent  
 Stephen G. Stein Employee Benefit Trust  
 Beatrice Stern  
 Elizabeth Susman  
 Roger Théron  
 David and Tara Troob  
 Unknown Collection  
 Margaret G. Walker  
 Thomas Walther  
 Oliver Wasow  
 William D. Weiss  
 William Earle Williams  
 Michael and Jane Wilson  
 Pat and William Wilson III  
 Anna and Leonid Winestein  
 Ethan Winogrand  
 Dian Woodner  
 Mrs. Andrew Wyeth  
 James Browning Wyeth

#### Public Collections

#### AUSTRALIA

Canberra: National Gallery of Australia

#### CANADA

Montreal: Canadian Centre for  
 Architecture; Notman Photographic  
 Archive, McCord Museum  
 Ottawa: National Gallery of Canada

#### FRANCE

Charenton-le-Pont: Médiathèque de  
 l'architecture et du patrimoine  
 Labruguière: Musée Arthur Batut  
 Paris: Bibliothèque de l'Hôtel de Ville;  
 Bibliothèque Historique de la Ville de Paris;  
 Fondation Louis Vuitton Pour la Création;  
 Musée Carnavalet; Musée des Arts  
 Décoratifs; Musée d'Orsay; Musée national  
 d'art moderne, Centre Georges Pompidou;  
 Bibliothèque Nationale de France

#### GERMANY

Aachen: Neue Galerie-Sammlung Ludwig  
 Berlin: John Heartfield Archive  
 Cologne: Museum Ludwig  
 Frankfurt: Museum für Moderne Kunst  
 München: Süddeutsche Zeitung  
 Stuttgart: Staatsgalerie Stuttgart

#### GREECE

Athens: 2nd Ephorate of Byzantine  
 Antiquities; Benaki Museum; Byzantine  
 and Christian Museum; Ephorate of  
 Prehistoric and Classical Antiquities;  
 Kanellopoulos Museum; Museum of  
 Cycladic Art; National Archaeological  
 Museum; National Epigraphic Museum;  
 National Gallery of Athens; National  
 Library of Greece; Numismatic Museum  
 Chalkida: 23rd Ephorate of Byzantine  
 Antiquities  
 Chania: 28th Ephorate of Byzantine  
 Antiquities  
 Corinth: Archaeological Museum of  
 Corinth  
 Crete: Historical Museum of Crete  
 Hypatia: 24th Ephorate of Byzantine  
 Antiquities  
 Kastoria: 16th Ephorate of Byzantine  
 Antiquities—Byzantine Museum of Kastoria  
 Kastro: 6th Ephorate of Byzantine  
 Antiquities  
 Larissa: 7th Ephorate of Byzantine  
 Antiquities  
 Metsovo: Averof Collection  
 Mistra: Museum of Mistra  
 Patras: Patras Museum  
 Phthiotis: 24th Ephorate of Byzantine  
 Antiquities—Byzantine Museum of Phthiotis  
 Polygyros: 10th Ephorate of Byzantine  
 Antiquities  
 Rhodes: 4th Ephorate of Byzantine  
 Antiquities—Castello of Rhodes  
 Seres: 12th Ephorate of Byzantine  
 Antiquities—Archaeological Museum  
 of Seres  
 Sparta: Archaeological Museum of Sparta  
 Thessaloniki: Museum of Byzantine Culture

#### ITALY

Venice: Hellenic Institute of Byzantine and  
 Postbyzantine Studies

#### JAPAN

Asaka-shi: Marunuma Art Park

#### LIECHTENSTEIN

Vaduz: Kunstmuseum Liechtenstein

#### NETHERLANDS

Amsterdam: Stedelijk Museum  
 Otterlo: Kröller-Müller Museum

#### SPAIN

Barcelona: Museu Picasso

#### SWEDEN

Stockholm: Dansmuseet

#### SWITZERLAND

Zurich: Kunsthaus Zürich

#### UNITED KINGDOM—ENGLAND

Bradford: National Media Museum  
 Kent: Bethlem Royal Hospital  
 London: The British Library; The Courtauld  
 Gallery, Courtauld Institute of Art; Tate;  
 University College, London; Victoria  
 and Albert Museum; Wilson Centre for  
 Photography  
 Sussex: Robert Hershkowitz, Ltd.

#### UNITED STATES

#### Arizona

Tucson: Center for Creative Photography

#### 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 Diego: San Diego Museum of Art  
 San Francisco: Fraenkel Gallery; Robert  
 Koch Gallery; San Francisco Museum of  
 Modern Art  
 Santa Monica: The Broad Art Foundation

#### Colorado

Denver: Denver Art Museum

#### Connecticut

Hartford: Wadsworth Atheneum Museum of  
 Art  
 New Britain: New Britain Museum of  
 American Art  
 New Haven: Yale University Art Gallery

#### Delaware

Wilmington: Delaware Art Museum

#### District of Columbia

Washington: The Corcoran Gallery of  
 Art; The Library of Congress; Moorland-  
 Spingarn Research Center, Howard  
 University; National Gallery of Art Library;  
 National Museum of African American  
 History and Culture; National Park Service;  
 National Portrait Gallery, Washington;  
 Smithsonian Institution, Archives of  
 American Art

#### Florida

St. Petersburg: Museum of Fine Arts,  
 St. Petersburg, Florida

#### Illinois

Chicago: The Art Institute of Chicago

#### Kansas

Topeka: Kansas State Historical Society

#### Maryland

Annapolis: Maryland Commission on  
 Artistic Property  
 Baltimore: The Baltimore Museum of Art;  
 University of Maryland Baltimore County  
 Art Gallery; The Walters Art Museum  
 College Park: National Archives

#### Massachusetts

Boston: Baker Library, Harvard Business  
 School; The Boston Athenaeum; Boston  
 Public Library; Massachusetts Historical  
 Society; Museum of Fine Arts, Boston  
 Cambridge: Harvard University,  
 Houghton Library  
 Waltham: Rose Art Museum  
 Williamstown: Sterling and Francine Clark  
 Art Institute  
 Worcester: American Antiquarian Society

#### Michigan

Detroit: The Detroit Institute of Arts

#### Minnesota

Minneapolis: Walker Art Center

#### Missouri

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

#### New Hampshire

Cornish: Saint-Gaudens National  
 Historic Site

#### New Jersey

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

**New York**

Brooklyn: Brooklyn Museum  
 New York: Condé Nast; Estate of Roy Lichtenstein; Gagosian Gallery; The Gilder Lehrman Collection; International Center of Photography; Jack Shainman Gallery; The John Simon Guggenheim Memorial Foundation; Keith de Lellis Gallery; Hans P. Kraus, Jr., Inc.; Roy Lichtenstein Foundation; The Metropolitan Museum of Art; The Museum of Modern Art; The New York Public Library; Pace/MacGill Gallery; The Richard Avedon Foundation; RL Inc.; Schomburg Center for Research in Black Culture; Segalot, LP; Stonecroft Associates, LLC; The Joy of Giving Something, Inc.; Whitney Museum of American Art  
 Rochester: George Eastman House

**North Carolina**

Raleigh: North Carolina Museum of Art

**Ohio**

Cleveland: The Cleveland Museum of Art  
 Columbus: Ohio Historical Society  
 Mayfield Village: Progressive Art Corporation  
 Oberlin: Oberlin College Archives

**Oklahoma**

Oklahoma City: Oklahoma City Museum of Art

**Pennsylvania**

Chadds Ford: Brandywine River Museum of Art  
 Gettysburg: Gettysburg National Military Park  
 Philadelphia: Library Company of Philadelphia; Philadelphia Museum of Art  
 Pittsburgh: Carnegie Museum of Art

**Texas**

Austin: Harry Ransom Humanities Research Center  
 Fort Worth: Amon Carter Museum  
 San Antonio: McNay Art Museum; Tobin Theatre Arts Fund

**Virginia**

Norfolk: Chrysler Museum of Art  
 Petersburg: Pamplin Historical Park and The National Museum of the Civil War Soldier  
 Richmond: Virginia Museum of Fine Arts

**West Virginia**

Morgantown: West Virginia University Libraries

**Wisconsin**

Manitowoc: Rahr-West 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*  
 German 18th Century  
 >Pair of *Female Figures*  
 Jacopo Palma il Giovane  
 >Venus and Cupid at the Forge of Vulcan  
 Jan van Goyen  
 >Peasants and a Soldier Conversing

Jan Davidsz de Heem  
 >Still Life with Fruit, Oysters, and Wine

Jan Lievens  
 >Self-Portrait  
 Edouard Manet  
 >Spring  
 Jan van Mieris  
 >A Traveler at Rest  
 Jan Miense Molenaer  
 >A Lute Player  
 Charles Ethan Porter  
 >Cherries  
 Rembrandt van Rijn  
 >Study of an Elderly Woman in a White Cap  
 Jan Steen  
 >The Prayer before the Meal

**Mr. Roger Arvid Anderson**

Possibly Germain Pilon  
 >Veiled Mourner with Torch

**Ambassador Elizabeth Frawley Bagley**

Rembrandt van Rijn  
 >Portrait of an Old Man

**Edith Black**

Pieter de Grebber  
 >Musical Company

**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)  
 >Untitled

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

Frans Post  
 >Brazilian Landscape, Probably Pernambuco

**Cooper-Hewitt, National Design Museum, Smithsonian Institution**

Giovanni Domenico Tiepolo  
 >The Immaculate Conception

**Collection of Louis and Georges de Mènil**

Anthony Caro  
 >Prairie

**Fioratti Collection**

Giovanni Minello  
 >Bust of a Woman

**Glenstone**

Bruce Nauman  
 >Fifteen Pairs of Hands

**Collection of Helen Frankenthaler Foundation, Inc.**

Helen Frankenthaler  
 >Mountains and Sea

**Collection of the Artist**

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

**The Robert Lehrman Art Trust**

Joseph Cornell  
 >Varieties Apollinaris

**The Library of Congress**

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

**Manoogian Collection**

George Caleb Bingham  
 >The Jolly Flatboatmen

**Mount Vernon**

William Winstanley  
 >View of the North [Hudson] River (Morning)  
 >View of the North [Hudson] River (Evening)

**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

**Candida and Rebecca Smith**

David Smith  
 >Aggressive Character

**Robert H. Smith**

Manner of Pugin  
 >Marble Octagonal Pedestal (2 Works)

**Smithsonian American Art Museum**

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

**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

**Rose-Marie and Eijk van Otterloo Collection**

Caesar van Everdingen  
 >Bacchus and Bacchantes  
 >An Offering to Venus  
 Aert van der Neer  
 >A Snowy Winter Landscape  
 Esaias van de Velde I  
 >An Elegant Company in a Garden

**The White House**

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

**Mr. and Mrs. Erving Wolf**

Anna Hyatt Huntington  
 >Yawning Panther

**Gaston Lachaise**

>Peacocks  
 Frederick William MacMonnies  
 >Pan of Robalillon  
 Paulanship  
 >Actaeon  
 >Atalanta  
 >Briseis  
 >Flight of Europa  
 >Flight of Night  
 >Oriental Dancer: Vase  
 >Panther leaping at deer (Bronze Relief from the New York Century Association Flower Boxes)  
 >Salome  
 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 962 works of art to 207 sites during fiscal year 2014. This number includes the loan of 827 works to 138 temporary exhibitions at 173 institutions and the extended loan of 128 Gallery works to 29 sites. Seven works from the Gallery's collections were on short-term loan to the permanent collections of five museums.

\*Works in National Lending Service

**AUSTRIA**

Vienna, *Albertina*  
 Henri Matisse and the Fauves  
 19 September 2013–12 January 2014  
 Albert Marquet  
 >Posters at Trouville  
 Raoul Dufy  
 >The Beach at Sainte-Adresse  
 Henri Matisse  
 >Open Window, Collioure

Miró: *From Earth to Sky*

12 September 2014–11 January 2015  
 Joan Miró  
 >The Farm

**BELGIUM**

Brussels, *Musées royaux des Beaux-Arts de Belgique*

*The Heritage of Rogier van der Weyden: Painting in Brussels 1450–1520*

12 October 2013–20 November 2013  
 Follower of Rogier van der Weyden  
 >Christ Appearing to the Virgin  
 Master of the Prado "Adoration of the Magi"  
 >The Presentation in the Temple

- Brussels, Palais des Beaux-Arts, Bruxelles*  
**Rubens and His Legacy**  
 25 September 2014–4 January 2015  
 Sir Anthony van Dyck  
 >A Genoese Noblewoman and Her Son  
 Pieter Claesz Soutman and Sir Peter Paul Rubens  
 >The Defeat of Sennacherib  
 Antoine Watteau  
 >The March of Silenus [recto]
- CANADA
- Montreal, Montreal Museum of Fine Arts*  
**Art and Music in Venice: From the Renaissance to the Baroque**  
 12 October 2013–19 January 2014  
 Circulated to: Portland Art Museum  
 15 February 2014–11 May 2014  
 Venetian 16th Century  
 >Orpheus  
 Luca Carlevaris (author)  
 >Le Fabriche, e Vedute di Venetia, diseguate, poste in prospettiva et intagliate da Luca Carlevarijs
- Québec, Musée des beaux-arts du Québec*  
**Morrice and Lyman in Light of Matisse**  
 8 May 2014–7 September 2014  
 Henri Matisse  
 >Palm Leaf, Tangier
- ENGLAND
- Greenwich, National Maritime Museum*  
**Turner and the Art of the Sea, 1796–1899**  
 21 November 2013–21 April 2014  
 Circulated to: Peabody Essex Museum  
 4 June 2014–1 September 2014  
 Joseph Mallord William Turner  
 >Venice: The Dogana and San Giorgio Maggiore  
 >Keelmen Heaving in Coals by Moonlight
- King's Lynn, Houghton Hall*  
**Houghton Revisited: The Walpole Masterpieces from Catherine the Great's Hermitage**  
 1 May 2013–23 November 2013  
 Frans Hals  
 >Portrait of a Young Man  
 Circle of Diego Velázquez  
 >Pope Innocent X
- Liverpool, Tate Liverpool*  
**Chagall, Modern Master**  
 7 June 2013–6 October 2013  
 Marc Chagall  
 >Houses at Vitebsk
- London, Dulwich Picture Gallery*  
**An American in London: Whistler and the Thames**  
 16 October 2013–12 January 2014  
 Circulated to: Addison Gallery of American Art  
 1 February 2014–13 April 2014  
 Circulated to: Arthur M. Sackler Gallery  
 2 May 2014–17 August 2014  
 James McNeill Whistler  
 >Grey and Silver: Chelsea Wharf  
 >Price's Candle-Works  
 >Wapping\*
- Hockney, Printmaker*  
 5 February 2014–11 May 2014  
 David Hockney  
 >Henry at the Table  
 >Sofa 8501 Hedges Place, Los Angeles  
 >Sidney in His Office  
 >Celia  
 >Small Head of Gregory  
 London, Royal Academy of Arts  
**Honoré Daumier (1808–1879)**  
 22 October 2013–26 January 2014  
 Honoré Daumier  
 >Advice to a Young Artist  
 >Rest in the Country (Sancho Panza)  
 >Scene of the Tribunal (The Verdict)  
 >Man Carrying a Sack  
 London, Tate  
**Paul Klee Retrospective**  
 15 October 2013–9 March 2014  
 Paul Klee  
 >Grüne Pflanzen Blutlaus (Green Plant-Blood-Louse)
- Late Turner: Painting Set Free*  
 10 September 2014–25 January 2015  
 Joseph Mallord William Turner  
 >Approach to Venice
- FRANCE
- Giverny, Musée des impressionnismes Giverny*  
**Une nouvelle lumière: les américains face à l'impressionnisme**  
 28 March 2014–29 June 2014  
 Circulated to: National Galleries of Scotland  
 19 July 2014–19 October 2014  
 Mary Cassatt  
 >Children Playing on the Beach\*  
 Dennis Miller Bunker  
 >Roadside Cottage
- Marseilles, Palais Longchamp*  
**The Great Workshop of the Midi 1880–1960**  
 13 June 2013–13 October 2013  
 André Derain  
 >Mountains at Collioure\*
- Ornans, Musée départemental Gustave Courbet*  
**Courbet/Cézanne, La vérité en peinture**  
 30 June 2013–14 October 2013  
 Gustave Courbet  
 >The Stream (Le Ruisseau du Puits-Noir; vallée de la Loue)  
 >La Grotte de la Loue  
 Paul Cézanne  
 >Houses in Provence: The Riaux Valley near L'Estaque
- Paris, Galeries nationales du Grand Palais*  
**Félix Vallotton (1865–1925)**  
 30 September 2013–20 January 2014  
 Circulated to: Van Gogh Museum  
 14 February 2014–1 June 2014  
 Circulated to: Mitsubishi Ichigokan Museum  
 14 June 2014–23 September 2014  
 Félix Vallotton  
 >The Church of Souain
- Paris, Musée d'Orsay*  
**Vincent Van Gogh/Antonin Artaud, Le suicidé de la société**  
 10 March 2014–15 June 2014  
 Vincent van Gogh  
 >Self-Portrait
- The Passions of Jean-Baptiste Carpeaux*  
 23 June 2014–30 September 2014  
 Jean-Baptiste Carpeaux  
 >Neapolitan Fisherboy (Pêcheur napolitain à la coquille)  
 >Girl with a Shell (Jeune fille à la coquille)  
 Paris, Musée du Louvre  
**La Primavera del Rinascimento: La Scultura e le Arti a Firenze 1400–1460**  
 23 September 2013–6 January 2014  
 Desiderio da Settignano  
 >Saint Jerome in the Desert  
 Florentine 15th Century  
 >Madonna and Child  
 Leone Battista Alberti  
 >Self-Portrait
- Paris, Musée du Luxembourg*  
**Il Sogno nel Rinascimento/Rêver à la Renaissance**  
 7 October 2013–26 January 2014  
 Lorenzo Lotto  
 >Allegory of Chastity  
 Lodovico Carracci  
 >The Dream of Saint Catherine of Alexandria
- Paris, Musée du Petit Palais*  
**Paris 1900 La Ville spectacle**  
 1 April 2014–17 August 2014  
 Henri de Toulouse-Lautrec  
 >Marcelle Lender Dancing the Bolero in "Chilpéric"
- Paris, Musée Jacquemart-André*  
**Jean-Antoine Watteau and the fête galantes**  
 14 March 2014–21 July 2014  
 Nicolas Lancret  
 >La Camargo Dancing  
 Jean-Honoré Fragonard  
 >A Game of Hot Cocks
- Perugino: Raphael's Master*  
 12 September 2014–19 January 2015  
 Pietro Perugino  
 >Madonna and Child
- Paris, Musée national d'art moderne, Centre Georges Pompidou*  
**Roy Lichtenstein: A Retrospective**  
 3 July 2013–4 November 2013  
 Roy Lichtenstein  
 >Look Mickey
- Paris, Réunion des Musées Nationaux and Galeries nationales du Grand Palais*  
**George Braque**  
 16 September 2013–6 January 2014  
 Circulated to: The Museum of Fine Arts, Houston  
 16 February 2014–11 May 2014  
 Circulated to: Museo Guggenheim Bilbao  
 13 June 2014–21 September 2014  
 Georges Braque  
 >Harbor  
 >The Port of La Ciotat
- Yerres, Marie d'Yerres—Centre d'Art et d'Expositions La Ferme Ornée*  
**Caillebotte in Yerres**  
 1 April 2014–20 July 2014  
 Gustave Caillebotte  
 >Skiffs\*
- GERMANY
- Berlin, Brücke-Museum Berlin*  
**Die Schlemihl-Mappen Zyklen (The Cycle of Schlemihl Portfolios)**  
 1 August 2014–16 November 2014  
 Ernst Ludwig Kirchner  
 >Peter Schlemihls wundersame Geschichte (Title Page)  
 >Verkauf des Schattens  
 >Die Geliebte  
 >Qualen der Liebe  
 >Nach der Verfolgung des Schattenlosen durch den Mob der Gasse  
 >Schlemihl versucht mit dem Schatten zu fliehen  
 >Das Männlein narrt ihn, indem es den Schatten allein bei ihm vorbeispazieren lässt, Schlemihl versucht ihn zu fassen
- Berlin, Martin-Gropius-Bau*  
**On the Trails of the Iroquois**  
 17 October 2013–6 January 2014  
 George Catlin  
 >The Expedition Encamped below the Falls of Niagara. January 20, 1679\*  
 >Portage Around the Falls of Niagara at Table Rock\*
- Berlin, Neue Nationalgalerie*  
**Marsden Hartley**  
 5 April 2014–29 June 2014  
 Circulated to: Los Angeles County Museum of Art  
 3 August 2014–30 November 2014  
 Marsden Hartley  
 >The Aero
- Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland*  
**Florence!**  
 22 November 2013–9 March 2014  
 Filippino Lippi  
 >Tobias and the Angel  
 Florentine 15th or 16th Century, probably after a model by Andrea del Verrocchio and Orsino Benintendi  
 >Lorenzo de' Medici
- Düsseldorf, Kunstsammlung Nordrhein-Westfalen*  
**Alexander Calder—The Avant-Garde in Motion**  
 7 September 2013–26 January 2014  
 Alexander Calder  
 >Little Spider  
 >Untitled (The Wood Mobile)
- Essen, Museum Folkwang Essen*  
**Japanese Inspirations—Monet, Gauguin, van Gogh...**  
 27 September 2014–1 February 2015  
 Edgar Degas  
 >Before the Ballet
- Frankfurt, Städtisches Kunstinstitut und Städtische Galerie*  
**Albrecht Dürer: His Art in the Context of Its Time**  
 23 October 2013–2 February 2014  
 Giovanni Bellini  
 >Portrait of a Venetian Gentleman  
 Albrecht Dürer  
 >Portrait of a Clergyman (Johann Dorsch?)

Hamburg, Bucerius Kunst Forum  
*Dionysus. Intoxication and Ecstasy*  
 3 October 2013–12 January 2014  
 Circulated to: Staatliche  
 Kunstsammlungen Dresden  
 8 February 2014–10 June 2014  
 Follower of Raphael  
 >Putti with a Wine Press

Mannheim, Städtische Kunsthalle  
 Mannheim  
*Myth/Reality. Otto Dix and  
 Max Beckmann*  
 22 November 2013–23 March 2014  
 Circulated to: Kunsthalle der Hypo-  
 Kulturstiftung, Munich  
 11 April 2014–10 August 2014

Max Beckmann  
 >Christ in Limbo\*  
 >Falling Man\*

Masterworks from the World are Guests  
 at our French Impressionist Collection  
 26 September 2014–18 January 2015  
 Edouard Manet  
 >The Dead Toreador

Munich, Museum Villa Stuck  
*In the Temple of Self. The Artist's Residence  
 as a Total Work of Art, Europe and  
 America 1800–1949*  
 21 November 2013–2 March 2014  
 Georgia O'Keeffe  
 >Winter Road I

Wiesbaden, Museum Wiesbaden  
*The Jawlensky Horizon. Alexej von  
 Jawlensky in the Reflection of his Encounters  
 from 1900–1914*  
 14 February 2014–1 June 2014  
 Paul Gauguin  
 >The Invocation\*  
 Alexej von Jawlensky  
 >Still Life with Bottles and Fruit

#### HUNGARY

Budapest, Museum of Fine Arts, Budapest  
*Caravaggio to Canaletto—The Glory of  
 Italian Baroque and Rococo Painting*  
 25 October 2013–16 February 2014  
 Orazio Gentileschi and Giovanni Lanfranco  
 >Saint Cecilia and an Angel

#### ITALY

Ferrara, Exhibit Halls, Palazzo dei  
 Diamanti  
*Matisse, la figura. La forza della linea,  
 l'emozione del colore.*  
 22 February 2014–15 June 2014  
 Henri Matisse  
 >Still Life with Sleeping Woman  
 >Woman Seated in an Armchair

Firenze, Museo di San Marco  
*Matthias Corvinus and Florence. Art  
 and Humanism in the court of the King  
 of Hungary*  
 10 October 2013–6 January 2014  
 Ambrogio de Predis  
 >Bianca Maria Sforza  
 Workshop of Andrea del Verrocchio  
 >Alexander the Great

Florence, Galleria dell'Accademia  
*"The Popularity of the Primitives."  
 Art Treasures from Italian Collections  
 between 1700 and 1800*

24 June 2014–8 December 2014  
 Follower of Cimabue  
 >Christ between Saint Peter and Saint  
 James Major [left panel]  
 >Christ between Saint Peter and Saint  
 James Major [middle panel]  
 >Christ between Saint Peter and Saint  
 James Major [right panel]

Florence, Palazzo Strozzi  
*Pontorno and Rosso Fiorentino:  
 the different paths of "Mannerism"*  
 8 March 2014–20 July 2014

Rosso Fiorentino  
 >Portrait of a Man  
 Pontorno  
 >Monsignor della Casa

Milan, Palazzo Reale, Milan  
*Bernardino Luini and His Sons*  
 10 April 2014–13 July 2014  
 Bernardino Luini  
 >Portrait of a Lady  
 >Venus

Marc Chagall Retrospective  
 1 September 2014–31 January 2015  
 Marc Chagall  
 >Houses at Vitebsk

Rome, Museo dell'Ara Pacis Augustae  
*Gems of Impressionism: Paintings from  
 the National Gallery of Art*  
 23 October 2013–23 February 2014

Jean-Baptiste-Camille Corot  
 >The Artist's Studio  
 Edgar Degas  
 >The Races  
 >Dancers Backstage  
 >Horses in a Meadow  
 >Self-Portrait with White Collar

Edouard Manet  
 >At the Races  
 >Oysters  
 >A King Charles Spaniel  
 >Tama, the Japanese Dog  
 >George Moore in the Artist's Garden  
 Jean-Louis Forain  
 >Behind the Scenes\*

Auguste Renoir  
 >Head of a Young Girl  
 >Woman with a Cat  
 >The Vintagers  
 >Madame Henriot  
 >Madame Monet and Her Son  
 >Picking Flowers  
 >Young Woman Braiding Her Hair  
 >Peaches on a Plate  
 >Claude Monet

Pierre Bonnard  
 >Two Dogs in a Deserted Street  
 >The Cab Horse  
 >The Green Table  
 >Table Set in a Garden  
 >Bouquet of Flowers\*  
 >Stairs in the Artist's Garden\*  
 >The Artist's Studio  
 >Red Plums  
 >Paris, Rue de Parme on Bastille Day  
 Eugène Boudin  
 >Beach at Trouville  
 >Women on the Beach at Berck  
 >Yacht Basin at Trouville-Deauville  
 >Festival in the Harbor of Honfleur  
 >Coast of Brittany  
 >Beach Scene at Trouville  
 >Washerwoman near Trouville  
 >Concert at the Casino of Deauville

Claude Monet  
 >Argenteuil  
 Berthe Morisot  
 >The Artist's Sister at a Window  
 Camille Pissarro  
 >Orchard in Bloom, Louveciennes  
 >The Fence\*  
 Georges Seurat  
 >Study for "La Grande Jatte"  
 >Seascape (Gravelines)  
 Alfred Sisley  
 >Boulevard Héloïse, Argenteuil  
 >Meadow  
 >Flood at Port-Marly  
 Henri de Toulouse-Lautrec  
 >Carmen Gaudin  
 Edouard Vuillard  
 >Child Wearing a Red Scarf  
 >The Conversation  
 >Woman in Black  
 >Two Women Drinking Coffee  
 >The Yellow Curtain  
 >The Artist's Paint Box and Moss Roses  
 >Vase of Flowers on a Mantelpiece  
 >Landscape of the Ile-de-France  
 >Self-Portrait, Aged 21  
 Paul Cézanne  
 >The Battle of Love\*  
 >Still Life with Milk Jug and Fruit\*  
 >Three Pears

Vincent van Gogh  
 >Flower Beds in Holland  
 Paul Gauguin  
 >Self-Portrait Dedicated to Carrière  
 Antoine Vollon  
 >Mound of Butter  
 Henri Fantin-Latour  
 >Three Peaches on a Plate  
 >Self-Portrait  
 >Still Life with Grapes and a Carnation  
 Odilon Redon  
 >Breton Village  
 >Village by the Sea in Brittany  
 Johan Barthold Jongkind  
 >The Towpath

Rome, Palazzo di Venezia  
*Carlo Saraceni*  
 28 November 2013–2 March 2014  
 Pensionante del Saraceni  
 >Still Life with Fruit and Carafe  
 Rovereto, Museo di Arte Moderna e  
 Contemporanea di Trento e Rovereto  
*Antonello da Messina*  
 4 October 2013–12 January 2014  
 Antonello da Messina  
 >Madonna and Child  
 Attributed to Antonello da Messina  
 >Portrait of a Young Man

Turin, Galleria Civica d'Arte Moderna e  
 Contemporanea-Torino  
*Roy Lichtenstein. Works on Paper*  
 26 September 2014–1 January 2015  
 Roy Lichtenstein  
 >Shipboard Girl: Separation Drawing  
 for Red  
 >Shipboard Girl: Separation Drawing  
 for Yellow  
 >Sunrise: Separation Drawing for Blue  
 >Sunrise: Separation Drawing for Yellow  
 >Study for left panel of "Cow Triptych  
 (Cow Going Abstract)"  
 >Study for center panel of "Cow Triptych  
 (Cow Going Abstract)"  
 >Study for right panel of "Cow Triptych  
 (Cow Going Abstract)"

>Studies for "Entablature"  
 >Study for "Girl with Beach Ball III"  
 >Study for "Expressionist Head"  
 >Study for "Reflections: Nurse"  
 >Study for "Fragmented Painting of  
 Lemons and a Melon on a Table"  
 >Untitled

Verona, Palazzo della Gran Guardia,  
 Verona

Around Monet  
 26 October 2013–9 February 2014  
 Circulated to: Basilica Palladiana  
 22 February 2014–4 May 2014

Meindert Hobbema  
 >Hut among Trees

Paolo Veronese. *L'illusione della realtà*  
 5 July 2014–5 October 2014

Veronese  
 >The Martyrdom and Last Communion  
 of Saint Lucy

#### JAPAN

Tokyo, The Bunkamura Museum of Art  
*Arcadia on the Shore—Puvis de  
 Chavannes's Mythic World*  
 2 January 2014–9 March 2014  
 Circulated to: Shimane Art Museum  
 20 March 2014–16 June 2014

Pierre Puvis de Chavannes  
 >Rest  
 >Work

Visual Deception II into the Future  
 9 August 2014–5 October 2014

René Magritte  
 >The Blank Signature\*  
 Christoffel Pierson  
 >Niche with Falconry Gear

Tokyo, Mitsubishi Ichigokan Museum  
*Félix Vallotton (1865–1925)*  
 14 June 2014–23 September 2014  
 Félix Vallotton  
 >The Church of Souain

Tokyo, Tokyo Fuji Art Museum  
*Impressionists at the Waterside: Depicting  
 Urban Resorts: Paris, the Seine, and  
 Normandy*

22 October 2013–5 January 2014  
 Eugène Boudin  
 >Washerwomen on the Beach of Etretat  
 >Bathing Time at Deauville  
 Auguste Renoir  
 >Regatta at Argenteuil  
 Claude Monet  
 >Cliffs at Pourville

#### KOREA

Seoul, Leeum, Samsung Museum of Art  
*Alexander Calder retrospective*  
 18 July 2013–27 October 2013  
 Alexander Calder  
 >Rearing Stallion

#### LATVIA

Riga, The Latvian National Museum of Art  
*Vija Celmins Retrospective*  
 11 April 2014–22 June 2014  
 Vija Celmins  
 >Pink Pearl Eraser  
 >Pencil

## NETHERLANDS

Otterlo, Kröller-Müller Museum  
**Seurat, Master of pointillism**  
 23 May 2014–7 September 2014  
 Georges Seurat  
 >Seascape at Port-en-Bessin, Normandy\*  
 >The Lighthouse at Honfleur  
 >Woman Strolling with a Muff  
 The Hague, Gemeentemuseum Den Haag  
**Mark Rothko**  
 20 September 2014–1 March 2015  
 Mark Rothko  
 >Orange and Tan  
 >Untitled (Seagram Mural sketch)\*  
 >Untitled (Seagram Mural sketch)\*  
 >Untitled (Seagram Mural sketch)\*  
 >Untitled\*  
 >Untitled\*  
 >Phalanx of the Mind\*  
 >Aquatic Drama\*  
 >Personage Two\*  
 >Untitled\*  
 >Untitled (still life in front of window)\*  
 >Street Scene\*  
 >Untitled (man and two women in a pastoral setting)\*  
 >Untitled\*  
 >The Omen of the Eagle\*  
 >Antigone\*  
 >Underground Fantasy\*  
 >No. 2\*  
 >No. 18  
 >No. 7\*  
 >Untitled\*  
 >No. 10\*  
 >Untitled\*  
 >No. 8\*  
 >No. 6 (?)\*  
 >Untitled\*  
 >No. 9\*  
 >No. 7 [or] No. 11\*  
 >No. 10\*  
 >Untitled\*  
 >No. 8\*  
 >Untitled\*  
 >Untitled (Harvard Mural sketch)\*  
 >Untitled\*  
 >Untitled\*  
 >Red Band\*  
 >Untitled (Seagram Mural sketch)\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >No. 5\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled\*  
 >Untitled [recto]  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Untitled  
 >Seated Woman  
 >Untitled (Related to "Antigone").  
 >Figure Composition with Grid [recto]  
 >Untitled  
 >Untitled (vase of flowers) [recto]  
 >Untitled

## SPAIN

Barcelona, Fundación "La Caixa"  
 Barcelona  
**Camille Pissarro Retrospective**  
 15 October 2013–26 January 2014  
 Camille Pissarro  
 >Charing Cross Bridge, London  
 Madrid, Museo Nacional Centro de Arte Reina Sofía  
**Biographical Forms. Construction and Individual Mythologies**  
 27 November 2013–31 March 2014  
 Philip Guston  
 >Midnight Pass Road  
 Madrid, Museo Thyssen-Bornemisza  
**Cézanne Site/Non-Site**  
 4 February 2014–18 May 2014  
 Paul Cézanne  
 >The Bend in the Road  
 Toledo, Museo de Santa Cruz  
**The Greek of Toledo**  
 14 March 2014–22 June 2014  
 El Greco (Domenikos Theotokopoulos)  
 >Saint Martin and the Beggar  
 >Madonna and Child with Saint Martina and Saint Agnes  
 >Christ Cleansing the Temple  
 SWITZERLAND  
 Basel, Fondation Beyeler  
**Gustave Courbet**  
 7 September 2014–18 January 2015  
 Gustave Courbet  
 >The Stream (Le Ruisseau du Puits-Noir; vallée de la Loue)  
 >La Grotte de la Loue  
 >La Bretonnerie in the Department of Indre\*  
 Kunstmuseum Basel, Kupferstichkabinett  
**Piet Mondrian–Barnett Newman–Dan Flavin**  
 8 September 2013–19 January 2014  
 Barnett Newman  
 >Yellow Painting  
 Bern, Zentrum Paul Klee  
**Paul Klee, August Macke, Louis Moilliet. The Trip to Tunisia 1914**  
 14 March 2014–22 June 2014  
 Paul Klee  
 >Persische Nachtigallen (Persian Nightingales)  
 Geneva, Musée Rath  
**Gustave Courbet. Les années suisses**  
 5 September 2014–4 January 2015  
 Gustave Courbet  
 >The Black Rocks at Trouville  
 Lausanne, Fondation de l'Hermitage  
**La peinture américaine: 1830–1900**  
 27 June 2014–26 October 2014  
 William Michael Harnett  
 >My Gems  
 Alexander Helwig Wyant  
 >Peaceful Valley\*  
 Thomas Moran  
 >The Much Resounding Sea\*  
 John James Audubon  
 >Osprey and Weakfish  
 Zurich, Kunsthau Zürich  
**German Expressionism and France: From Van Gogh and Gauguin to the Blue Rider**

7 February 2014–11 May 2014

Paul Gauguin  
 >Haystacks in Brittany\*  
 Ernst Ludwig Kirchner  
 >Dance Hall Bellevue  
 Edouard Vuillard  
 >Woman in a Striped Dress  
 Circulated to: Los Angeles County Museum of Art  
 8 June 2014–14 September 2014  
 Paul Gauguin  
 >Haystacks in Brittany\*  
 Ernst Ludwig Kirchner  
 >Dance Hall Bellevue  
 Edouard Vuillard  
 >Woman in a Striped Dress  
 Raoul Dufy  
 >L'Amour  
 >La Chasse  
 >La Danse  
 >La Peche  
 Henri Matisse  
 >Open Window, Collioure  
 Félix Vallotton  
 >La paresse (Laziness)  
 Circulated to: Montreal Museum of Fine Arts  
 6 October 2014–25 January 2015  
 Paul Gauguin  
 >Haystacks in Brittany\*  
 Ernst Ludwig Kirchner  
 >Dance Hall Bellevue  
 Edouard Vuillard  
 >Woman in a Striped Dress

## UNITED STATES

## Arkansas

Little Rock, The Arkansas Arts Center

**Mark Rothko: The Decisive Decade, 1940–1950**

25 October 2013–9 February 2014

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\*  
 >Untitled\*  
 >No. 18\*  
 >No. 10\*  
 >Untitled\*  
 >No. 9\*  
 >No. 8\*  
 >Untitled\*  
 >Abstraction [recto]  
 >Untitled  
 >Untitled (Related to "Antigone")

## California

Los Angeles, Los Angeles County Museum of Art

**John Altoon**  
 8 June 2014–14 September 2014

John Altoon

>Untitled  
 >Untitled

## Marsden Hartley

3 August 2014–30 November 2014  
 Marsden Hartley  
 >The Aero

Palm Springs, Palm Springs Art Museum  
**Richard Diebenkorn: The Berkeley Years, 1953–1966**

26 October 2013–16 February 2014  
 Richard Diebenkorn  
 >Still Life: Cigarette Butts and Glasses  
 >Seated Figure with Hat  
 >Seated Woman with Umbrella

San Francisco, Asian Art Museum of San Francisco

**In Grand Style: Celebrations in Korean Art During the Joseon Dynasty**

25 October 2013–12 January 2014  
 Nam June Paik  
 >Ommah

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

**Intimate Impressionism from the National Gallery of Art**

29 March 2014–3 August 2014  
 Circulated to: McNay Art Museum  
 1 September 2014–4 January 2015

Jean-Baptiste-Camille Corot

&gt;The Artist's Studio

Edgar Degas

&gt;The Races

&gt;Dancers Backstage

&gt;Horses in a Meadow

&gt;Self-Portrait with White Collar

Edouard Manet

&gt;At the Races

&gt;Oysters

&gt;Tama, the Japanese Dog

&gt;George Moore in the Artist's Garden

&gt;A King Charles Spaniel

Jean-Louis Forain

&gt;Behind the Scenes\*

Auguste Renoir

&gt;Head of a Young Girl

&gt;Woman with a Cat

&gt;The Vintagers

&gt;Madame Henriot

&gt;Madame Monet and Her Son

&gt;Picking Flowers

&gt;Young Woman Braiding Her Hair

&gt;Peaches on a Plate

&gt;Claude Monet

Pierre Bonnard

&gt;Two Dogs in a Deserted Street

&gt;The Cab Horse

&gt;The Green Table

&gt;Table Set in a Garden

&gt;Bouquet of Flowers\*

&gt;Stairs in the Artist's Garden\*

&gt;Paris, Rue de Parme on Bastille Day

&gt;The Artist's Studio

&gt;Red Plums

Eugène Boudin

&gt;Beach at Trouville

&gt;Women on the Beach at Berck

&gt;Yacht Basin at Trouville-Deauville

Claude Monet

&gt;Argenteuil

Berthe Morisot

&gt;The Artist's Sister at a Window

- Camille Pissarro  
>Orchard in Bloom, Louveciennes
- Georges Seurat  
>Study for "La Grande Jatte"  
>Seascape (Gravelines)
- Alfred Sisley  
>Boulevard Héloïse, Argenteuil  
>Meadow  
>Flood at Port-Marly
- Henri de Toulouse-Lautrec  
>Carmen Gaudin
- Edouard Vuillard  
>Child Wearing a Red Scarf  
>The Conversation  
>Woman in Black  
>Two Women Drinking Coffee  
>The Yellow Curtain  
>The Artist's Paint Box and Moss Roses  
>Vase of Flowers on a Mantelpiece  
>Landscape of the Ile-de-France  
>Self-Portrait, Aged 21
- Paul Cézanne  
>The Battle of Love\*  
>Still Life with Milk Jug and Fruit\*
- Eugène Boudin  
>Festival in the Harbor of Honfleur  
>Coast of Brittany  
>Beach Scene at Trouville  
>Washerwoman near Trouville  
>Concert at the Casino of Deauville
- Vincent van Gogh  
>Flower Beds in Holland
- Paul Gauguin  
>Self-Portrait Dedicated to Carrière
- Camille Pissarro  
>The Fence\*
- Antoine Vollon  
>Mound of Butter
- Henri Fantin-Latour  
>Three Peaches on a Plate  
>Self-Portrait  
>Still Life with Grapes and a Carnation
- Odilon Redon  
>Breton Village  
>Village by the Sea in Brittany
- Paul Cézanne  
>Three Pears
- Johan Barthold Jongkind  
>The Towpath
- San Francisco, Fine Arts Museums of San Francisco, de Young  
**Impressionists of the Water**  
1 June 2013–6 October 2013  
Circulated to: Peabody Essex Museum  
9 November 2013–23 February 2014
- Auguste Renoir  
>Oarsmen at Chatou
- Modernism from the National Gallery of Art: The Robert & Jane Meyerhoff Collection**  
7 June 2014–12 October 2014
- Barnett Newman  
>First Station  
>Second Station  
>Third Station  
>Fourth Station  
>Fifth Station  
>Sixth Station  
>Seventh Station  
>Eighth Station  
>Ninth Station  
>Tenth Station  
>Eleventh Station  
>Twelfth Station  
>Thirteenth Station
- >Fourteenth Station  
>Be II
- Clyfford Still  
>PH-571 (1951-N)
- Joseph Cornell  
>Sand Fountain  
>Les Constellations Voisines du Pôle
- Josef Albers  
>Study for Homage to the Square: Light Rising
- Ad Reinhardt  
>Untitled (Yellow and White)  
>Untitled (Red and Gray)
- Frank Stella  
>Chodorow II  
>Flin Flon IV  
>La scienza della fiacca (4x)
- Agnes Martin  
>Untitled #2
- Eric Fischl  
>Saigon, Minnesota  
>Saigon, Minnesota [panel 2]  
>Saigon, Minnesota [panel 3]  
>Saigon, Minnesota [panel 4]
- Anthony Caro  
>Table Piece LXX
- Burgoyne Diller  
>First Theme
- Howard Hodgkin  
>Souvenirs
- David Salle  
>Coming and Going
- Jasper Johns  
>Perilous Night
- William Bazotes  
>Desert Landscape
- Bradley Walker Tomlin  
>Maneuver for Position
- Grace Hartigan  
>Essex and Hester (Red)
- Hans Hofmann  
>Autumn Gold
- Jean Dubuffet  
>La ronde des images
- Roy Lichtenstein  
>Painting with Statue of Liberty
- >Entablature
- Nancy Graves  
>Aqualine
- James Rosenquist  
>Spectator—Speed of Light
- Ellsworth Kelly  
>Orange Green
- Robert Rauschenberg  
>Archive
- Brice Marden  
>Picasso's Skull
- Terry Winters  
>Graphics Tablet
- Philip Guston  
>Courtroom
- Mark Rothko  
>Untitled
- San Marino, The Huntington Library, Art Collections, and Botanical Gardens  
**Face to Face: Flanders, Florence, and Renaissance Painting**  
28 September 2013–13 January 2014
- Follower of Pietro Perugino  
>Saint Jerome in the Wilderness
- Hans Memling  
>Saint Veronica [obverse]
- Santa Barbara, Santa Barbara Museum of Art  
**Alice Aycock, Drawings: Some Stories are Worth Repeating**  
25 January 2014–19 April 2014
- Alice Aycock  
>Masonry Enclosure: Project for a Doorway  
>Masonry Enclosure: Project for a Doorway
- Connecticut**  
*Greenwich, Bruce Museum of Arts and Science*  
**Oysters, the Pearls of Long Island Sound**  
2 November 2013–23 March 2014
- Childe Hassam  
>Oyster Sloop, Cos Cob\*
- District of Columbia**  
*Washington, Hirshhorn Museum and Sculpture Garden*  
**Damage Control: Art and Destruction Since 1950**  
24 October 2013–26 May 2014  
Circulated to: Mudam Luxembourg-Musée d'Art Moderne Grand-Duc Jean  
12 July 2014–12 October 2014
- Vija Celmins  
>Airplane Disaster  
>Tulip Car #1
- Washington, National Museum of Women in the Arts*  
**Meret Oppenheim: Tender Friendships**  
25 April 2014–14 September 2014
- Meret Oppenheim  
>Le Couple (The Couple)
- Washington, National Portrait Gallery, Washington*  
**Face Value: Portraiture in the Age of Abstraction**  
18 April 2014–11 January 2015
- Barkley Leonard Hendricks  
>Sir Charles, Alias Willie Harris\*
- Jasper Johns  
>Skin with O'Hara Poem
- Richard Diebenkorn  
>Seated Figure with Hat
- Washington, The Phillips Collection*  
**Van Gogh Repetitions**  
12 October 2013–2 February 2014  
Circulated to: The Cleveland Museum of Art  
2 March 2014–1 June 2014
- Vincent van Gogh  
>Dr. Gachet (Man with a Pipe)  
>Farmhouse in Provence
- Neo-Impressionism and the Dream of Realities: Painting, Poetry, Music**  
27 September 2014–11 January 2015
- Georges Seurat  
>Seascape at Port-en-Bessin, Normandy\*
- Albert Dubois-Pillet  
>A River Landscape
- Charles Angrand  
>The Annunciation to the Shepherds
- Florida**  
*Fort Lauderdale, Museum of Art, Fort Lauderdale*  
**William Glackens**  
23 February 2014–1 June 2014
- Circulated to: The Parrish Art Museum  
19 July 2014–12 October 2014
- William Glackens  
>Family Group\*
- Jacksonville, The Cummer Museum of Art & Gardens*  
**The Art of Empathy: The Cummer Mother of Sorrows in Context**  
26 November 2013–16 February 2014
- Master of the Starck Triptych  
>The Raising of the Cross [center, left, and right panels]
- Georgia**  
*Atlanta, High Museum of Art*  
**The Louvre and the Tuileries Garden**  
26 October 2013–19 January 2014  
Circulated to: Toledo Museum of Art  
13 February 2014–11 May 2014  
Circulated to: Portland Art Museum  
28 June 2014–28 September 2014
- Camille Pissarro  
>Place du Carrousel, Paris
- Illinois**  
*Chicago, The Art Institute of Chicago*  
**Art and Appetite: American Painting, Culture and Cuisine**  
12 November 2013–27 January 2014  
Circulated to: Amon Carter Museum  
22 February 2014–18 May 2014
- Joseph Decker  
>Green Plums
- John Frederick Peto  
>Breakfast  
>An English Breakfast
- Indiana**  
*Indianapolis, Indianapolis Museum of Art*  
**The Faces of Neo-Impressionism**  
13 June 2014–7 September 2014  
Circulated to: ING Cultural Centre  
19 February–18 May 2014
- Achille Laugé  
>The Artist's Mother
- Maine**  
*Brunswick, Bowdoin College Museum of Art*  
**Maurice Prendergast: By the Sea**  
29 June 2013–13 October 2013
- Maurice Brazil Prendergast  
>Docks, East Boston
- Richard Tuttle: A Print Retrospective**  
26 June 2014–19 October 2014
- Richard Tuttle  
>Trans Asian  
>Herbert Vogel  
>Lobster  
>Pants  
>Edda Renouf  
>Shirt #2
- Richard Tuttle and Mei-mei Berssenbrugge (author)  
>Hiddenness
- Maryland**  
*Annapolis, The Mitchell Gallery, St. John's College*  
**Dialogues: Words and Images in Art, 1500–1924**  
31 January 2014–6 April 2014

- Lucas van Leyden  
> *The Expulsion from Paradise*  
Melchior Lorch  
> *Martin Luther*  
Georg Pencz  
> *Paris Writing Words of Love to Oenone*  
Théophile Alexandre Steinlen  
> *La mort des pauvres-Baudelaire*  
Wilhelm Lehmbrock  
> *Macbeth V (The Vision of Lady Macbeth)*  
William Hogarth  
> *A Harlot's Progress: pl.1*  
> *A Rake's Progress: pl.1*  
Jean-Baptiste-Camille Corot  
> *Dante and Virgil (Dante et Virgile)*  
Eugène Delacroix  
> *Hamlet and Horatio before the Gravediggers (Act V, Scene I)*  
Jan Pietersz Saenredam after Cornelis Cornelisz van Haarlem  
> *Plato's Cave*  
William Etty  
> *The Horse of Selene from the Elgin Marbles [recto]*  
John Raphael Smith after Henry Fuseli  
> *Lear and Cordelia*  
Giorgio Ghisi after Giovanni Battista Scultori  
> *The Fall of Troy and the Escape of Aeneas*
- Dialogues: Words and Images in Art, 1500–1924**  
31 January 2014–6 April 2014  
Käthe Kollwitz  
> *Aus vielen Wunden blutest du, O Volk (You Bleed from Many Wounds, Oh People)*
- Massachusetts**  
*Boston, Massachusetts Historical Society*  
**Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial**  
21 February 2014–23 May 2014  
Richard Benson  
> *Robert Gould Shaw Memorial*  
William Earle Williams  
> *Folly Beach looking towards Morris Island, 1999*  
> *Folly Beach, South Carolina, 1999*
- 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.*
- Springfield, Museum of Fine Arts, Springfield*  
**Intent to Deceive: Fakes and Forgeries in the Art World**  
21 January 2014–27 April 2014  
Circulated to: The John and Mable Ringling Museum of Art  
23 May 2014–2 August 2014
- Circulated to: Canton Museum of Art  
28 August 2014–26 October 2014  
Eric Hebborn (Watteau imitation)  
> *Standing Young Man Leaning on a Plinth*  
Eric Hebborn (Mantegna imitation)  
> *A Naked Warrior with One Foot on a Helmet*
- Williamstown, Sterling and Francine Clark Art Institute*  
**David Smith: Raw Color**  
4 July 2014–19 October 2014  
David Smith  
> *Circle I*  
> *Circle II*  
> *Circle III*
- Make It New: Abstract Paintings from the National Gallery of Art, 1950–1975**  
2 August 2014–13 October 2014  
Morris Louis  
> *Beta Kappa*  
Franz Kline  
> *Four Square\**  
Alma Thomas  
> *Red Rose Cantata\**  
Jackson Pollock  
> *Number 1, 1950 (Lavender Mist)*  
Larry Poons  
> *Tristan da Cugna\**  
Jules Olitski  
> *Unlocked\**  
Helen Frankenthaler  
> *Wales\**  
Mark Rothko  
> *No. 1\**  
Barnett Newman  
> *Achilles*  
Clyfford Still  
> *PH-115*  
Kenneth Noland  
> *Dawn's Road*  
Ellsworth Kelly  
> *Tiger*  
Philip Guston  
> *Untitled*  
Jean Dubuffet  
> *Confiture matière-lumière (Texturologie LIII) [Preserves of Matter and Light (Texturology LIII)]*  
Cy Twombly  
> *Untitled (Bolsena)*  
Joan Mitchell  
> *Piano mécanique*  
Richard Tuttle  
> *White Cotton Octagonal*  
Robert Ryman  
> *Untitled*  
Jo Baer  
> *Horizontals Flanking (Small, Thalo-Green Line)*  
> *Horizontals Flanking (Small, Thalo-Green Line)*  
Yayoi Kusama  
> *Infinity Nets Yellow*  
Jean Fautrier  
> *Body and Soul*  
Lee Bontecou  
> *Untitled*  
Robert Mangold  
> *Yellow Wall (Section I + II)*  
Marcel Broodthaers  
> *Panneau de Moules (Panel of Mussels)*  
Al Held  
> *Black Angel*
- Mimmo Rotella  
> *Muro Romano*  
Daniel Buren  
> *White acrylic paint on white and blue striped cloth*  
Larry Zox  
> *Decorah (Single Gemini Series)*  
Simon Hantaï  
> *Étude*  
Frederick Hammersley  
> *One, #8*  
Al Loving  
> *Brownie, Sunny, Dave, and Al*  
Jasper Johns  
> *Target*  
Sam Gilliam  
> *Hot Chord*  
Lynda Benglis  
> *1st Wax Work*
- Minnesota**  
*Minneapolis, Walker Art Center*  
**Claes Oldenburg: The Sixties**  
14 September 2013–12 January 2014  
Claes Oldenburg  
> *U.S.A. Flag*
- Missouri**  
*Kansas City, The Nelson-Atkins Museum of Art*  
**Impressionist France: Visions of Nation from Le Gray to Monet**  
19 October 2013–9 February 2014  
Circulated to: Saint Louis Art Museum  
16 March 2014–14 July 2014  
Berthe Morisot  
> *The Harbor at Lorient*  
Frédéric Bazille  
> *The Ramparts at Aigues-Mortes\**  
Gustave Le Gray  
> *Beech Tree, Forest of Fontainebleau*  
> *The Pont du Carrousel, Paris: View to the West from the Pont des Arts*  
Charles Nègre  
> *Scène de Marché au Port de l'Hôtel de Ville, Paris (Market Scene at the Port of the Hotel de Ville, Paris)*  
Jean-Charles Cazin  
> *The Quarry of Monsieur Pascal near Nanterre*
- New Jersey**  
*Montclair, Montclair Art Museum*  
**Robert Smithson's New Jersey**  
22 February 2014–22 June 2014  
Robert Smithson  
> *A Nonsite, Pine Barrens, New Jersey*
- Princeton, Princeton University Art Museum*  
**New Jersey as Non-Site**  
5 October 2013–4 January 2014  
Dan Graham  
> *Kitchen Trays Stacked for Sale in Highway Discount Store, Jersey City, New Jersey*  
> *Two Home Homes*
- New Mexico**  
*Santa Fe, Georgia O'Keeffe Museum*  
**Modern Nature: Georgia O'Keeffe and Lake George**  
4 October 2013–26 January 2014
- Circulated to: Fine Arts Museums of San Francisco, de Young  
8 February 2014–11 May 2014  
Georgia O'Keeffe  
> *Jack-in-the-Pulpit—No. 2*  
> *Jack-in-the-Pulpit No. 3*  
> *Jack-in-the-Pulpit No. IV*  
> *Jack-in-the-Pulpit Abstraction—No. 5*  
> *Jack-in-the-Pulpit No. VI*
- New York**  
*Brooklyn, Brooklyn Museum*  
**WAR/PHOTOGRAPHY: Photographs of Armed Conflict and its Aftermath**  
8 November 2013–2 February 2014  
Lewis Hine  
> *Soldier Thrown in Air*
- Art, Activism, and Civil Rights in the 1960s*  
7 March 2014–13 July 2014  
Circulated to: Hood Museum of Art, Dartmouth College  
30 August 2014–14 December 2014  
Norman Lewis  
> *Untitled (Alabama)*
- Buffalo, University at Buffalo Art Galleries*  
**Art=Text=Art: Works by Contemporary Artists**  
20 September 2014–11 January 2015  
Bruce Conner  
> *Book Pages*
- Catskill, Thomas Cole National Historic Site*  
**Thomas Cole and Frederic Church**  
30 April 2014–2 November 2014  
Thomas Cole  
> *Study for "Catskill Creek"*
- Cooperstown, Fenimore Art Museum, New York State Historical Association*  
**Folk Art and American Modernism**  
18 September 2014–31 December 2014  
Mina Lowry  
> *Whirligig*  
Lucille Lacoursiere  
> *Figurehead*  
Eric Mose  
> *Weather Vane Finial*
- East Hampton, Guild Hall Museum*  
**Tracing Moran's Romanticism & Symbolism**  
26 October 2013–5 January 2014  
Thomas Moran  
> *The Much Resounding Sea\**
- Hudson, New York State Office of Parks, Recreation and Historic Preservation*  
**Maine Sublime: Frederic Edwin Church's Landscapes of Mount Desert and Mount Katahdin**  
9 June 2013–27 October 2013  
Frederic Edwin Church  
> *Newport Mountain, Mount Desert*  
> *Fog off Mount Desert*
- New York, The Metropolitan Museum of Art*  
**Artists and Amateurs: Etching in Eighteenth-Century France**  
1 October 2013–5 January 2014

Jean-Honoré Fragonard after Giovanni Battista Tiepolo

> *The Feast of Anthony and Cleopatra (Le festin d'Antoine et de Cleopâtre)*

Jean-Baptiste Le Prince

> *Les Pêcheurs (The Fishermen)*

Louis Gabriel Moreau

> *Abandoned Park*

**Charles Marville: Photographer of Paris**

27 January 2014–4 May 2014

Circulated to: The Museum of Fine Arts, Houston

13 June 2014–14 September 2014

Charles Marville

> *Salle des Cariatides, au Musée du Louvre*

> *The Seine from the Pont du Carrousel Looking towards Notre Dame*

> *Rue de la Bûcherie, du cul de sac Saint-Ambroise (5<sup>th</sup> arrondissement)*

> *Rue Saint-Jacques*

> *Hôtel de la Marine*

> *Statue of Clovis, Church of Sainte-Clotilde, Paris*

> *Charles Delahaye*

**The Passions of Jean-Baptiste Carpeaux**

3 Mar 2014–27 May 2014

Circulated to: Musée d'Orsay

23 June 2014–30 September 2014

Jean-Baptiste Carpeaux

> *Neapolitan Fisherboy (Pêcheur napolitain à la coquille)*

> *Girl with a Shell (Jeune fille à la coquille)*

**Garry Winogrand**

27 June 2014–21 September 2014

Garry Winogrand

> *Los Angeles Airport*

> *Girl in Elevator, New York*

> *Park Avenue, New York*

> *Las Vegas*

**The Painters of the Sistine Chapel**

1 September 2014–30 November 2014

Sandro Botticelli

> *The Adoration of the Magi*

New York, The Morgan Library & Museum

**Théodore Rousseau: Landscape Drawings and Oil Sketches from East Coast Collections**

26 September 2014–18 January 2015

Théodore Rousseau

> *Sunset from the Forest of Fontainebleau*

New York, The Museum of Modern Art

**Rene Magritte 1926–1938**

28 September 2013–13 January 2014

Circulated to: The Menil Collection

14 February 2014–1 June 2014

Circulated to: The Art Institute of Chicago

29 June 2014–13 October 2014

René Magritte

> *La condition humaine*

**Gauguin/Impressions**

2 March 2014–9 June 2014

Paul Gauguin

> *Te Atua (The Gods) Small Plate*

> *Nave Nave Fenua (Delightful Land)*

> *Oviru (The Savage) [recto]*

> *Animal Studies*

> *Tabitian Shore [recto]*

> *Two Marquesans [recto]*

> *Parau na te Varua ino (Words of the Devil)\**

> *Reclining Nude [recto]*

> *Two Tahitians Gathering Fruit [recto]*

> *Manao Tupapau (She is Haunted by a Spirit)*

**Henri Matisse: The Cut-Outs**

14 October 2014–9 February 2015

Circulated to: Tate Modern

17 April 2014–7 September 2014

Henri Matisse

> *Large Decoration with Masks*

> *Venus*

> *Woman with Amphora and Pomegranates*

New York, Neue Galerie New York

**Vasily Kandinsky: From Blaue Reiter to the Bauhaus**

3 October 2013–10 February 2014

Wassily Kandinsky

> *Improvisation 31 (Sea Battle)*

> *Geteilt (Divided)*

New York, The New-York Historical Society

**The Armory Show at 100: Modernism and Revolution**

11 October 2013–23 February 2014

John Marin

> *Woolworth Building, No. 28*

Paul Gauguin

> *Parau na te Varua ino (Words of the Devil)\**

George Bellows

> *Little Girl in White (Queenie Burnett)*

New York, Whitney Museum of American Art

**Whitney Biennial 2014**

7 March 2014–25 May 2014

American 19th Century

> *"We Go for the Union"\**

Southampton, The Parrish Art Museum

**Angels, Demons, and Savages: Pollock, Ossorio, Dubuffet, 1948–1952**

21 July 2013–27 October 2013

Alfonso Ossorio

> *Perpetual Sacrifice*

Jean Dubuffet

> *Corps de dame jaspé (Marbleized Body of a Lady)*

> *Confiture matière-lumière*

(*Texturologie LIII*) [*Preserves of Matter and Light (Texturology LIII)*]

Ohio

Columbus, Columbus Museum of Art

**George Bellows and the American Experience**

23 August 2013–5 January 2014

George Bellows

> *Club Night\**

> *New York*

> *The Germans Arrive*

Oklahoma

Tulsa, The Philbrook Museum of Art

**Monet and the Seine: Impressions of a River**

29 June 2014–21 September 2014

Claude Monet

> *Ships Riding on the Seine at Rouen*

Pennsylvania

Philadelphia, The Barnes Foundation

**The World is an Apple: The Still Lifes of Paul Cézanne**

14 June 2014–22 September 2014

Circulated to: Art Gallery of Hamilton

1 November 2014–8 February 2015

Paul Cézanne

> *Vase of Flowers*

Philadelphia, Philadelphia Museum of Art

**Arshile Gorky–Joan Miró: A Dialogue**

4 October 2013–14 November 2014

Arshile Gorky

> *Self-Portrait*

> *Still Life on the Table*

> *Portrait of Master Bill*

Léger: **Modern Art and the Metropolis**

10 October 2013–5 January 2014

Circulated to: Museo Correr, Venice

8 February 2014–2 June 2014

Robert Delaunay

> *Political Drama*

Tennessee

Memphis, The Dixon Gallery and Gardens

**Connecting the World: The Panama Canal at 100**

27 July 2014–5 October 2014

Julian Alden Weir

> *U.S. Thread Company Mills, Willimantic, Connecticut*

Texas

Austin, The Jack S. Blanton Museum of Art, The University of Texas at Austin

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

5 October 2013–5 January 2014

Circulated to: The Frances Lehman Loeb Art Center, Vassar College

19 September 2014–14 December 2014

Leonhard Beck

> *Execution of a Man at a Market-Place of a Town*

> *Saint Remigius*

> *Assembly of Four Kings, in the foreground Four Men*

> *Saint Bihelmus*

> *Tournament on the Occasion of the Festivity of the Marriage*

German 15th Century

> *Christ on the Cross with Pope Pius II*

German 15th Century

> *Madonna in a Wreath of Roses*

German 15th Century

> *Madonna and Child in a Glory with an Indulgence and a Prayer*

German 15th Century

> *Map of the World*

German 15th Century

> *Franciscan, Pelbartus of Temesvar, in a Garden*

German 15th Century

> *Map of the World*

German 15th Century

> *Franciscan, Pelbartus of Temesvar, in a Garden*

German 15th Century

> *Map of the World*

German 15th Century

> *Franciscan, Pelbartus of Temesvar, in a Garden*

German 15th Century

> *Map of the World*

German 15th Century

> *Franciscan, Pelbartus of Temesvar, in a Garden*

German 15th Century

> *Map of the World*

German 15th Century

> *Franciscan, Pelbartus of Temesvar, in a Garden*

> *Bathsheba at Her Bath*

> *Conrad Celtis*

> *The Imperial Eagle*

> *Mercury and Venus*

> *The Battle of Pad*

> *The Archbishop Blessing the Child after the Baptism*

> *Battle of the Foot Soldiers with Lances*

> *The Fight in the Forest*

> *Pilgrims at a Wayside Shrine*

> *Coat of Arms with a Single Eagle*

> *The Coat of Arms of Wigeleus von Fröschel, Bishop of Passau*

Albrecht Dürer

> *The Crucifixion called the Sword Pommel of Maximilian*

> *Masquerade Dance with Torches*

> *The Triumphal Chariot of Maximilian I (The Great Triumphal Car)*

> *Emperor Maximilian I*

Daniel Hopfer

> *Interior of the Church of Saint Katherine with Parable of the Pharisee and the Publican*

> *Girolamo da Siena*

> *Kunz von der Rosen*

> *Saint George on Horseback Slaying the Dragon*

> *Emperor Charles V*

> *Emperor Maximilian I in the Guise of Saint George*

> *The Virgin and Child with Saint Anne by a Portal*

> *Interior of the Church of Saint Maria Magdalena with the Parable of the Offering of the Widow*

> *Ornament for Dagger Sheath*

> *Reliquary with Pietà*

> *Soldier Embracing a Woman*

> *Three German Soldiers Armed with Halberds*

> *Ornament with Sirens and Ornament with Genius*

> *Triumphal Altar with Stages in the Life of Christ*

> *The Crucified Christ in a Decorated Niche*

> *The Virgin Mary Taking Leave of Christ*

> *Three German Soldiers Armed with Halberds*

Daniel Hopfer and Hieronymus Hopfer

> *Emperor Charles V*

Hieronymus Hopfer

> *Emperor Charles V*

> *Erasmus of Rotterdam*

> *Leopold Dick*

Hieronymus Hopfer after Giovanni Battista Palumba

> *Personification of Rome*

Hieronymus Hopfer after Andrea Mantegna

> *Silenus*

Hans Weiditz, II

> *The Man of Sorrows Standing*

> *Christ on the Mount of Olives*

Giovanni Maria Pomedelli

> *Charles V, 1500–1558, King of Spain 1516–1556, Holy Roman Emperor 1519 [obverse]*

Hans Schwarz

> *Kunz von der Rosen, died 1519, Confidential Counselor of Maximilian I of Austria*

> *Conrad Peutinger, 1465–1547, Humanist and Antiquarian*

- Christoph Weiditz the Elder  
>Francisco de los Cobos, c. 1475/1480–1547, Privy Counselor and Chancellor, Art Patron [obverse]
- Matthes Gebel  
>Charles V, 1500–1558, King of Spain 1516–1556, Holy Roman Emperor 1519 [obverse]
- Joachim Deschler  
>Hieronymus Paumgartner, 1498–1565, Patrician of Nuremberg [obverse]
- Valentin Maler  
>Jakob Fugger, 1459–1525, Banker and Financier
- Matthes Gebel  
>Raymund Fugger, 1489–1535, Scholar and Patron of the Arts [obverse]
- Friedrich Hagenauer  
>Conrad Peutinger, 1465–1547, Humanist and Antiquarian
- Urs Graf I  
>The Madonna with Saint Ulrich and Saint Afra [recto]
- Christoph Bockstorfer  
>Allegory of “Pride Goeth Before Destruction...”: A Gentleman and a Lady on Horseback  
>Emperors Charles V and Ferdinand I
- Jorg Breu I  
>The Hay Harvest (June)  
>The Wine Harvest (September)
- German 16th century (Augsburg)  
>Portrait of a Man Wearing a Hat with a Medallion
- Hans Holbein the Elder  
>Portrait of a Woman [recto]
- Swabian School  
>Study of a Knight in Armor, Holding a Halberd
- Francesco Petrarca (author) and Hans Weiditz, II (artist)  
>Von der Artzney bayder Glück (De Remediis Utriusque Fortuna) (On the Remedies of Good and Evil Fortune)
- Augsburg 15th century (and attributed to Hans Burgkmair?)  
>Christ on the Cross with the Virgin and Saint John
- German 15th Century (Augsburg)  
>Christ on the Cross with the Virgin and Saint John
- Marcus Tullius Cicero (author), Hans Weiditz, II, Hans Burgkmair I  
>Officia M.T.C.
- Hans Burgkmair I, Erhard Rattdolt (publisher)  
>Missal for Passau
- Fort Worth, Amon Carter Museum  
**Color!**  
5 October 2013–5 January 2014
- Robert Bergman  
>Untitled
- Dan Graham  
>Homes for America
- Houston, The Museum of Fine Arts, Houston  
*American Adversaries: West and Copley in a Transatlantic World*  
6 October 2013–20 January 2014
- Benjamin West  
>Colonel Guy Johnson and Karonghyontye (Captain David Hill)
- John Singleton Copley  
>Watson and the Shark
- Houghton Hall: Portrait of an English Country House*  
22 June 2014–22 September 2014  
Sir Anthony van Dyck  
>Philip, Lord Wharton  
Frans Hals  
>Portrait of a Young Man  
Circle of Diego Velázquez  
>Pope Innocent X  
Follower of Nicolas Poussin  
>Nymphs Feeding the Child Jupiter
- Vermont**  
*Shelburne, Shelburne Museum, Inc. French Impressionist Paintings and the Havemeyer Family*  
14 June 2014–1 September 2014  
Edouard Manet  
>Masked Ball at the Opera\*
- Virginia**  
*Harrisonburg, Madison Art Collection, James Madison University Rembrandt and the Mennonite Community*  
13 January 2014–28 February 2014  
Rembrandt van Rijn  
>View of Amsterdam from the Northwest  
>Cornelis Claesz Anso  
>Self-Portrait with Saskia  
Rembrandt van Rijn and William Bailie  
>Christ Preaching and Healing (Fragment from the Hundred Guilder Print)
- Washington**  
*Bellingham, Whatcom Museum Vanishing Ice: Alpine and Polar Landscapes in Art 1775–2012*  
1 November 2013–2 March 2014  
Circulated to: El Paso Museum of Art  
1 June 2014–24 August 2014  
Circulated to: Glenbow Museum, Calgary  
27 September 2014–3 January 2015  
Thomas Hart Benton  
>Trail Riders\*
- Wisconsin**  
*Milwaukee, Milwaukee Art Museum Thomas Sully: Imagination and Invention*  
11 October 2013–5 January 2014  
Thomas Sully  
>Andrew Jackson\*  
>Lady with a Harp: Eliza Ridgely
- EXTENDED LOANS FROM THE NGA COLLECTION**
- All works are part of the National Lending Service unless indicated by \*\*
- 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
- 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
- Montgomery, Montgomery Museum of Fine Arts Mark Rothko*  
>Untitled
- California**  
*Oakland, Oakland Museum Mark Rothko*  
>Untitled
- District of Columbia**  
*The Library of Congress Carl Milles*  
>Head of Orpheus
- National Museum of American History Charles Peale Polk*  
>General Washington at Princeton
- National Portrait Gallery Irving R. Wiles*  
>Miss Julia Marlowe
- 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*  
>Mary Crowninshield Endicott Chamberlain (Mrs. Joseph Chamberlain)  
Auguste Renoir  
>Child with Blond Hair  
>Child with Brown Hair  
John Ferneley  
>Heaton Park Races  
Style of Benjamin Marshall  
>Race Horse and Trainer  
Walt Kuhn  
>Zinnias  
Lydia Field Emmet  
>Olivia
- The White House American 19th Century*  
>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  
>Comanches 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  
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\*\*  
 Alice Neel  
 >Loneliness\*\*  
 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  
 John Woodhouse Audubon  
 >Black-Footed Ferret  
 Leonid  
 >Faraduro, Portugal  
 George Catlin  
 >Distinguished Crow Indians  
 >Two Unidentified North American  
 Indians  
 Francis A. Beckett  
 >Blacksmith Shop  
 J. W. Bradshaw  
 >Plains Indian  
 after William John Wilgus  
 >Ichabod Crane and the Headless  
 Horseman  
 Secretary of Health and Human Services  
 French 19th Century  
 >Woman and Two Children in a Field  
 Mark Rothko  
 >Untitled  
 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  
 Secretary of Transportation  
 Douglas Volk  
 >Abraham Lincoln  
 Chief of Staff, The White House  
 American 19th Century  
 >Abraham Lincoln  
 Supreme Court of the United States  
 Chief Justice John Roberts  
 Gilbert Stuart  
 >George Washington  
 George Cuijt 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, Annmarie Garden Sculpture  
 Park & Arts Center  
 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 Halebua  
 >America  
 Charlottesville, The Fralin Museum of Art,  
 University of Virginia  
 Jean Arp  
 >Oriforme\*\*

#### TEMPORARY LOANS TO MUSEUM COLLECTIONS

\*Works in National Lending Service

#### NETHERLANDS

Amsterdam, Rijksmuseum  
 1 February 2015–27 September 2015  
 Ercole de' Roberti  
 >Giovanni II Bentivoglio  
 >Ginevra Bentivoglio

#### UNITED STATES

##### California

Pasadena, Norton Simon Museum  
 5 December 2014–2 March 2015  
 Edouard Manet  
 >The Railway

##### Connecticut

Hartford, Wadsworth Atheneum  
 Museum of Art  
 15 September 2015–15 January 2016  
 Titian  
 >Ranuccio Farnese

##### District of Columbia

Washington, The Phillips Collection  
 1 September 2014–31 December 2015  
 Georgia O'Keeffe  
 >Jack-in-the-Pulpit No. IV

##### 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

#### LIBRARY LOANS

#### UNITED STATES

##### District of Columbia

District of Columbia, Hirshhorn Museum  
 and Sculpture Garden  
 Damage Control: Art and Destruction  
 since 1950  
 24 October 2013–26 May 2014  
 Edward Ruscha  
 >Royal Road Test (Los Angeles, 1967)

##### Pennsylvania

Philadelphia, Philadelphia Museum of Art  
 Léger: Modern Art and the Metropolis  
 14 October 2013–5 January 2014  
 Fernand Léger  
 >J'ai tué (Paris, 1918)

## PUBLICATIONS AND MEDIA

During the fiscal year the Gallery released its first online scholarly catalog through the new digital imprint National Gallery of Art Online Editions, produced six book-length publications including four exhibition catalogs, and had several major publications in progress for publication in fiscal year 2015. In addition to labels and wall texts for all fiscal year 2014 exhibitions, the publishing office edited online features and produced more than two hundred education projects and more than six hundred pieces of Gallery ephemera, ranging from press releases and invitations to recurring programs such as the award-winning film calendar.

### COLLECTION CATALOG

> *Dutch Paintings of the Seventeenth Century* (<http://www.nga.gov/content/ngaweb/research/online-editions/17th-century-dutch-paintings.html>)  
Arthur K. Wheelock Jr.  
(n.p., 390 illustrations) National Gallery of Art Online Editions

### EXHIBITION CATALOGS

- > *Intimate Impressionism from the National Gallery of Art*  
Mary Morton  
(180 pages, 102 illustrations, hardcover edition only)
- > *Andrew Wyeth: Looking Out, Looking In*  
Nancy K. Anderson and Charles Brock  
(212 pages, 150 illustrations) Published in association with D.A.P./Distributed Art Publishers, Inc.
- > *Degas/Cassatt*  
Kimberly A. Jones et al.  
(176 pages, 145 illustrations) Published in association with DelMonico • Prestel
- > *Captain Linnaeus Tripe: Photographer of India and Burma, 1852–1860*  
Roger Taylor and Crispin Branfoot with Sarah Greenough and Malcolm Daniel  
(208 pages, 100 illustrations, hardcover edition only) Published in association with DelMonico • Prestel

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

> *Carlo Cesare Malvasia's Felsina pittrice: Lives of the Bolognese Painters*  
Volume 13, *Lives of Domenichino and Francesco Gessi*  
Critical edition by Lorenzo Pericolo; translation by Anne Summerscale; essay by Elizabeth Cropper; historical notes by Anne Summerscale, Alexandra Hoare, Lorenzo Pericolo, and Elizabeth Cropper

(438 pages, 151 color) Published for the Center for Advanced Study in the Visual Arts, National Gallery of Art, by Harvey Miller Publishers/Brepols Publishers

- > *The Edmond J. Safra Visiting Professorship at the Center for Advanced Study in the Visual Arts, National Gallery of Art: Reflections on the First Twelve Years*  
Text by Elizabeth Cropper  
(68 pages, 29 color, 26 b/w)
- > *Center 34*  
Annual report, print and web versions

### EXHIBITION BROCHURES

- > *Titian's Danaë* by David Alan Brown, produced by the department of exhibition programs and the publishing office
- > *From Neoclassicism to Futurism: Italian Prints and Drawings, 1800–1925* by Jonathan Bober, produced by the department of exhibition programs and the publishing office
- > *The Dying Gaul* by Susan M. Arensberg, produced by the department of exhibition programs and the publishing office
- > *Degas/Cassatt* by Kimberly A. Jones, produced by the department of exhibition programs and the publishing office
- > *From the Library: Grega and Leo A. Daly III Fund for Architectural Books* by Yuri Long
- > *In the Library: Preservation and Loss during World War II* by Gregory P. J. Most
- > *From the Library: The Book Illustrations of Romeyn de Hoogbe* by Yuri Long

### EXHIBITION FILM

- > *Five Byzantine Churches*  
(12 minutes, color)

### DIGITAL OUTREACH

This year the Gallery's most significant endeavor in the area of digital outreach was the creation of a new means of presenting scholarly information about the collection as part of National Gallery of Art Online Editions. The year also saw approximately 15,000 visits to [www.nga.gov](http://www.nga.gov) per day as well as a 114 percent increase in Facebook fans and a 68 percent increase in those active on Twitter. Replies and comments from social media posts grew during the same period at an increase of fifteen percent each month. Late in the year, the Gallery launched its Instagram account and already has more than 3,000 followers.

The Gallery also released a new iPad application, *NGAKids Art Zone*, that has been downloaded more than 15,000 times, updated its existing iPhone application, *Your Art*, with translations in multiple languages, and published an Android version of the application. *Your Art* has been downloaded more than 40,000 times. The Gallery has sent 3,964,897 newsletters to its subscribers. The Gallery's audio files were accessed 441,900 times in SoundCloud and videos were viewed 200,563 times in Brightcove.

### Exhibition Features

- > *Degas/Cassatt*
- > *Heaven and Earth: Art of Byzantium from Greek Collections*
- > *Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial*
- > *Yes, No, Maybe: Artists Working at Crown Point Press*

### Video Podcasts

- > *The Sixty-Third A. W. Mellon Lectures in the Fine Arts: Past Belief: Visions of Early Christianity in Renaissance and Reformation Europe, Parts 1–6*
- > *Diamondstein-Spielvogel Lecture Series: Julie Mehretu*
- > *Degas/Cassatt at the National Gallery of Art*
- > *The Collecting of African American Art IX: Collecting Black: An Anachronism*
- > *Garry Winogrand at Rice University*
- > *Kerry James Marshall | nga*
- > *Conversations with Artists: Kerry James Marshall*
- > *A Painting's History: Cuyp's "River Landscape with Cows"*
- > *The Dutch and Flemish Cabinet Galleries*
- > *North Meets South: Goltzius and Rubens*
- > *Rembrandt*
- > *Rembrandt's "The Mill"*
- > *Steve Antosca: HABITAT*
- > *Five Byzantine Churches*
- > *In the Conservation Lab: El Greco's "Saint Martin and the Beggar"*
- > *From Shadow to Substance: The Massachusetts 54th Volunteer Infantry and Augustus Saint-Gaudens' Shaw Memorial Exhibition*
- Audio Podcasts**
- > *Among Friends: Allen Ginsberg, Robert Delpire, Jonas Mekas, and Ed Graza on Robert Frank*
- > *Ursula von Rydingsvard*
- > *Harry Callahan: Photographer, Teacher, Mentor*
- > *The Domenichino Affair: Novelty, Imitation, and Theft in Seventeenth-Century Rome*
- > *A Sense of Place—Winslow Homer and the Maine Coast*
- > *The Accidental Masterpiece: On the Art of Life and Vice Versa*
- > *The Artist's Reality: Philosophies of Art*
- > *The Art of Frank Lloyd Wright*
- > *Speaking Pictures: Poetry Addressing Works of Art*
- > *Andrew Wyeth at the Movies: The Story of an Obsession*
- > *The Girl with a Pearl Earring: The Making of an Icon*
- > *Van Gogh: The Face in the Mirror*
- > *Out of the Kokoon: Modernism in Cleveland before the Armory Show*
- > *Andrew Wyeth: A Spoken Self-Portrait*
- > *Patrons, Artists, and Saints: El Greco in the Chapel of San José in Toledo*
- > *El Greco: 400 Years After*
- > *Mary Cassatt's Radical Monstrosities*
- > *Producing Digital Knowledge about Analog Art: The Case of Frederick Sommer*
- > *Dutch Paintings in a New Age: The Debut of NGA Online Editions*
- > *Introduction to the Exhibition: "Degas/Cassatt"*
- > *The Sixty-Third A. W. Mellon Lectures in the Fine Arts: Past Belief: Visions of Early Christianity in Renaissance and Reformation Europe*
- > *FAPE 2014: The Role of Art in Diplomacy: The Artist in a Global Community*
- > *Introduction to the Exhibition: "Andrew Wyeth: Looking Out, Looking In"*
- > *Ways of Seeing Byzantium*
- > *Old Topographics: Photography and Urbanization in Nineteenth-Century Paris*
- > *"Fair Greece, Sad Relic": How Did Byzantium Reform Classical Greek Art?*
- > *Elson Lecture 2014: Allan McCollum*
- > *Introduction to the Exhibition: "Garry Winogrand"*
- > *The Collecting of African American Art X: Rodney Merritt Miller: Reflections on Collecting*
- > *Capital Culture: J. Carter Brown, the National Gallery of Art*
- > *The Inside Story: "Monuments Men" and the National Gallery of Art*

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- >Looking Forward, Looking Back
- >Climbing and Clarifying: The Genius of Jacob Lawrence
- >A Bearden Celebration
- >The Collecting of African American Art XI: The Wedge Collection
- >Witnessing Byzantium: The Greek Perspective
- >Speaking across Disciplines: Introducing "Facture," a New Gallery Journal
- >Conservation of the Shaw Memorial: The Long Journey
- >Visualizing Community: City and Village in Byzantine Greece
- >An Insider's Perspective
- >The Education of a Curator: Keeping It All in Balance
- >Russians in Napoléon vu par Abel Gance: The Emigré Contribution
- >Andy Goldsworthy
- >The Real Treasure of "Citizen Kane": William Randolph Hearst and the Story of His Extraordinary Collections
- >DJ Spooky: A Civil War Symphony
- >Diamondstein-Spielvogel Lecture Series: Julie Mehretu
- >Making It: Race and Class in Contemporary America
- >The Sydney J. Freedberg Lecture on Italian Art: Circa 1515: Leonardo, Raphael, and Michelangelo
- >Charles Marville, Photographer of Paris in the Age of Haussmann
- >The Sixty-Second A. W. Mellon Lectures in the Fine Arts: Out of Site in Plain View: A History of Exhibiting Architecture since 1750
- >War Memoranda: A Conversation with Binh Danh and Robert Schultz 10/29/13
- >Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial

## AWARDS

## Print, Design Awards

- >Colorful Realm: Japanese Bird-and-Flower Paintings by Itô Jakuchū AIGA 50 DC 2014
- >Yes, No, Maybe: Artists Working at Crown Point Press AIGA 50 DC 2014
- >Tell It with Pride: The 54th Massachusetts Regiment and Augustus Saint-Gaudens' Shaw Memorial AIGA 50 DC 2014; Washington Book Publishers 2014 Book Design and Effectiveness Awards
- >National Gallery of Art Library booklet AIGA 50 DC 2014
- >Albrecht Dürer: Master Drawings, Watercolors, and Prints from the Albertina AIGA 50 DC 2014; American Association of University Presses Book, Jacket, and Journal Show 2014
- >An Eye for Art: Focusing on Great Artists and Their Work American Association of University Presses Book, Jacket, and Journal Show 2014
- >Charles Marville: Photographer of Paris Kraszna-Krausz Book Awards 2014, shortlisted

## Film Awards

- >Five Byzantine Churches 35th Annual Telly Competition: Bronze Award for Film Editing
- >Diaghilev and The Ballets Russes 35th Annual Telly Competition: Bronze Award in the category of Charitable/Not-for-profit Productions 49th Annual Worldfest, Houston International Film Festival: Remi Award
- >George Bellows 48th Annual U.S. International Film & Video Festival: Silver Screen Award in the category of Documentary Programs: Short
- >Joan Miró: The Ladder of Escape 48th Annual U.S. International Film & Video Festival: Certificate for Creative Excellence in the category of Documentary Programs: Short

## STAFF PUBLICATIONS

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- >Gregory H. Bailey and Robyn E. Hodgkins, "Silver Surface Decoration on Limoges Painted Enamels," in *Metropolitan Museum Studies in Art, Science, and Technology* 2, (New York, 2014), 157–165.
- >Lorena Baines, *The New Hollstein Dutch and Flemish Etchings, Engravings and Woodcuts 1450–1700: Nicolaes de Bruyn*, 2 vols. (Ouderkerk aan den IJssel, 2014).
- >Barbara Berrie, Francesca Casadio, Kristi Dahm, Yoon Joo Strumfels, Martha Tedeschi, and Judith Walsh, "A Vibrant Surface: Investigating Color, Texture and Transparency in Winslow Homer's Watercolors," in *Science and Art: The Painted Surface*, ed. Antonio Sgamellotti, Brunetto G. Brunetti, and Costanza Miliani (Cambridge, 2014), 404–428.
- >Jonathan Bober, catalog entries in *Italian Master Drawings from the Princeton University Art Museum*, ed. Laura Giles (Princeton and New Haven, 2014).
- >Alisha Chipman, "Separate but Equal: Testing Treatment Techniques to Separate Water-damaged Blocked Film-based Negatives from the Henry Clay Anderson Collection of the Smithsonian National Museum of African American History and Culture," *Topics in Photographic Preservation* 15 (2013): 444–461.

- >Alisha Chipman and Dana Hemmenway, "The Last Full Measure: An Exhibition of American Civil War Photographs from the Liljenquist Family Collection at the Library of Congress," *Topics in Photographic Preservation* 15 (2013): 270–282.
- >Matthew L. Clarke, Alisha Chipman, Constance McCabe, Christopher A. Maines, and Sarah S. Wagner, "The Platinum and Palladium Initiative: Tools and Strategies for Interdisciplinary Collaboration," *Topics in Photographic Preservation* 15 (2013): 176–177.
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- >Lynne Cooke, "Peer Review," in *Judith Scott: Bound and Unbound*, ed. Catherine Morris and Matthew Higgs (Brooklyn Museum, 2014), 18–27.
- >Harry Cooper, "Word Man in No-Man's Land," in *Ed Ruscha Catalogue Raisonné of the Works on Paper Vol. 1: 1956–1976*, ed. Lisa Turvey (New Haven, 2014), 36–41.
- >———, "The Matrix of Juan Gris's Cubism," in *Cubism: The Leonard A. Lauder Collection* (Metropolitan Museum of Art, 2014), 69–75.
- >———, *Make It New: Abstract Painting from the National Gallery of Art, 1950–1975* (Clark Art Institute, 2014).
- >Harry Cooper, Molly Donovan, James Meyer, Jennifer Roberts, Kerry Rose, and Paige Rozanski, *Modernism for the Nation: The Robert and Jane Meyerhoff Collection* (De Young Museum, 2014).
- >Elizabeth Cropper, "Malvasia and Vasari: Emilian and Tuscan Histories of Art," in *Bologna—Cultural Crossroads from the Medieval to the Baroque*, ed. Gian Mario Anselmi et al. (Bologna, 2013), 97–105.
- >———, "Declino e ascesa del Pontorno e del Rosso Fiorentino: manierismo e modernità," in *Pontorno e Rosso Fiorentino: Divergenti vie della 'maniera'*, ed. Carlo Falciani and Antonio Natali (Firenze, 2014), 343–353 (published in English as Pontorno and Rosso Fiorentino: Diverging Paths of Mannerism, 2014).
- >———, "I ritratti del Pontorno e del Rosso Fiorentino," in *Pontorno e Rosso Fiorentino* (Firenze, 2014), 119–125.
- >———, "Galileo Galilei and Artemisia Gentileschi: Between the History of Ideas and Microhistory," in *Caravaggio: Reflections and Refractions*, ed. Lorenzo Pericolo and David M. Stone (Farnham, England, 2014), 227–251.
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- >Molly Donovan, "A Forest of Her Own," in *Ursula von Rydingsvard at Yorkshire Sculpture Park* (Yorkshire Sculpture Park, 2014), 12–21.
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- >Margaret Morgan Grasselli, "The Attribution of the Fauns: Restoring a Group of Trois-crayons Drawings to Louis de Boullogne the Younger," *Master Drawings* 51, no. 4 (2013): 471–480.
- >———, review of *The Male Nude: Eighteenth-century Drawings from the Paris Academy*, by Emmanuelle Brugerolles et al., *Master Drawings* 52, no. 2 (2014): 243–248.
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- >Alison Luchs, catalog entry on Verrocchio workshop, relief of Alexander the Great, in *Mattia Corvino e Firenze*, ed. Peter Farbaky, Magnolia Scudieri et al. (Museo di San Marco, Florence, 2013), 156–157.
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- >Peter M. Lukehart, "The 'Accademia dei Scultori' in Late Sixteenth- and Seventeenth-Century Rome," in *Critical Perspectives on Roman Baroque Sculpture*, ed. Anthony Colantuono and Steven F. Ostrow (University Park, 2014), 21–40.
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- >Constance McCabe, Matthew L. Clarke, Christopher A. Maines, Lisa Barro, Silvia A. Centeno, and Anna Vila, "An Initial Investigation into Japine: William Willis's Proprietary Paper," *Topics in Photographic Preservation* 15 (2013): 27–33.
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- >Therese O'Malley, "'Plants in Their Perfection,' The Botanic Garden and the Illustrated Book," in *Flora Illustrata: Great Works from the LuEsther T. Mertz Library of The New York Botanical Garden*, ed. Susan M. Fraser and Vanessa Bezemer Sellers (New York and New Haven, 2014), 52–77.
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- >Debra Pincus, "'Like a Good Shepherd': A Tribute to Sarah Blake McHam," in *A Scarlet Renaissance*, ed. Arnold Victor Coonin (London, 2013), XIII–XVIII.
- >Emily Pugh, *Architecture, Politics, and Identity in Divided Berlin* (Pittsburgh, 2014).
- >Mervin Richard and Linda Stone, "Conservation Space: A Digital Approach to Conservation Documentation," in *ICOM-CC 17th Triennial Conference Preprints, Melbourne, 15–19 September 2014*, ed. J. Bridgland (Paris, 2014), 7.
- >Suzanne Sarraf, "That Which Appears," *Museums in the Digital Era* (October 2013), 317–345.
- >Guendalina Serafinelli, "Mattia Preti a Roma negli anni quaranta e cinquanta del Seicento," in *Mattia Preti tra Caravaggio e Luca Giordano: Il Cavaliere calabrese*, ed. Vittorio Sgarbi and Keith Sciberras (La Venaria Reale, 2013), 35–42.
- >———, "Commissioni Agostiniane per Giacinto Brandi," in *Santo Tomás de Villanueva: Culto, Historia y Arte, vol. 1, Estudios y Láminas*, ed. Antonio Iturbe Saiz and Roberto Tollo (Tolentino and Madrid, 2013), 201–213.
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- >Dylan Smith, "'Truly an Ingenious Man': Analysis of the Specialized Surface Treatments on Renaissance Bronzes by Antico," in *Metal 2013 Edinburgh, Scotland, Interim Meeting of the Metal Working Group*, ed. E. Hyslop, V. Gonzalez, L. Troalen, and L. Wilson (Edinburgh, 2013), 271–279.
- >Joyce Tsai, Jay Krueger, and Christopher Maines, "Transparency and Light, Structure and Substance: Enamel Paints in Lazlo Moholy-Nagy's 'Z VII' (1926)," *Journal for the American Institute for Conservation* 52, no. 4 (2013): 236–244.
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- >Arthur K. Wheelock Jr., "The Dutch Painting Collection at the National Gallery of Art," in *Holland's Golden Age in America: Collecting the Art of Rembrandt, Vermeer, and Hals*, ed. Esmée Quodbach (New York and University Park, 2014), 122–137.

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Lauren Schell Dickens

Joseph F. McCrindle Foundation  
Graduate Curatorial Intern  
Francesca Kaes

**SCULPTURE AND DECORATIVE ARTS**

Acting Head of Department  
and Curator of Early European  
Sculpture  
Alison Luchs

Associate Curator  
Eleonora Luciano

Curatorial Assistant  
Emily Pegues

Volunteer  
Debra Pincus

**SPECIAL PROJECTS IN MODERN ART**

Senior Curator  
Lynne Cooke

**CURATORIAL RECORDS AND FILES**

Head of Department  
Nancy H. Yeide

Associate  
Anne L. Halpern

Graduate Intern  
Michelle Edelman

**REGISTRATION AND LOANS**

Chief Registrar  
Michelle Fondas

Registrar for Exhibitions  
Theresa Beall

Collections Information Systems  
Coordinator  
Susan Finkel

Collections Information Systems  
Assistant  
Elizabeth Concha

Registrar for Loans  
Judith Cline

Assistant Registrar for Loans  
Shannon Schuler

Senior Loan Officer  
Lisa MacDougall

Associate Registrar for Exhibitions  
Melissa Stegeman

Associate Registrar for Collections  
Lehua Fisher

Assistant Registrar  
Holly Garner

Registration Assistant  
Carol Neesemann

Consulting Registrar  
Nancy Swallow

Art Services Manager  
Daniel Shay

Senior Art Services Specialists  
James Clark  
Joan Ganzevoort  
Andrew Krieger

Daniel Randall  
David Smith  
William Whitaker

Art Services Specialists  
Francis Adams  
Joseph Hoffman  
Carson Murdach  
Michael Russell  
Lewis Schlitt

**EDUCATION**

Division Head  
Lynn Pearson Russell

Administrator  
Kim Hodges

Consulting Educator,  
Public Programs  
Sarah Durkee

**Adult Programs**

Lecturers  
Diane Arkin  
Eric Denker  
David Gariff

Adult Programs Tour Scheduler  
C. Arlette Raspberry

Manager, Art Information  
Dianne Stephens

Supervisor, Art Information  
Volunteer Operations  
Marta Horgan

Staff Assistant  
Katherine Gottschalk

**Academic Programs**

Department Head  
Faya Causey

Administrator  
Ali Peil

Program Administrator for  
Internships and Fellowships  
Mattie M. Schloetzer

**Education Publications and Resources**

Senior Publications Manager  
Donna Mann

Writer/Editor  
Jennifer Riddell

Associate Projects Manager  
Melanie Spears Harper

Head, Education Resources  
Leo J. Kasun

Manager, Resources Operations,  
and Affiliate Loan Coordinator  
Frances Duhart

**Teacher, School, and Family Programs**

Department Head  
Heidi Hinisch

Senior Educator and Manager  
of Teacher Programs  
Julie A. Springer

Program Assistant,  
Teacher Programs  
Justina Yee

Senior Educator and Manager  
of High School Programs  
Elisa Patterson

Museum Educator, High School  
Programs  
Lorena Baines

Museum Educator, School Tour  
and Docent Programs  
Deirdre Palmer

Senior Educator and Manager of  
School Tour and Docent Programs  
Elizabeth Diamant

Senior Educator and Manager,  
*Art Around the Corner*  
Sara Lesk

Museum Educator,  
and Coordinator of  
Professional Development,  
*Art Around the Corner*  
Julie Carmean

Museum Educators,  
*Art Around the Corner*  
Meghan Lally  
Chelsea Morrocco

School Tour Scheduler  
Jennifer Cross

Senior Educator and Manager  
of Family & Teen Programs  
Nathalie Ryan

Coordinator of Teen Programs  
Sarah Diallo

Coordinator of Multiple-Visit  
Family Programs  
Paula Lynn

Museum Educator, Family  
& Teen Programs  
Gwendolyn Fernandez

Education Assistant, Family  
& Teen Programs  
Dena Rapoport

**Digital Outreach**

Chief of Digital Outreach  
John Gordy

Senior Digital Outreach Producer  
Dana Allen-Greil

Digital Outreach Producer  
Guillermo Saénz

Front-End Web Developer  
Carolyn Campbell

Digital Outreach Intern  
Allison Burness

**FILM PROGRAMS**

Film Curator  
Margaret Parsons

Film Programmer  
Joanna Raczynska

**PUBLISHING OFFICE**

Editor in Chief  
Judy Metro

Deputy Publisher and  
Production Manager  
Chris Vogel

Design Manager  
Wendy Schleicher

Senior Editors  
Tam Curry Bryfogle  
Julie Warnement

Senior Editor for  
Permanent Collections  
Sally Bourrie

Managing Editor of CASVA  
Publications  
Cynthia Ware

Editor  
Caroline Weaver

Assistant Editor  
Lisa Shea

Budget Coordinator  
Jaime Lowe

Permissions Manager  
Sara Sanders-Buell

Senior Book Designer  
Bradley Ireland

Graphic Designer  
Rio DeNaro

Assistant Production Manager  
John Long

Production Assistant  
Mariah Shay

2014 Culturex Fellow  
María Isabel Hidalgo Urbaneja

**Rothko Project**

Project Manager, Administration  
Laili Nasr

**DIVISION OF IMAGING AND VISUAL SERVICES**

Chief, Division of Imaging  
and Visual Services  
Alan Newman

**Digital Imaging Services**

Department Head  
Peter Dueker

Coordinator of Visual Services  
Barbara Bernard

Permissions Coordinator  
Barbara Goldstein Wood

Image Permissions,  
NGA Collections  
Peter Huestis

Digital Imaging Cataloger  
Kate Mayo

**Photographic Services**

Department Head  
Lorene Emerson

Color Scientist  
Ken Fleisher

Photographers  
Ric Blanc

Lee Ewing  
Greg Williams  
Tricia Zigmund

Visual Information Specialists  
Debbie Adenan

Christina Moore  
John Schwartz

**LIBRARY**

Executive Librarian  
Neal T. Turtell

Administrative Librarian/Head  
of Technical Services  
Roger C. Lawson

Library Systems Manager  
Karen P. Cassedy

Library Systems Specialist  
John Shinn

Staff Assistant  
Jennifer Smith

**Technical Services**

Acquisitions Assistants  
David Diaz

Amanda Kim  
Mary Lazarenko

Jeffrey Leone

Catalogers  
John P. Heins

Bary Johnson  
J. Bryan Lane

Cathy F. Quinn  
Paula L. Zech

Cataloging Assistants  
Gretchen Berkman  
Vada Komistra

Bindery Assistant  
Jane E. Higgins

**Reader Services**

Head of Reader Services  
Lamia Doumato

Reader Services Volunteer  
Allison Porambo

Reference Librarian  
John Hagood

Reference Librarian for  
Interlibrary Loan  
Jacqueline L. Protka

Interlibrary Loan Assistants  
Faye Karas  
Thomas F. J. McGill Jr.

Interlibrary Loan Volunteer  
Lura Young

Circulation Assistants  
Charlotte Donvito

Rodrick McElveen

Vertical Files Librarian  
Anne Simmons

Vertical Files Student Assistant  
John W. Hobson

Vertical Files Volunteer  
Judith Bernanke

Serials Technicians  
Tammy Hamilton

Bruce B. Hebblethwaite

**Department of Image Collections**

Chief, Library Image Collections  
Gregory P. J. Most

Deputy Chief and Image  
Specialist for Architecture  
Andrea R. Gibbs

Image Specialist for Modern Art  
Meg Melvin

Image Specialist for American and  
British Art  
Andrew L. Thomas

Image Specialist for Italian Art  
Melissa Beck Lemke

Image Specialist for Special  
Projects  
Lisa M. Coldiron

Image Specialist for French Art  
Nicholas A. Martin

Image Specialist for Spanish Art  
Thomas A. O'Callaghan Jr.

Image Specialist for Northern  
European Art  
Molli E. Kuenstner

Circulation Desk Technician  
Carrie A. Scharf

Student Assistant  
Melinda Allen

Volunteer  
Sheldon Grossman

**CONSERVATION**

Chief of Conservation  
Mervin Richard

Conservation Administrator  
Michael Skalka

Conservation Program Assistants  
Emma Kirks

Michelle LeBleu  
Nicola Wood

Andrew W. Mellon Art Materials  
Technician

Lola Castelo

**Painting Conservation**

Head of Department  
Jay Krueger

Senior Conservators  
Carol Christensen  
Ann Hoenigswald  
Michael Swicklik  
Elizabeth Walmsley

Conservation Technician  
Douglas Lachance

William Leisher Fellow of Modern  
and Contemporary Paintings  
Jennifer Hickey

Charles E. Culpeper Advanced  
Training Fellow  
Dina Anchin

Graduate Intern  
Kari Rayner

**Paper Conservation**

Head of Department  
Kimberly Schenck

Senior Conservator  
Marian Dirda

Conservator  
Michelle Facini

Matting and Framing Specialists  
Ken Ashton  
Caroline Danforth  
Shan Linde  
Jenny Ritchie

Conservation Technician  
Michelle Stein

Andrew W. Mellon Advanced  
Training Fellow  
Josefine Werthmann

Graduate Intern  
Michelle Sullivan

**Photograph Conservation**

Head of Department  
Constance McCabe

Senior Conservator  
Sarah S. Wagner

Conservator  
Alisha Chipman

**Object Conservation**

Head of Department  
Shelley Sturman

Senior Conservators  
Daphne Barbour  
Judy L. Ozone

Conservator  
Katherine May

Research Conservator,  
Robert H. Smith Bronze  
Study Project  
Dylan Smith

Andrew W. Mellon Advanced  
Training Fellow  
James Gleason

Conservation Technician  
Mira Patel

**Textile Conservation**

Head of Department  
Julia Burke

**Preventive Conservation**

Head of Department  
Bethann Heinbaugh

Senior Conservator  
Michael Pierce

Senior Conservators of Frames  
Richard Ford  
Stephan Wilcox

**Scientific Research Department**

Head of Department  
Barbara H. Berrie

Senior Imaging Scientist  
John K. Delaney

Research Conservator for  
Paintings Technology  
E. Melanie Gifford

Senior Conservation Scientists  
Suzanne Quillen Lomax  
Christopher Maines

Conservation Scientists  
Lisha Deming Glinesman  
Kathryn Morales  
Michael R. Palmer

Photographic Materials Scientist  
Matthew Clarke

Charles E. Culpeper Advanced  
Training Fellow  
Robyn Hodgkins

Chemical Imaging Fellow  
Kathryn Dooley

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

Dean  
Elizabeth Cropper

Associate Deans  
Peter M. Lukehart  
Therese O'Malley

Center Administrator  
Helen Tangires

Assistant Administrator for  
Budget and Accounting  
Bryant L. Johnson

Program Staff  
Susan Cohn  
Elizabeth Kielpinski  
Hayley Plack  
Catherine Southwick  
Courtney Tompkins  
Sarah Williams

Research Staff  
Robyn Asleson  
Mattia Biffis  
Joseph Hammond  
Lorenzo Pericolo  
Emily Pugh  
Guendalina Serafinelli  
Nathaniel Silver

**Members, Center for Advanced  
Study in the Visual Arts,  
Academic Year 2013–2014**

Samuel H. Kress Professor  
S. Hollis Clayson

Edmond J. Safra Visiting Professor  
Anna Ottani Cavina

Paul Mellon Senior Fellow  
Andrés Mario Zervigón

William C. Seitz Senior Fellow  
David M. Lubin

Samuel H. Kress Senior Fellows  
Nina L. Dubin  
Andreas Henning

Ailsa Mellon Bruce Senior Fellows  
Mahvash Alemi  
Louise Bourdua  
Mario Carpo

Ailsa Mellon Bruce National  
Gallery of Art Sabbatical  
Curatorial Fellow  
Eleonora Luciano

Paul Mellon Visiting Senior  
Fellows  
Michel Hochmann  
Michael Kiene  
Mireille Lee  
Hérica Valladares

Paul Mellon Visiting Senior  
Fellow/Millon Architectural  
History Guest Scholar  
Lucia Simonato

Ailsa Mellon Bruce Visiting  
Senior Fellows  
Claude Dickerson  
Maite Jover de Celis  
Ulf Küster  
Raffaella Morselli  
Ulrich Pfisterer  
Dominique Poulot  
Alla Rosenfeld

A. W. Mellon  
Postdoctoral Fellows  
Caroline O. Fowler  
Stephen Hart Whiteman

**PREDOCTORAL FELLOWS  
IN RESIDENCE**

David E. Finley Fellow  
Emmelyn Butterfield-Rosen

Paul Mellon Fellow  
Joshua O'Driscoll

Samuel H. Kress Fellow  
Susan W. Wager

Wyeth Fellow  
Elaine Y. Yau

Ittleson Fellow  
Subhashini Kaligotla

Andrew W. Mellon Fellow  
Kristopher W. Kersey

Twenty-Four-Month  
Chester Dale Fellow  
James M. Thomas

**PREDOCTORAL FELLOWS  
NOT IN RESIDENCE**

David E. Finley Fellows  
Robert Fucci  
David Pullins

Paul Mellon Fellows  
Esther Chadwick  
Hannah J. Friedman

Samuel H. Kress Fellow  
Adam Jasienski

Wyeth Fellow  
Miri Kim

Ittleson Fellow  
Rachel Saunders

Andrew W. Mellon Fellow  
Kate Cowcher

Twenty-Four-Month  
Chester Dale Fellow  
Nikolas Drosos

Twelve-Month  
Chester Dale Fellow  
Nicola Cronin Barham

Robert H. and Clarice Smith  
Fellow  
Jessica Stevenson Stewart

Ailsa Mellon Bruce Predoctoral  
Fellowships for Travel Abroad for  
Historians of American Art  
Craig Lee  
Caroline M. Riley  
Audrey Sands  
Juliet Sperling

**OFFICE OF THE  
ADMINISTRATOR**

Administrator  
Darrell R. Willson

Deputy Administrator  
John Robbins

Deputy Administrator for Capital  
Projects and Chief Architect  
Susan Wertheim

Executive Assistant  
Erin Fisher

Financial Analyst  
Melanie Smith

Assistant to the Administrator  
for Budget Analysis  
Jill Dunham

Budget Analyst  
Karen Sherman

Systems Manager  
G. Lee Cathey

CAD Team  
Martin Livezey  
Timothy Spencer

Staff Assistant (CASVA housing)  
Gwendolyn Murphy

**ADMINISTRATIVE SERVICES**

Chief  
Cathy Yates

Deputy Chief  
Will Young

Administrative Officer  
Scott Stephens

Program Specialist  
Tyrese Davis

Program Specialist (Travel  
Coordinator)  
Marie Joy Borja

Program Assistant  
Christy Williams

**Printing, Mailroom,  
Administrative Records,  
and Supply**

Support Services Supervisors  
Angela Dory  
Dionne Page

Support Services Specialists  
Bryan Durham  
Anthony Proctor

Printing Services Specialist  
Michael Austin

Printing Services Clerk  
Anushirvan Aazami

Supply Technicians  
Nathan Howell  
Ulrick Vilmenay

Mail Clerk  
Frances Moffatt

**Property, Logistics, and  
Transportation**

Supervisor  
Robert Bevard

Support Services Specialists  
Kevin Grays  
Anthony Sean Hilliard  
Marvin Johnson

Materials Handler  
Lemuel Jamison

Motor Vehicle Operator  
Frank Armstrong

**Telecommunications**

Supervisor  
Arlington Walker

Telecommunications Specialists  
Minnie Barbour  
Barbara McNair  
Brion Shearin  
Juanita Walker

**ARCHITECTURE AND  
ENGINEERING**

Senior Engineer/Senior Program  
Manager  
Alison Hunt

Senior Architect/Senior Program  
Manager  
Carl M. Campioli

Fire Protection Engineer/Program  
Manager  
Robert Wilson

Architects/Program Managers  
William H. Cross Jr.  
Michael Gavula

Architects/Project Managers  
Bruce D. Condit  
Christopher Ruffing

Construction Project Manager  
Juan Radulovic

Construction Field Representatives  
Stephen M. Brown  
Abby Frankson

Interior Designer  
Irwin Gueco

Program Analyst  
Lauren Huh

Program Specialist  
Hillary Lord

**EQUAL EMPLOYMENT  
OPPORTUNITY**

Equal Employment Opportunity  
Officer  
Kelly Goode

**FACILITIES MANAGEMENT**

Chief  
David Samec

Office Manager  
Michelle Byers

Staff Assistant  
Qula Wilder

Senior Mechanical/Physical Plant  
Engineer  
Ngoc (Ted) Huynh

Sustainability Energy Manager  
David Matthews

Facilities Scientist  
Cecily Grzywacz

**Engineering**

Deputy Chief  
William Burns

Engineer  
James Cromwell

Engineering Technicians  
Bryan Allen  
Gary Ilko  
Michael Ottmers  
Daniel Warrenfeltz

Building Automation  
System Manager  
Brian McGivney

Assistant Building Automation  
System Manager  
Michael Smith

**Facilities Services**

Deputy Chief  
Dan Hamm

Program Specialist  
Vasily Lazarenko

Special Projects Coordinator  
William Cabeza

Special Projects Workers  
Paul Cotton  
Anthony Givens

Facilities Specialist  
Fernando Restrepo

**Work Control Center**

Facilities Services Manager  
John Haughey

Work Control Coordinators  
John Platt  
John Todd

**Building Services**

General Foreman  
Charles Boone

Supervisors  
Anthony Dickey  
Sylvia Dorsey  
Deborah Hamilton  
Angela Lee

Leaders  
Calvin Anderson  
Gerald Carthorne  
Devigar Dozier  
Sheldon Malloy  
Darlene Middleton

Custodians and Laborers  
Robert Baker  
Dawnetta Bell  
Kenneth Betts  
Wendy Contreras  
Rosario Cordero  
Erek Cowins  
Warren Crumity  
Jerry Dobbs  
Oliver Fowler  
Andre Gordon  
O'linda Harris  
Carolyn Harvey  
Brock Hawkins  
Alice Holloman  
Craig Jenkins  
Sharon Jenkins  
Michon Jenkins-Savoy  
Teresa Lee  
Paul Marshall  
Gail Maxfield  
Linda Mitchell  
Gwendolyn Nathan  
Darryel Parker  
Tony Reese  
Leora Richardson  
Cassandra Smith  
Angeline Sutton  
Bridgette Thomas  
Tasha Wilson  
Antonio Williamson

**Building Maintenance**

Deputy Chief  
Craig MacFarlane

Production Center Foreman  
Charlie DiPasquale

**Carpenter Shop**

Supervisor  
Alvin Adams

Wood Crafter Leader  
Carl Sturm

Wood Crafters  
Lynn C. Edwards  
William Ferguson Jr.  
Jose Guerra  
Allan Scheufelev

**Paint Shop**

Supervisor  
Paul Zappulla

Paint Leader  
Frank Conto

Painters  
Victor Bercian  
Craig Cruikshank  
Miguel Jimenez  
James Miller  
Troy Patterson

**Mason Shop**

Supervisor  
Gino Ricci

Mason Leaders  
Tony Lowe  
Patrick Verdin

Masons  
Robert Brinkley  
Dennis Colella  
Daniel Depaz  
Leonard Pagliaro  
Conrad Solomon  
Charles Sydnor

**Building Operations**

Deputy Chief  
Rodney Stringer

Assistant Manager  
Noel Ashton

Supervisory Engineering  
Technician  
Larry Smith

Controls Supervisor  
Anthony Brooks

Controls Technicians  
Fabian Brown  
Eugene Givens  
Jason Johnson  
Wayne Valentine

Supervisors  
David Gali  
James Hamilton

Leaders  
Artemas Edwards  
James Gant

A/C Equipment Mechanics  
Seong An  
Gregory Curry  
Timothy Dawson  
Jerry Dicks  
Roger Dunning  
Mark Teed  
Sahlu Teklesadik  
Jeremy Wojciechowski

Insulators  
James Deal  
Dwayne Queen

Maintenance Workers  
Earl Ashford  
Victor Jamison  
Wilbert Thompson  
Ronald Winston

**Electric Shop**

Supervisor  
Anthony Pizzo

Leader  
Daniel Smith

Electricians  
Troy Cahill  
Christopher Fioravanti  
Curtis Headlee  
Timothy Maxwell  
Richard Thomson

**HORTICULTURAL SERVICES**

Chief  
Cynthia Kaufmann

Deputy Chief  
Julianna Goodman

Horticulturists  
David Eimers  
Solomon Foster  
David Gentilcore  
Kimberley Mead  
Jeff Nagle

Gardener Leader  
Anthony Ferrell

Gardeners  
Charles Bauduy  
Wayne Buckner  
Alessandra Hayes  
Brian Johnson  
Shaun Kelsey  
Chris Myers  
Devin Sampson  
Willie Townes

Volunteers  
Beth Beers  
Martha Davidson  
Randy Harris  
Hannah Mazer

**MEDIA PRODUCTION**

Chief  
Victoria Toye

Audiovisual Production Specialists  
John Conway  
Brian Dooda  
Adam Enatsky  
Laura Kinneberg  
Frank Tutko

Information Technology Manager  
Suzanne Sarraf

Administrative Assistant  
Geneva Rosenboro

**MUSIC**

Chief  
Stephen Ackert

Music Program Specialist  
Danielle DeSvert Hahn

Concert Aides  
Vrejoohie Armenian  
Mary Carter  
Cathy Kazmierczak

**PERSONNEL**

Chief  
Douglas Goodell

Deputy Personnel Officer  
Meredith Weiser

Personnel Systems Specialists  
Michele Caputo  
Darryl Cherry

Personnel Management Specialist  
Terrence Snyder

Staffing Specialists  
Kathy Sutton Davis  
Laura Donahue

Gallery Representatives  
Luis Baquedano  
Sarah Montgomery

Human Resources Specialists  
Miriam Berman  
Mendi Cogle Wingfield

Human Resources Assistants  
Annette Brown  
Jamaal Carrington

Training Officer  
Judith Frank

Training Specialist  
Nikkia Anderson

**PROCUREMENT AND CONTRACTS**

Chief  
Rodney C. Cartwright

Deputy Chief  
Michael Benavides

Contracting Officers  
Denise Gilson  
Dean Koeppe  
David Reindl  
Geoffrey Spotts

Attorney Advisor  
Ethan S. Premysler

Purchasing Agents  
Gregory Champlin  
James Wortham

Staff Assistant  
Patricia Barber

**PROTECTION SERVICES**

Chief  
James J. Lucey

Investigator  
Enis Pinar

Investigative Technician  
Keith Hightower

**Administration and Visitor Services**

Deputy Chief  
Elizabeth Thomas

Program Analyst  
Cheryl Miller

Program Specialist  
Andrea Bajrami

Office Assistant  
Jesus Jimenez

Program Assistant  
Dina Mukhutdinova

Supply Technician  
Michelle Cameron

Supply Clerk  
Paul Gresham

Exhibition Aides  
Marian Ansley  
Sommie Atkinson  
Courtney Blanchard  
Michelle Bond  
Deanna Boyd  
Linda Byron  
Ray Byron  
Nicole Caldwell  
Marietta Davis  
Kami Farrie  
Jennifer Fujii  
Stephen Hanson  
Tera Jones  
Angela King  
Elizabeth Moore  
Kristen Northrop  
Nora O'Reilly  
Candace Oubre  
Brittany Strupp  
Amy West

**Technical Services**

Deputy Chief  
William Cato Jr.

Technical Services Supervisor  
William Shaw

Electronics Technicians  
Ty Cullins  
Glenn Hnatt  
Louis Wagner Jr.

IT Specialist  
Patrick Parrett

Identification  
Reppard Powers III  
Brannock Reilly  
Vladimir Solomykov

**Risk Management**

Deputy Chief  
Philip Goldsmith

Fire Protection Specialist  
Nathaniel Stroman

**Operations**

Deputy Chief  
Mark Wallace

Major  
Larry Kaylor

Captain  
Karen Perry

Security Command Center  
Lead Operator  
David Weston Jr.

Security Command Center  
Operators  
Barbara Height  
James Townsend  
Eugenio Velazquez  
Laverne Whitted

Commanders  
Timothy Fortt  
Quellan Josey  
Quinyardo McClain  
Jeroboam Powell

Lieutenants  
Patricia Hassell  
Dennis Hill  
Joseph Hudson Jr.  
David Lee  
Lawrence Marshall  
Vernon Morton  
Dexter Moten  
James Murphy  
Keith Thalhamer  
Marlene Tucker  
Gerald Walker  
Sheila Wright

Sergeants  
Phillip Arnett  
Wesley Branon  
Alphonso Brown III  
Joseph Callahan  
Jerry Doss Sr.  
Alonzo Fountain  
Thomas Gorman  
Carolyn Groce  
Harry Groce  
James Hairston  
Franklin Jess  
John Rogers  
Johanna Speight  
Raymond Tyndle  
Gregory Tyson  
Andre Vaughn  
Willie Wright  
Philip Young Jr.

Security Driver  
Carlos Dubose

Special Police Officers  
Wayne Alexander  
Calvin Allen  
Roger Allen  
Irene Anderson-Thomas  
Leonard Bashful  
Wiziri Belcher  
Charles Berkley Jr.  
Jeffrey Blaher  
Vander Blount

Brian Bowman  
 Neil Braithwaite  
 Roy Brown Jr.  
 Vincent Brown  
 George Burgess  
 Darwin Capers  
 David Carder  
 Slats Carter  
 Edward Chapman  
 Darnell Cooper  
 Venus Cristwell  
 Dominic Dangerfield  
 Larita Dodson  
 James Doye  
 Robert Edwards  
 Edward Foster  
 William Gill  
 Ryan Goolsby  
 Chester Hall Jr.  
 Kaisha Harper  
 Peter Henderson Jr.  
 Jimmie Hines  
 Donna Hinton  
 Mildred Holeman  
 David Jackson  
 John Eric Jackson  
 Domario Johnson  
 Eugene Johnson  
 Ottis Johnson Jr. (Union  
 Representative)  
 Eliot Jones  
 Felisha Jones  
 Aaron Kinchen  
 Anthony Kittoe  
 Albert Lawrence  
 Clifton Leach  
 John Legrand  
 Franklin Lewis  
 David Logan  
 Richard Lydick  
 Augustine Maldonado  
 Rodney Mathew  
 Isaac Mathis III  
 Oumar Mbodj  
 William McLaughlin  
 Denise Milburn  
 Wayne Morris Jr.  
 Darrin Moyer  
 Jacob Neal  
 Beverly North  
 Chris Privott  
 Jerry Reaves  
 Marcus Reeves  
 Lonnie Robertson  
 Linda Roché  
 Loretta Roy  
 Michael Simpson  
 John Smith  
 Timothy Smith  
 Michael Strong  
 Altina Sumter  
 Kevin Taylor  
 Bawasim Tchalim  
 Edward Thomas  
 Joselito Tungcod  
 Larry Turner  
 Gregory Tyson  
 Andre Vaughn  
 Quinton Waldon  
 Gregory Watson  
 Harold Williams  
 Lee Williams  
 Lynn Williams  
 Mitchell Wright Jr.  
 Senior Gallery Protection  
 Officer and Trainer  
 Yamashita Johnson  
 Gallery Protection Officers  
 Anani Abalo  
 Rukan Ahmed  
 Aaron Alexander  
 Lori Allen  
 Clyde Anderson  
 Randy Armstrong  
 Roan Bascoe  
 Michael Bass Smith  
 Brian Bates

Gwendolyn Bell  
 Jules Bell  
 Gary Bland  
 J. D. Blue  
 Kathryn Boyd  
 David Bradley Sr.  
 Steven Brock  
 Frederico Brown  
 Jacqueline Brown  
 Joshua Brown  
 Christopher Burke  
 Richard Byrd  
 Jacqueline Cameron  
 Lee Carter  
 Jesus Castro-Alvarez  
 Richard Cates  
 Paul Cawley  
 Marcella Champion  
 David Clark  
 Ivy Cooper  
 Larry Dailey  
 Randolph Davis  
 Edwin Diamola Jr.  
 Stephen Dobbs  
 Antonio Dorsey  
 James Doye  
 Alexander Duboise Jr.  
 Patrick Dumsch  
 Raynard Forte II  
 David Fortunoff  
 Baron Foxworth  
 Olympia Frazier  
 Tameka Gaines  
 Sherice Garedo  
 Russell Gaskins Jr.  
 Ardella Gill  
 Lita Goings  
 Joseph Goodman  
 Debra Graham  
 Richard Green  
 Dennis Hairston  
 Dorothy Harper  
 Burley Harris  
 Jamal Hassan  
 Denson Haynes  
 Thomas Hill  
 Lemuel Hillian  
 Fred Holmes Jr.  
 Priscilla Hopkins  
 Robert Hyer  
 David Jakes  
 David Johnson  
 Davier Johnson  
 Demetrius Jones  
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The support of the federal government and private sector enables the Gallery to fulfill its mission to collect, exhibit, interpret, and preserve works of art at the highest possible standard. While the federal government provides an annual appropriation for the Gallery's operation and maintenance, works of art in the collection, the two buildings, and the sculpture garden are made possible through private gifts, as are numerous educational and scholarly programs. The Gallery extends its gratitude to both the federal government and the many generous donors listed here who made gifts during fiscal year 2014. These private contributions have allowed the Gallery to enhance its art collections, build its library holdings, present special exhibitions, undertake conservation and research, offer comprehensive educational initiatives, and pursue scholarly endeavors. Thanks to the ongoing commitment of its supporters and the federal government, the Gallery continues to serve the American people.

### GIFTS TO THE NATIONAL GALLERY OF ART

(1 October 2013–30 September 2014)

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The Gallery's collection is the result of private generosity. Unlike other national museums throughout the world, the Gallery receives no government funds for the acquisition of art. Works of art were added to the Gallery's collection in fiscal year 2014 through the generosity of the friends listed here.

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BeneFACTORS are those who have made cumulative gifts of art and/or funds at the level of \$5,000,000 or more. The following individuals' names were added to this distinguished list during fiscal year 2014:

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Gifts of \$1,000 or more for art acquisition, special exhibitions, education, outreach, conservation, research initiatives, and unrestricted support were received from the following generous donors during fiscal year 2014:

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The Collectors Committee serves a vital role in broadening the scope of the Gallery's modern collection. Committee members provide invaluable support with their annual gifts of \$15,000, \$30,000, and more for the acquisition of modern art.

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