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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 Arsh 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. Erburo, 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: Altaria 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
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 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

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 waxen 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 Princeteau.

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 Daelen’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, Raphaelle 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, Raphaelle Peale was America’s first professional still-life painter.

VINCENT VAN GOGH
Still Life of Oranges and Lemons with Blue Gloves
Collection of Mr. and Mrs. Paul Mellon
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...
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 *Dona 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...
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
of the order of Saint Michel. An intriguing convex plaquette of *Laocoon 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 painting 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
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. Klarner; 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*, 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 Palais 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.
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 C 1*, 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
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, naiadvm, lynadvmqve icones by Philippe Galle (Antwerp, 1587), Imprese nobili et ingeniose di diversi precedi et d'altri personaggi illvsti 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 (vulg. 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 Oorspronkeleyk 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 pénalités 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).

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.
Heaven and Earth: Art of Byzantium from Greek Collections
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.
Andrew Wyeth: Looking Out, Looking In

Garry Winogrand
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.
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.

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.*
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 more than 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 675,000 users.

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

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. Lammot 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 Cinécittà, 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.

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Actors perform the Gallery-commissioned play *Forward, 54th!*, inspired by Augustus Saint-Gaudens’ Shaw Memorial and written and directed by Mary Hall Surface.
The department of image collections acquired approximately 117,000 images this year, including 103,658 photographs, negatives, transparencies, and images in microform; 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) 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.

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.

The General, 1926, Directed by Clyde Bruckman and Buster Keaton
Courtesy United Artists/Photofest
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) 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.
Gallery painting conservator Michael Swicklik removes varnish from Piero di Cosimo’s Visitation with Saint Nicholas and Saint Anthony Abbot.
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 storerooms, 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-Bení’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

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A newly developed scanning x-ray system is used to examine and map pigments in Rembrandt van Rijn’s *Self-Portrait*. 
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.
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 in 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. 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)

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$67,918</td>
<td>$51,374</td>
</tr>
<tr>
<td>Pledges, accounts receivable, and other assets</td>
<td>19,343</td>
<td>29,343</td>
</tr>
<tr>
<td>Investments and Trusts held by others</td>
<td>817,404</td>
<td>761,194</td>
</tr>
<tr>
<td>Property, Plant, and equipment, net</td>
<td>288,983</td>
<td>285,775</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$1,193,648</strong></td>
<td><strong>$1,127,686</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>LIABILITIES:</td>
<td></td>
</tr>
<tr>
<td>Environmental liability</td>
<td>$23,782</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>52,115</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>75,897</strong></td>
</tr>
</tbody>
</table>

| NET ASSETS:                |      |
| Unrestricted               | 502,257 | 474,587 |
| Temporarily restricted     | 215,357 | 194,414 |
| Permanently restricted     | 400,137 | 380,172 |
| **Total net assets**       | **1,117,751** | **1,049,173** |

<table>
<thead>
<tr>
<th>Total liabilities and net assets</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$1,193,648</strong></td>
</tr>
</tbody>
</table>

### SUMMARIZED STATEMENT OF OPERATIONS

_Years ended 30 September 2014 and 2013_  
(In thousands)

<table>
<thead>
<tr>
<th>UNRESTRICTED SUPPORT AND REVENUE</th>
<th>2014</th>
<th>2013</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federal appropriations</td>
<td>$109,600</td>
<td>$107,918</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>6,786</td>
<td>12,382</td>
</tr>
<tr>
<td>Gallery shops sales, net</td>
<td>8,811</td>
<td>9,662</td>
</tr>
<tr>
<td>Spending policy appropriated for operations</td>
<td>16,252</td>
<td>13,532</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>3,338</td>
<td>2,441</td>
</tr>
<tr>
<td><strong>Total support and revenue</strong></td>
<td><strong>144,787</strong></td>
<td><strong>145,935</strong></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>UNRESTRICTED EXPENSES*</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Collections</td>
<td>44,790</td>
</tr>
<tr>
<td>Special exhibitions</td>
<td>17,523</td>
</tr>
<tr>
<td>Education, Gallery shops, and public programs</td>
<td>38,952</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>6,081</td>
</tr>
<tr>
<td>General and administrative</td>
<td>31,457</td>
</tr>
<tr>
<td>Development</td>
<td>4,100</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td><strong>142,903</strong></td>
</tr>
<tr>
<td>Change in net assets from operating activities</td>
<td><strong>$1,884</strong></td>
</tr>
</tbody>
</table>

*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)
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

<table>
<thead>
<tr>
<th>Artist</th>
<th>Work Description</th>
<th>Date</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bonnard, Pierre</td>
<td>Still Life with Basset Hound, c. 1912</td>
<td>2014.18.1</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Cassatt, Mary</td>
<td>Vase with Flowers, 1920</td>
<td>2014.18.2</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Degas, Edgar</td>
<td>The Riders, c. 1885</td>
<td>2014.18.7</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Dufy, Raoul</td>
<td>The Landing, 1928</td>
<td>2013.164.1</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Fantin-Latour, Henri</td>
<td>Still Life with Mustard Pot, 1860</td>
<td>2014.18.9</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Fantins, 1874</td>
<td>Pansies, 1874</td>
<td>2014.18.10</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Gogh, Vincent van</td>
<td>Still Life of Oranges and Lemons with Blue Gloves, 1889</td>
<td>2014.18.13</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Homer, Winslow</td>
<td>The Flint, 1874</td>
<td>2014.18.18</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Homer, Winslow</td>
<td>School Time, c. 1874</td>
<td>2014.18.19</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>La Fresnaye, Roger de</td>
<td>Les Fins de France, 1885</td>
<td>1885–1925</td>
<td>Oil on canvas, pastel on canvas</td>
</tr>
<tr>
<td>The Watering Can</td>
<td>The Garden, 1913</td>
<td>2014.18.26</td>
<td>Oil on canvas, pastel on canvas</td>
</tr>
<tr>
<td>Manet, Édouard</td>
<td>Pears, 1880</td>
<td>2014.18.28</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>The Melon, c. 1880</td>
<td>Oil on canvas</td>
<td>2014.18.29</td>
<td>Oil on canvas</td>
</tr>
</tbody>
</table>

### SCULPTURES

<table>
<thead>
<tr>
<th>Artist</th>
<th>Work Description</th>
<th>Date</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calder, Alexander</td>
<td>Blue Elephant with Red Ears, 1971</td>
<td>2014.18.5</td>
<td>Painted metal</td>
</tr>
<tr>
<td>Degas, Edgar</td>
<td>Young Peasant Girls Resting in the Fields near Pontoise, 1882</td>
<td>2014.18.42</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Degas, Edgar</td>
<td>The Sailing Ship, 1871</td>
<td>1939</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Degas, Edgar</td>
<td>Boy on a Raft, 1879</td>
<td>1879</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Degas, Edgar</td>
<td>Yachting Girl, 1880</td>
<td>1880</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Degas, Edgar</td>
<td>The Seine with Clothing on the Bank, 1883/1884, oil on panel</td>
<td>2014.18.55</td>
<td>Oil on panel</td>
</tr>
<tr>
<td>Greuze, Jean-Baptiste</td>
<td>Group of Rabbis, model after 1846</td>
<td>2013.18.17</td>
<td>Oil on canvas, watercolor</td>
</tr>
<tr>
<td>Homer, Winslow</td>
<td>The Children, 1880</td>
<td>1890</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Homer, Winslow</td>
<td>Interior with the Clock, 1913</td>
<td>1913</td>
<td>Watercolor</td>
</tr>
</tbody>
</table>

### DRAWINGS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Work Description</th>
<th>Date</th>
<th>Medium</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seurat, Georges</td>
<td>Conversation on the Beach, 1865, watercolor on buff paper</td>
<td>2014.18.3</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Braque, Georges</td>
<td>Still Life, c. 1918, watercolor, charcoal, and graphite</td>
<td>2014.18.4</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Chase, William Merritt</td>
<td>chiding Flowers, Shinnecock, Long Island, c. 1897, pastel on canvas</td>
<td>2014.18.6</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Degas, Edgar</td>
<td>Man Pruning a Tree, charcoal on two joined sheets of paper</td>
<td>2014.18.8</td>
<td>Watercolor</td>
</tr>
<tr>
<td>Dufy, Raoul</td>
<td>The Watering Can—Garden at Le Raincy, 1883/1884, oil on panel</td>
<td>2014.18.55</td>
<td>Oil on panel</td>
</tr>
<tr>
<td>Marisot, Berthe</td>
<td>The Stone Breaker, 1882</td>
<td>2013.18.30</td>
<td>Oil on canvas, charcoal</td>
</tr>
<tr>
<td>Pisarro, Camille</td>
<td>Spain (Diaino), model after 1846, cast early 20th century, bronze</td>
<td>2014.18.31</td>
<td>Oil on canvas, watercolor</td>
</tr>
<tr>
<td>Pissarro, Camille</td>
<td>Outskirts of Saint Tropez, c. 1925, pen and black ink over gray paper</td>
<td>2014.18.47</td>
<td>Oil on canvas, watercolor</td>
</tr>
<tr>
<td>Pissarro, Camille</td>
<td>A Dog, c. 1760, red chalk</td>
<td>2014.18.14</td>
<td>Oil on canvas, watercolor</td>
</tr>
<tr>
<td>Pissarro, Camille</td>
<td>Man with a Hare, c. 1882</td>
<td>2014.18.59</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Pissarro, Camille</td>
<td>Still Life with Cake, 1882</td>
<td>2014.18.58</td>
<td>Oil on canvas</td>
</tr>
<tr>
<td>Pissarro, Camille</td>
<td>A Summer Landscape, 1883</td>
<td>2014.18.53</td>
<td>Oil on canvas</td>
</tr>
</tbody>
</table>
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)

>Cotman Palm, 1854, oil on canvas, 2014.79.11, Corcoran Collection (Gift of William Wilson Corcoran)

Clainz, 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 Amery 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)

Couyp, Albert, Dutch, 1620–1691
>Landscapes with Hardemen, 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, Neil and Robert Weidhamer Fund

Davis, Stuart, American, 1892–1964
>Study for Swinging 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 Pedestic 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
>lanscape with Horizon, 1962, oil and stone on canvas, 2014.79.10, Gift of Robert and Mercedes Eichholz

Glackens, William, American, 1899–1979
>Sita and Sarita, c. 1921, 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
>Age of Clubs and Four of Diamonds, 1912, oil on board, 2014.17.12, Gift of Robert and Mercedes Eichholz

Hartley, Marsden, American, 1877–1943
>Paris 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 El Wilmer & 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. Kohs

Kent, Rockwell, American, 1882–1971
>Citadel, 1932–1933, oil on canvas, 2013.155.1, Gift of Deborah and Edward Shein
Donna che indica (Woman who points), conceived 1962, fabricated 1982, silkscreen print on polished stainless steel, 2014.28.1, Gift of the Collectors Committee

Mount, William Sidney, American, born 1837–1868

> The Tough Story—Scene in a Country Tavern, 1837, oil on panel, 2014.79.28, Corcoran Collection (Museum purchase, Gallery Fund)

Scully, Sean, American, born Ireland, 1945

>Flyer, 1886, oil on canvas, 2014.79.51, Corcoran Collection (Gift of the Women’s Committee of the Corcoran Gallery of Art)

Soulaigues, Pierre, French, born 1919

>Printemps 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)
NATIONAL GALLERY OF ART

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
Apian, Adolphe, French, 1818–1898
Winged Pond by the Ancient Sluice of Lervaux near Vienna, 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, Larry, American, born 1939
Mel 96, 1985, color vapor drawing, 2014.17.3, Gift of Mercedes Eichholz
Bonnard, Pierre, French, 1867–1947
T wo Sheep and T wo Doves, 1780s, graphite, 2014.91. Gift of the Alexander M. and Judith W. Laughlin Foundation
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 Tree Dover, 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
Carrogio, called Carmontelle, French, 1717–1806
Marie Louise Petit at the Age of 105, 1790–1863, graphite, 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
Cocci ni, Charles-Nicolas, French, 1715–1790
Mademoiselle Gignardi, Dame de Saint-Just, 1781, black chalk, 2014.108.3. Purchased as the Gift of Ivan and Winfred Phillips in Memory of Neil Phillips
Curnock, James Jackson, British, 1839–1891
T rees over the River Frate 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
Young Woman Sewing, 1876, watercolor over graphite, 2014.79.40, 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, 1856–1910
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, c. 1885, graphite on tracing paper, laid down and squared for transfer, 2013.184.2, Gift of Faya Parmelee
Klaber, Joseph Wolfgang Xavier, German, 1740–1813
Saint John the Baptist as an Infant (verso), 1823, graphite and gray wash (recto); graphite (verso), 2014.92.1, Gift of Robert and Mercedes Eichholz
Klauber, Joseph Wolfgang Xavier, American, born Italy, 1851–1929
A Stairway in Subiaco with gray wash (recto); graphite (verso), 2014.92.1, Gift of Robert and Mercedes Eichholz
Kluber, Joseph Wolfgang Xavier, American, born Italy, 1851–1929
A Stairway in Subiaco with gray wash (recto); graphite (verso), 2014.92.1, 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
Lozowski, 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, conte crayon
Study for “Great America” (Tunnel of Love), c. 1994, graphite
Study for “Great America”, c. 1994, conte crayon
Study for “Great America” (Mother and Child), c. 1994, conte 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, conte 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 brown paper, 2014.52.1, Purchased as the Gift of Dian Woodner
Mehretu, Julie, American, born Ethiopia, 1970
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
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
Mellon Bruce Fund
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
Lonzowicz, 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, conte crayon
Study for “Great America” (Tunnel of Love), c. 1994, graphite
Study for “Great America”, c. 1994, conte crayon
Study for “Great America” (Mother and Child), c. 1994, conte 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, conte 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 brown paper, 2014.52.1, Purchased as the Gift of Dian Woodner
Mehretu, Julie, American, born Ethiopia, 1970
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
Lebrun, Rico, American, born Italy, 1900–1964
L’amour masqué

> Architectural Fantasy of a Magnificent Ancient Port, c. 1750, pen and brown and black ink, 2014.88.1, William B. O’Neal Fund

> Birnie, Giuseppe Nicola, Italian, 1657–1736

> Bacchanal, c. 1700, pen and brown ink with brown wash over traces of black chalk, 2014.105.1, Alisa 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


> Padovani, Giuseppe, Italian, c. 1750–c. 1830

> Fiori Diversi Raccolti da Giuseppe Padovani Argentino (Ferrara, 1772), bound volume of thirty-eight botanical watercolor illustrations, a trompe l’œil watercolor frontispiece, and a bordered title page

> Insetti ed Altri Animali (Ferrara, 1772), album of thirty-nine watercolor illustrations, a trompe l’œil 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, 1740(?), black chalk heightened with white chalk on beige paper

> A Fountain with Three Tritons, 1740(?), 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

> A Giant Oak at the Edge of a Forest, 1797, pen and black ink with brown wash over gray wash, 2014.16.1, Alisa Mellon Bruce Fund

> Truffin, 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, Alisa Mellon Bruce Fund

> PRINTS AND ILLUSTRATED BOOKS

> Abel-Tuchet, French, 1857–1919

> Théâtre Libre: La Fumée, puis la Flamme, 1895, color lithograph, 2014.45.1, Virginia and Ira Jackson Collection

> Anthong, 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

> Shepardson, 1861, etching, 2014.88.2, Alisa 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 Swan, 1979

> The Siren’s Song, 1979

> The Battle 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 Ioanni depicti ut clariss. vaticinis Ioannis intelligi 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

> Nozze degli Dei (after Alfonso Parigi il) (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

> Spindler Beach, 1916, lithograph (proof), 2014.21.1, Purchased as the Gift of Max Berry

> Bianchi, Mosé, 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 Acrobat, etching with roulette and aquatint on buff paper, 2013.171.11–12, 2014.26.2, Alisa Mellon Bruce Fund

> Un Miracle, 1874, etching with aquatint on chine colle, 2014.63.1, Purchased as the Gift of Matthew and Ann Nemetz

> Biese, Cesare, Italian, 1843–1909

> Rovine della casa di S.S. sul Palatino, 1900, etching, 2013.171.6, Alisa Mellon Bruce Fund

> Bocciom, Umberto, Italian, 1882–1916

> Periphegy, 1908, drypoint, 2014.102.1, Purchased as the Gift of Matthew and Ann Nemetz


> Musica Futurista per Orchestra (Bologna, 1912), bound volume with one line block reproduction of a Bocciomii 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, Alisa Mellon Bruce Fund

> Boldini, Giovanni, Italian, 1842–1931

> Whistler Asleep, 1897, drypoint on pale green-gray paper, 2014.27.1, Alisa Mellon Bruce Fund

> Boldini, Niccolò, 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, Gierto, Italian, 1815–1885

> Aux Iles Borromées [Lago maggiore], c. 1870, etching on buff paper, 2013.17.7, Alisa Mellon Bruce Fund

> Bosio, Walter Teodoro, Italian, born c. 1835

> Selva, 1870, etching on chine colle, 2013.171.8, Alisa Mellon Bruce Fund

> Buhot, Félix-Hilaire, French, 1847–1898

> Embardacres a Trouville, 1877, etching and drypoint on Japan paper, 2013.175.1, Alisa 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
Poet Larry Eigner, National Poetry
Bill Burroughs, more friendly +
Rene Ricard, outrageous…
John Hammond ill, his apartment on
Neal Cassady New York 1964 on
Steven Taylor
Lucien Carr, New York City, March
Czelaw Milosz in Philadelphia
Jimmie Schuyler dining with artist Bill
R. D. Lang in residence at Naropa
Gary Snyder, Masa and youngest son
Elizabeth F. Holmes, her living room
Andrei Voznesenski, afternoon at
Portrait of a Woman
1987
French 20th Century
Menschel and the Vital Projects Fund
silver prints, 2014.70.1–2, Robert
Ginsberg, Allen, American, 1926–1997
print (cabinet card), 2013.147.2, Gift of
1918, gelatin silver print, 2013.180.1,
1987
Dead Kennedys rock band,…
Sutton Place December 4, 1986
August 17, 1984, his bedroom
Conference Naropa,…
3, 1985
sunlight after poetry reading,…
Katy and friend Raymond Foye…..
Institute,…
Waldoboro Maine,…
Christine’s Polish restaurant…
1961, gelatin silver print, printed
1987
ACQUISITIONS
Ordeal by Roses
Still Life
At Bedford Springs
187–190; 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;
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Plates 420–424; Plate 426; Plate 431;
Plates 433–434; Plates 437–439;
Plate 441; Plates 443–447; Plate 451;
Plates 454–479; Plate 481; Plates
483–492; Plates 498–502; 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
Carabedele de Chartres (Chartres
Cathedral), photogravure, 2013.148.1,
Gift of Charles Isaacs and Carol Nigo
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 Cupley 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
Untiled, 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
Untiled
Cayuga Lake Toward Ithaca,
Cayuga Lake, Sheldrake,
Cliff View, Through the Trees.
Seneca Lake and Watkins.
Picnic Grounds.
Rockdale Carve, On the Leighb.
Easton and Wragg Mountain.
Easton, Pardee Hall, Lafayette
College.
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<td>Old: Bartolomeo Tarsia</td>
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<td>New: Attributed to Jan de Bray</td>
<td>New: Italian 18th/19th Century</td>
<td>Old: Bartolomeo Tarsia</td>
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<td>Head of an Aged Woman</td>
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<td>New: Rembrandt Workshop</td>
<td>New: Rembrandt Workshop</td>
<td>New: Giambattista Canal</td>
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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.
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 Kellen 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 5 January 2014
Organized by the National Gallery of Art, Washington, in association with the Metropolitan Museum of Art, New York
Sarah Kellen, 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

>Ellsworth Kelly: Colored Paper Images
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 Kellen, 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
Continued from 6 October 2013–2 March 2014
Organized by the Hellenic Ministry of Culture and Sports, Athens, 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
Continued from 12 December 2013–16 March 2014
Organized by Roma Capitale, Sovrintendenza Capitoline–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 Attivitá Culturali

>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 Arts Group
Supported by The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts
Additional funding kindly provided by the Blavatnik Family Foundation

>Modern German Prints and Drawings
Continued from the previous fiscal year to 5 January 2014
Organized by the National Gallery of Art, Washington, 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

>Diaghilev and the Ballets Russes, 1909–1929: When Art Danced with Music
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Supported by an indemnity from the Federal Council on the Arts and the Humanities

>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 Shima Blanchard and Martin Nesbitt and Cari and Michael Sacks
Additional support from The Tower Project of the National Gallery of Art

>Northern Manierist 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

>Yea, 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 Kellen, 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
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Organized by the Hellenic Ministry of Culture and Sports, Athens, in association with the Benaki Museum, Athens, and in association with the National Gallery of Art, Washington, and the J. Paul Getty Museum, Los Angeles
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Organized by Roma Capitale, Sovrintendenza Capitoline–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 Attivitá Culturali

>Modern German Prints and Drawings
Continued from the previous fiscal year to 5 January 2014
Organized by the National Gallery of Art, Washington, 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

>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 Danaí从 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
Continued from the previous fiscal year to 5 January 2014
Organized by the National Gallery of Art, Washington, in association with the Victoria and Albert Museum, London
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 Arts 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

>Continuing from the previous fiscal year

>Modern and Contemporary Art
Continued from the previous fiscal year to 5 January 2014
Organized by the National Gallery of Art, Washington, 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

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
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 Bacherker
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
Steven Cohen
Carl Cruz
Mrs. Kenneth Dayton
Roxane Debuisson
Janet Dewan
Fred Dorfman
Janet and Craig Duchossois
Edward B. du Pont
Philipe Durand-Ruel
Stefan Edlis
Carla Emil and Richard Silverstein
Bessie and C. Richard Epes
Ambassador and Mrs. William S. Farish
Mr. and Mrs. Donald G. Fisher
Randi and Bob Fisher
Aaron I. Fleischman
Chris Foard
Jeffrey Fraenkel and Alan Mark
Greg French
Lee Friedlander
Larry Gagosian
Dr. Fritz Gerber
Mr. and Mrs. Gordon P. Getty
Mr. and Mrs. Noam Gottesman
New York
Brooklyn: Brooklyn Museum
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 Corporation
Oberlin: Oberlin College Archives

Pennsylvania
Chadds Ford: Brandywine River Museum of Art
Gettysburg: Gettysburg National Military Park
Philadelphia: Library Company of Philadelphia; Philadelphia 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
Milwaukee: The Milwaukee Art Museum

LENDEES OF WORKS DISPLAYED WITH THE NGA COLLECTION

Anonymous
Bernardo Bellotto
> Pirra, The Fortress of Sonnenstein
Nicolaes Pietersz Berchem
> An Italianate Landscape with Figures
Gerrit Adriaensz Berckheyde
> The Groet of 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 Miere 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 German 17th
> Veiled Mourner with Torch
Ambassador Elizabeth Frawley Bagley
Rembrandt van Rijn
> Portrait of a Man
Edith Black
Pieter de Geybbeer
> 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 Menil
Anthony Caro
> Prairie
Fionatti Collection
Giovanni Minello
> Bust of a Woman
Glencoe
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 Lehman Art Trust
Joseph Cornell
> Varietis Apolloinaris
The Library of Congress
Unknown Artist
> Hubbard and Breckenridge Reproduction of a Pascal Takins Harpsichord
Manoogian Collection
George Caleb Bingham
> The Jolly Flatboatmen
Mount Vernon
William Winckley
> View of the North [Hudson] River (Morning)
> View of the North [Hudson] River (Evening)
Musée du Louvre, Réunion des Musées Nationaux, Paris
Verretian 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
> 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
Claus 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
Cesar van Everdingen
> Bacchus and Bacchantes
> An Offering to Venus
Aert van der Neer
> A Snowy Winter Landscape
Esaias van de Velde I
> Flight of Night
> Oriental Dancers: Vase
> Panter leaping at dear (Bronze Relief from the New York Century Association Flower Boxed)
> Salome
Edward McCartan
> Nymph and Satyr
> Bacchus
Elie Nadelman
> Classical Head
> Head of a Girl
Augustus Saint-Gaudens
> "The Paritan" (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
Raul Dufy
> The Beach at Sainte-Adresse
Henri Matisse
> Open Window, Collioure

Miró: From Earth to Sky
12 September 2014–11 January 2015
Joan Miro
> 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
**EXHIBITIONS AND LOANS**

- 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. Peter Celaszn Soutman and Sir Peter Paul Rubens.
- The Defeat of Sennacherib. Antoine Watteau.
- The March of Silenus [recto].

**CANADA**


**FRANCE**

- 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
- Portrait of a Young Man by Circle of Diego Velázquez.
- Pepe Innocent X.
- Liverpool, Tate Liverpool: Chagall, Modern Master. 7 June 2013–6 October 2013
- Marc Chagall.
- Houses at Vitebsk.
- 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.
- Prize’s Candle-Works: Wapping.
- Hockney, Printmaker. 5 February 2014–11 May 2014
- David Hockney.
- Henry at the Table.
- sofa 8501, Hodges Place, Los Angeles.
- Sidney in His Office.
- Celia.
- Small Head of Gregory.
- 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
- Approach to Venice.
- FRANCE
- Circulated to: National Galleries of Scotland.
- 19 July 2014–19 October 2014
- Mary Cassatt.
- Children Playing on the Beach.
- Dennis Miller Bunker.
- Roadside Cottage.
- André Derain.
- Mountains at Callourel.
- Ornans, Musée départemental Gustave Courbet.
- Courbet/Cézanne. La vérité en peinture. 30 June 2013–14 October 2013
- Gustave Courbet.
- La Rue des Vieux-Notre-Dame: valette de la Loie.
- La Grotte de la Loue.
- Rassemblement.
- Houses in Provence: The Riaux Valley near L’Estaque.
- Circulated to: Van Gogh Museum.
- 14 February 2014–1 June 2014
- Circulated to: Mitsubishi Ichigokan Museum.
- 14 June 2014–23 September 2014
- Félix Valloton.
- The Church of Suscin.
- 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).
- Desiderio da Settignano.
- Saint Jerome in the Desert.
- Florence!
- Madonna and Child.
- Luca Battista Alberti.
- Self-Portrait.
- Lorenzo Lotto.
- Allégorie de 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.
- Nicolas Lancret.
- La Camargo Dancing.
- Jean-Honoré Fragonard.
- A Game of Hot Cockles.
- Perugino: Raphael’s Master. 12 September 2014–19 January 2015
- Pietro Perugino.
- Madonna and Child.
- Paris, Musée national d’art moderne, Centre Georges Pompidou: Marcelle Lender Dancing the Bolero in “Chilpéric.”
- Eugène Atget.
- La Dentelle de Chantilly.
- Arthur M. Sackler Gallery.
- Circulated to: Los Angeles County Museum of Art.
- 3 August 2014–30 November 2014
- Marsden Hartley.
- The Aero.
- 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.
- The Museums of Alexandria.
- Napoleon III.
- 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 2013–18 January 2015
Edouard Manet
>Self-Portrait with White Collar

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
Georgina O’Keeffe
>Winter Road I

Wiesbaden, Museum Wiesbaden
The Jawlensky Horizon. Alexej von Jawlensky and His Sons
Alexej von Jawlensky
>The Invocation*

HUNGARY
Budapest, Museum of Fine Arts, Budapest
Caravaggio to Canaletto—The Glory of Italian Baroque and Rococo Painting
Orazio Gentileschi and Giovanni Lanfranco
>South Sea Fisherman; 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 Bottles and Fruit

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
21 November 2013–16 February 2014
Bernardo Lumi and His Sons
10 April 2014–13 July 2014
Bernardo Lumi
>Portrait of a Lady

Marc Chagall Retrospective
1 September 2013–31 January 2015
Marc Chagall
>Chagall’s Stool at Vitebsk

Rome, Museo dell'Arca 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
>Tamara, 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
>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
>Washerswoman near Trouville
>Concert at the Casino of Deauville
Claude Monet
>Argenteuil
>Berthe Morisot
>The Pensioner’s Sister at a Window
Carrille Pissarro
>Orchard in Bloom, Leouvenscins
>The Fence*
Georges Seurat
>Study for “La Grande Jatte”
>Seascape (Gravelines)
Alfred Sisley
>Boulevard Heloise, 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, Age 21
Paul Cezanne
>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-Labour
>Three Peaches on a Plate
>Self-Portrait
>Still Life with Grapes and a Carnation
Odilon Redon
>Bretton Village
>Village by the Sea in Brittany
Johan Barthold Jörgikind
>The Touwpath
Rome, Palazzo di Venezia
Carlo Saraceni
20 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
3 October 2013–2 December 2014
Antonello da Messina
>Still Life with Milk Jug and Fruit*
>Two Dogs in a Deserted Street
>Portrait of a Young Man
>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
7 October 2013–23 February 2014
Visual Deception II into the Future
René Magritte
>Still Life with Fruit and Carafe
Bruxelles, Musées Rozenburg—Préfecture de l’Art Moderne et Contemporain
Rovaert, 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
20 March 2014–16 June 2014
Pierre Puvis de Chavannes
>Rest
>Work

KOREA
Seoul, Leeum, Samsung Museum of Art
Impressionists at the Waterside: Depicting Urban Resorts: Paris, the Seine, and Normandy
22 October 2013–5 January 2014
Eugène Boudin
>Washerswomen on the Beach of Etretat
>Bathing Time at Deauville
>Still Life with Fruit and Carafe
Rovereto, Museo di Arte Moderna e Contemporanea di Trento e Rovereto
 Antonio 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
20 March 2014–16 June 2014
Pierre Puvis de Chavannes
>Rest
>Work

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

>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

Paola Veronesi. 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 Mystic 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*
Christoff Carlson
>Niche with Falconry Gear
Toko, Mitsubishi Ichigokan Museum
Félix Vallotton (1865–1925)
14 June 2014–23 September 2014
Félix Vallotton
>The Church of Sosun

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
>Washerswomen on the Beach of Etretat
>Bathing Time at Deauville
Auguste Renoir
>Regatta at Argenteuil
Claude Monet
>Cliffs at Pourville
EXHIBITIONS AND LOANS

Lucas van Leyden
> The Explosion from Paradise
> Melchior Lorich
> Martin Luther
> Georg Pencz
> Paris Writing Words of Love to Oenone
> Théophile Alexandre Steinlen
> La mort des pauvres-Baudelaire
> Wilhelm Lehmbruck
> Maimeth V (The Vision of Lady Macbeth)
> William Hogarth
> A Harlequin'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 Graveyards (Act V, Scene I)
> Jan Pieterz Saenredam after Cornelis van Haarlem
> Plato's Cave
> William Etty
> The Horse of Solon from the Elgin Marbles [recto]
> John Raphael Smith after Henry Fuseli
> Lear and Cordelia
> Giorgio Ghisi after Giovanni Battista Scullton
> 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 Käthe Kollwitz
31 January 2014–6 April 2014

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
> Robert Gould Shaw Memorial
> Robert Gould Shaw Memorial
> Robert Gould Shaw Memorial
> William Earle Warburton
> 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 2013
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 (Manetegna 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
> Four Square*
> Alma Thomas
> Red Rose Cantata*
> Jackson Pollock
> Number 1, 1950 (Lavender Mist)
Larry Poons
> Tristan da Cagna*
> Jules Olitski
> Untitled
> Helen Frankenthaler
> Whale*
> Mark Rothko
> No. 1*
> Barnett Newman
> Achilles
> Clyfford Still
> PIF-115
> Kenneth Noland
> Dawn's Road
> Ellsworth Kelly
> Tiger
> Philip Guston
> Untitled
> Jean Dubuffet
> Conforme matiere-lumiere [Textuology LII] [Preserves of Matter and Light (Textuology LII)]
Cy Twombly
> Untitled (Belena)
> Joan Mitchell
> Piano mecanique
> Richard Tuttle
> White Cotton Octagonal
> Robert Ryman
> Untitled
> To Baer
> Horizontals Flanking (Small, Thalo-Green Line)
> Horizontals Flanking (Small, Thalo-Green Line)
Vayoi Kusama
> Infinity Nets Yellow
Jean Fautrier
> Brownie, Sunny, Dave, and Al
> One, #8
> Gustave Le Gray
> Beech Tree, Forest of Fontainbleau
> 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 Nantes
New Jersey
Montclair, Montclair Art Museum
Roberto Smithson's New Jersey
22 February 2014–22 June 2014
Robert Smithson
> A Nonite, Pine Barrens, New Jersey
Princeton, Princeton University Art Museum
New Jersey as Now-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 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
Folk Art and American Modernism
18 September 2014–31 December 2014
Mina Loy
> Whirligig
Lucille Lacoursiere
> Figurehead
Erie 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 Antony and Cleopatra (Le festin d'Antoine et de Cleopatre)
- 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 (fifth arrondissement)
- Rue Saint-Jacques
- Hôtel de la Marine
- Statue de Clovis, Church of Sainte-Catéline, Paris
- Charles Delabaye

The Passion 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
- Circulated to: Los Angeles Airport
- Girl in Elevator, New York
- Park Avenue, New York
- Las Vegas

The Painters of theSixtine Chapel
- 1 September 2014–30 November 2014
- Santacroce Botticelli
- The Adoration of the Magi
- New York, The Morgan Library & Museum
- Theodore 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: 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)
- Oviri (The Savage) [recto]
- Animal Studies

Pennsylvania
- Philadelphia, The Barnes Foundation
- The World is an Apple: The Still Lives 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–Jean Miro: 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: Musee 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 Bibehmus
- 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 Glory with an Indulgence and a Prayer
- German 15th Century
- Map of the World
- German 15th Century
- Franciscoz, Pellegrus of Temesvar, in a Garden
- Hans Burgkmair I
- Saint Valentine, Saint Stephen and Saint Maximilian
- Samsen and Delilah
- Joshua, David and Judas Maccabaeus
- Hector, Alexander and Julius Caesar
- Hester, Judith and Jael
- Lucretia, Veturia and Virginia
- Solomon’s Idolatry
- Emperor Maximilian I
- The Lovely Surprised by Death

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
- Massquerade Dance with Torches
- The Triumphant Chariot of Maximilian I (The Great Triumphant Car)
- Emperor Maximilian I
- Daniel Hopfer
- Interior of the Church of Saint Katherine with Parable of the Parable 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 Gaze 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 Shaft
- 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 Rotterdham
- Leopold Dürer
- 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 Ponzelli
- Charles V. 1500–1558, King of Spain
- 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
EXHIBITIONS AND LOANS

Christoph Weiditz the Elder
>Francisco de los Cobos, c. 1475/1480–1547. Privy Counselor and Chancellor. Art Patron [obverse]
Matthes Gebel
>Charles V, 1500–1556. King of Spain 1516–1556, Holy Roman Emperor 1519 [obverse]
Joachim Deschler
>Hieronymus Pausgartner, 1498–1565, Patron 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 Peisinger, 1465–1547, Humanist and Antiquarian
Urs Graf I
>Urs Graf I

>Colonel Guy Johnson and
6 October 2013–20 January 2014
A Transatlantic World
American Adversaries: West and Copley in
Houston, The Museum of Fine Arts,
Dan Graham
>Untitled
5 October 2013–5 January 2014
Color!
Fort Worth, Amon Carter Museum

>Missal for Passau
Hans Burgkmair I, Erhard Ratdolt
>Officia M.T.
Weiditz, II, Hans Burgkmair
>Marcus Tullius Cicero (author), Hans
Christ on the Cross with the Virgin
Hans Burgkmair?
Augsburg 15th century (and attributed to
Von der Artzney bayder Glück (De Remedies of Good and Evil Fortune)
Remediis Utriusque Fortuna) (On the

>Study of a Knight in Armor, Holding
Swabian School
>Portrait of a Woman [recto]
Hans Holbein the Elder
>Portrait of a Woman [recto]
Swiban School
>Study of a Knight in Armor, Holding a Halberd
Francesco Petrarach (author) and
Hans Weiditz, II (artist)
>Von der Arzney bayder Glück (De 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 16th century (Augsburg)
>Christ on the Cross with the Virgin and Saint John
Marcus Tullius Cicero (author), Hans
Weiditz, II, Hans Burgkmair I
>Official M.T.C.
Hans Burgkmair I, Erhard Ratsdolt
(publisher)
>Missal for Passau
Fort Worth, Amon Carter Museum
Cober!
5 October 2013–5 January 2014
Robert Bergman
>Untitled
Dan Graham
>Homés 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 Gay 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 2014–9 September 2014
Edouard Manet
>Masked Ball at the Opera*

Virginia
Harrisonburg, Madison Art Collection,
James Madison University
Rembrandt and the Meenonitz Community
13 January 2014–22 February 2014
Rembrandt van Rijn
>View of Amsterdam from the Northwest
>Corinellis Claesz Anste
>Self-Portrait with Saskia
Rembrandt van Rijn and William Baillie
>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 2013–3 January 2015
Thomas Hart Benton
>Trail Riders*

Wisconsin
Milwaukee, Milwaukee Art Museum
Thomas Sully: Imagination and Invention
11 October 2013–3 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
>Colonel John Dunn

ITALY
Florence, Casa Buonarroti
after Michelangelo
>Dammed Soul**

UNITED KINGDOM—ENGLAND
London, United States Embassy Residence
Sir William Beechey
>Lieutenant-General Sir Thomas Picton
Francis Cotes
>Mrs. Thomas Horne
Thomas Gaünsborough
>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 Miles
>Head of Orpheus
National Museum of American History
Charles Peale Polk
>General Washington at Princeton
National Portrait Gallery
Irving R. Wiles
>Maria Julia Marlowe
U.S. Commission of Fine Arts
Alice Neel
>William Walton
Office of Senate Leadership, United States Capitol
Franklin C. Courtier
>Lincoln and His Son, Tad**

Washington, D.C. November 1963 III
Jaques Johns
>Numerals, 0 through 9**
Sam Francis
>White Line**
Mark Rothko
>The Party
No. 17 [?] 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)**
Ed Reinhardt
>Untitled (Yellow and White)**
>Untitled (Red and Gray)**
Susan Rothenberg
>Butterlfy**
Louise Nevelson
>Model for “Sky Covenant”**
Giorgio Morandi
>Still Life**
>Still Life**
Pati 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. Bradhaw
>Plains Indian
after William John Wilgus
>Jehoved Crane and the Headless Horseman
Secretary of Health and Human Services
Mark Rothko
>Untitled
>Untitled
Primary Source
Mark Rothko
>Untitled
>Untitled
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 Cull the Younger
>Eastly Abbey, near Richmond
Justice Ginsburg
Mark Rothko
>Untitled
>ража
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 Corte, Corsica
American 19th Century
>Portland Harbor, Maine
Justice Sotomayor
Mark Rothko
>Street Scene
>Untitled (subway)
>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
>Lila Pell Katzen
>Antecedent
Alfredo Hangleau
>America
Charlottesville, The Fralin Museum of Art, University of Virginia
Jean Arp
>Ors Femme**

TEMPORARY LOANS TO MUSEUM COLLECTIONS

*Works in National Lending Service

NETHERLANDS
Amsterdam, Rijksmuseum
1 February 2015–27 September 2015
>Gerard de’ Roberti
>Giaveno Bentivoglio
>Ginevra Bentivoglio

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

Connecticut
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
Francesco di Giorgio Martini

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
>Religious Text (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


EXHIBITION CATALOGS

> Intimate Impressionism from the National Gallery of Art (Mary Morton) (180 pages, 102 illustrations, hardcover edition only)
> Degas/Cassatt by 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 by 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 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 Harvard University Press/Brepolis Publishers

EXHIBITION BROCHURES

> Titian’s Danaé 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
> 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 Remyn de Hooge 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 per day as well as a 14 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
> Diamonstein-Spiegelvogel 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 Graulz on Robert Frank
> Umaula von Ryttingvold
> Harry Callahan: Photographer, Teacher, Mentor
> The Democritian Affect: Novelty, Imitation, and Theft in Seventeenth-Century Rome
> A Sense of Place—Winslow Homer and the Maine Coast
> The Accidental Masterpieces: 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 Topographies: Photography and Urbanization in Nineteenth-Century Paris
> “Fair Greece, Sad Relic”: How Did Byzantium Reform Classical Greek Art?
> Elson Lecture 2014: Allan McCullom
> Introduction to the Exhibition: “Garry Winogrand”
> The Collecting of African American Art XI: Rodney Murrill 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
> Three Years of Art and Architecture: The 1913 Armory Show: Art Index, planted by J. Carter Brown in 1918 (212 pages, 150 illustrations) Published 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
> 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 Remyn de Hooge by Yuri Long

EXHIBITION CATALOGS

> Five Byzantine Churches (12 minutes, color)
> Alison Luchs, catalog entry on Verrocchio workshop, relief of Alexander the Great, in Mattia Carvino e Firenze, ed. Peter Farbaky, Magnolia Scuderi et al. (Museo di San Marco, Florence, 2013), 156–157.


> Therese O’Malley and Kathryn Barush, with Emily Pugh, Jessica Ruz, and Courtney Tompkins, “‘In the Park’: Lewis Miller’s Chronicle of American Landscape at Mid-Century,” Nineteenth-Century Art Worldwide 12, no. 1 (Spring 2013).


> Emily Pugh, Architecture, Politics, and Identity in Divided Berlin (Pittsburgh, 2014).

Staff as of 30 September 2014

OFFICE OF THE DIRECTOR

Director
Earl A. Powell III
Chief of Staff & Executive Assistant
Angela M. LoRé
Staff Assistants
Celina B. Emern
Kristin Richmond
Chief Internal Auditor
Lucia Wind
Internal Auditor
Orin Wolf

SPECIAL PROJECTS
Congressional Liaison Officer and Director of Special Projects
Delia Gerace Scott
Special Projects Associate
Sarah Bohannan
Special Projects Assistant
Alexandra Lawson

EXHIBITIONS
Chief of Exhibitions
D. Dodge Thompson
Exhibition Officers
Jennifer F. Cipriano
Naomi R. Remes
Ann. B. Robertson
Assistants for Exhibition Administration
Meredith Kablick
Allison Kelman
Olivia Wood
Office Manager/Assistant to the Chief of Exhibitions
Wendy Battaglino
Exhibition Programs
Head of Department
Susan MacMillan Arensberg
Associate Curators
Margaret Doyle
Lynn Matheny
Audiovisual Production Specialist
Carroll Moore
Assistant Producers
Dennis Hammer
Elizabeth Laitman Hughes
Staff Assistant
Julia M. Hetherington

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Senior Curator and Chief of Design
Mark Leithauser
Deputy Chief and Head of Exhibition Production
Gordon Anson
Office Manager
Carol Koelma
Architects/Designers
Jamie Anderson
Donna Kirk

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Deputy Chief
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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 Dory
Deborah Hamilton
Angela Lee
Leaders
Calvin Anderson
Gerald Carthorne
Denise Dozier
Sheldon Malloy
Darlene Middleton
Custodians and Laborers
Robert Baker
Dawnette Bell
Kenneth Betts
Wendy Contreras
Rosario Cordeno
Erek Cowins
Warren Crumity
Jerry Dobby
Oliver Fowler
Andre Gordon
O’Linda Harris
Carolyn Harvey
Brock Hawkins
Alice Holloman
Craig Jenkins
Sharon Jenkins
Michon Jenkins-Savy
Teresa Lee
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(1 October 2013–30 September 2014)

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