NATIONAL GALLERY OF ART

Washington, DC

Fiscal Year 2016
A GIFT TO THE NATION

Celebrating 75 Years

1941 – 2016
Fiscal year 2016 marked the 75th anniversary of the National Gallery of Art. The founding story of the Gallery began with Andrew Mellon’s monumental gift to the nation: his art collection, the funds to construct the West Building, and an endowment. He is remembered best for founding the Gallery with what was thought at the time to be the single largest gift by any individual to any nation. Visitors to the Gallery and all Americans owe a debt of gratitude to Andrew Mellon for his act of extraordinary generosity and to his children, Paul Mellon and Ailsa Mellon Bruce, for their devotion to their father’s legacy. Together they changed the cultural life of Washington, DC, and the nation forever.

It was Andrew Mellon’s intention to provide a framework for the Gallery’s future growth. His gift of 126 paintings and 26 sculptures, the nucleus of the Gallery’s world-class collection, spans from Jan van Eyck’s *The Annunciation* and Raphael’s *The Alba Madonna* to Francisco de Goya’s *The Marquesa de Pontejos* and Gilbert Stuart’s *The Skater*. His collection was chosen with such discretion that it provided a nearly complete outline of seven centuries of European painting. Andrew Mellon insisted that the museum not bear his name, believing that it should be a truly national institution and knowing that it would depend on generous gifts of art from many individuals to fill its spacious galleries. Thanks to his foresight, other major donors were already giving their collections to the new museum before its opening.

Paul Mellon, like his father, left a legacy of visionary and judicious leadership, spanning more than six decades, from the inception of the Gallery to the time of his death. Following the inaugural ceremony where he presented the Gallery to the nation on behalf of his father, he almost single-handedly guided, nurtured, and built this vibrant institution. With his signature modesty and grace, Paul Mellon donated extraordinary gifts—in art and funds—and he enlisted others to do the same. His peerless gifts to the Gallery’s permanent collection, made with his wife Bunny, amount to more than 1,000 works of art since 1964. Among them are his favorite Edgar Degas wax sculptures, Paul Cézanne’s masterpiece *Boy in a Red Waistcoat*, Paul Cézanne’s masterpiece *Boy in a Red Waistcoat*, and numerous watercolors by Winslow Homer. Over the course of his life, Paul Mellon served as trustee, president, chairman, and finally the Gallery’s first honorary trustee. He carefully watched over the Gallery’s growth, from a single building with a budding collection to a magnificent institution with an additional monumental structure and rich holdings. His silent partner for a quarter century was his sister, Ailsa Mellon Bruce. Their names are two of the last in the list of the nine founding benefactors carved into the walls of the West Building’s north lobby, yet their stories—and their contributions—are distinct and different.

The quiet contributions of Ailsa Mellon Bruce stand powerfully alongside those of her father and brother. As a patron of the arts, she generously donated funds to the Gallery as well as other institutions to enable acquisitions, fellowships, lectures, and publications. When the Gallery faced a critical need for additional space to display its permanent collection, temporary exhibitions, and ever-expanding programs, she and her brother stepped forward to offer funds for a second building. Ailsa Mellon Bruce famously donated her personal collection of small French paintings to the Gallery and funds to purchase the only panel painting by Leonardo da Vinci in the Americas. Among her many gifts were Claude Monet’s *The Artist’s Garden at Vétheuil*, Vincent van Gogh’s *Farmhouse in Provence*, and Thomas Cole’s allegorical quartet *The Voyage of Life*. Just as Ailsa Mellon Bruce gave an impressive variety of gifts, she also conferred them through different means, in part to minimize public awareness of her generosity. She made some gifts personally and some anonymously; she made other donations through her Avalon Foundation and its successor, The Andrew W. Mellon Foundation. Whether she gave openly, anonymously, jointly, posthumously, or through a conduit, her contributions to the Gallery earned her an undisputed place among the Gallery’s founding benefactors.

The National Gallery of Art began as Andrew Mellon’s vision. As intended, he inspired—and continues to inspire—others to contribute to the nation’s collection. For seventy-five years the Gallery has provided millions with tangible reminders of the power of the human spirit and the beauty of artistic expression. Thanks to the Mellon family’s devotion, the generosity of many citizens, and the support of the federal government, the Gallery continues to be a vital part of our national identity.
The National Gallery of Art celebrated a distinguished record of accomplishments and looked to an exciting future as it marked its 75th anniversary in 2016. Generous friends stepped forward this fiscal year, with significant gifts in honor of this landmark occasion. On March 17, 2016, the Gallery announced a major endowment challenge grant awarded by The Andrew W. Mellon Foundation. I am pleased to announce that this Mellon grant has already generated an enthusiastic response from many of the Gallery’s dedicated patrons. The goal of this challenge is to increase accessibility to the Gallery’s impressive collection and intellectual resources through its digital initiatives, education and outreach programs, art conservation, and Center for Advanced Study in the Visual Arts (CASVA). There is no better tribute to the legacy of Andrew Mellon and his gift to the nation on this 75th anniversary than this unprecedented grant, which will enable the Gallery to fulfill its mission to the American public. The trustees and staff look forward to meeting this challenge with each accomplishment.

In just seventy-five years, the Gallery has become one of the world’s great national art museums through unique cooperation between the federal government and American private donors. Federal budget funds support the Gallery’s basic operations while private contributions to its core programs sustain its standard of excellence. The trustees join me in expressing our deepest thanks to the President and the Congress of the United States for their unwavering support of the Gallery’s mission of service to the nation.

Adding to the excitement in this landmark year, our East Building galleries reopened to the public to great acclaim after an extensive three-year renovation and expansion. The federal government provided funds to upgrade the building and its systems, and five dedicated friends of the Gallery—Victoria and Roger Sant, Mitchell and Emily Rales, and David M. Rubenstein—generously funded its expansion. We are grateful to Vicki and Roger, Mitch and Emily, and David for their leadership support and commitment to the Gallery. I am pleased to report that this transformation of the East Building was completed on time and on budget and enables the Gallery to present more modern art from its permanent collection and accommodate comfortably an increasing number of exhibitions and a greater number of visitors.

The Trustees’ Council continues steadfast in its national advisory role to the Board of Trustees. It is the trustees’ pleasure to welcome back four members of the Council: Doris Fisher, Benjamin R. Jacobs, Diana C. Prince, and Luther M. Stovall. As Vincent J. Buonanno concludes his tenure as Council chair, the members of the Trustees’ Council join the trustees in expressing gratitude to Vin for his valuable leadership.

My fellow trustees and I extend special thanks to Calvin Cafritz, Gregory W. Fazakerley, Betsy K. Karel, Linda H. Kaufman, LaSalle D. Leffall Jr., Diane A. Nixon, and Roger W. Sant. These members generously agreed to continue on the Council and serve as members for an additional year in honor of the 75th anniversary. The trustees join me in expressing deep appreciation to all of the Trustees’ Council members for their generous support and guidance.

This year we mourned the loss of a close friend of the Gallery, Frederic C. Hamilton. A founding member of the Collectors Committee, Fred also served on the Trustees’ Council for more than two decades. We honor his service to the Gallery over the years. We also were saddened by the death of artist Ellsworth Kelly. A key figure in postwar abstraction, Ellsworth was a dear friend whose gifts have enhanced the Gallery’s modern art collection. The Ellsworth Kelly Foundation has been a significant supporter of the Gallery’s modern and contemporary art conservation program as well.

Several leadership gifts from foundations, individuals, and corporations were received during this anniversary year. The Walton Family Foundation established the John Wilmerding Fund for Education in American Art at the Gallery to enhance and deepen the public’s understanding of our country’s artistic heritage. I am pleased to acknowledge this important leadership gift in honor of the Gallery’s former chairman and trustee John Wilmerding, one of our nation’s leading scholars of American art. On behalf of the trustees and all who will benefit from programming supported by the Wilmerding Fund, I express our deepest gratitude to Alice Walton and The Walton Family Foundation for this extraordinary gift.

We extend our warmest appreciation to The Lee and Juliet Folger Fund for strengthening and enhancing the nation’s Dutch collection over many years. This fiscal year, thanks to The Folger Fund, a significant acquisition by Frans van Mieris was added to the seventeenth-century Dutch collection. The trustees join me in recognizing Lee and Julie for their generosity and enduring commitment to the Gallery’s collection.

The Gallery is grateful to the Richard King Mellon Foundation for two major commitments this year: a grant that made possible the restoration and rededication of the Andrew W. Mellon Memorial...
Fountain and a 75th-anniversary gift in support of photography acquisitions. We also express sincere gratitude to Lily Safra and the Edmond J. Safra Foundation for their substantial gift to endow the Edmond J. Safra Visiting Professorship in CASVA.

The contributions of foundations, individuals, corporations, and the members of the Exhibition Circle supported a robust special exhibitions program this year. We thank the Terra Foundation for American Art for its generous sponsorship of *Three Centuries of American Prints from the National Gallery of Art and Stuart Davis: In Full Swing*, which also received major funding from the Henry Luce Foundation. The renovated East Building and Concourse galleries were opened with two outstanding exhibitions: *Los Angeles to New York: Dwan Gallery, 1959–1971*, made possible with the generous support of the Robert and Mercedes Eichholz Foundation, and *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*. The Gallery acknowledges and thanks The Leonard and Elaine Silverstein Family Foundation for its leadership support of *Hubert Robert, 1733–1808*, and Dr. Mihael and Mrs. Mahy Polymeropoulos for their sponsorship of a future exhibition of paintings and works on paper, *Drawings for Paintings in the Age of Rembrandt*. The trustees join me in expressing appreciation to Betsy Karel and the Trellis Fund and the Ryna and Melvin Cohen Family Foundation for their ongoing support of our photography exhibitions program.

We are grateful to Altria Group for its sponsorship of *Three Centuries of American Prints from the National Gallery of Art and Stuart Davis: In Full Swing*. Altria continues its long-standing commitment to the Gallery by sponsoring the 2017 exhibition *Della Robbia: Sculpting with Color in Renaissance Florence*—marking this company’s fourteenth exhibition sponsorship. We thank as well BP America for making a special commitment in celebration of the Gallery’s 75th anniversary. The annual giving programs—the Exhibition Circle, the Collectors Committee, the Tower Project, and the Circle—provide vital resources for many Gallery activities. On behalf of the Board of Trustees I thank sincerely all of our members at every giving level for their participation and support. We are grateful to the members of the Exhibition Circle whose contributions help support the special exhibitions program. This year the Collectors Committee voted to acquire *Lick and Lather* (1993) by Janine Antoni, and there are currently three galleries in the East Building showcasing the past generosity and vision of the Collectors Committee. The Gallery’s original Tower gallery, dedicated to a series of exhibitions sustained by members of the Tower Project reopened with an exhibition of the works of Barbara Kruger. Generous contributions from more than a thousand members of the Circle continued to provide key unrestricted resources for many of the Gallery’s programs. We thank them all.

We also are grateful to the Legacy Circle, whose members have made commitments to secure the Gallery’s future through their estate plans. Many individuals have named the Gallery as a legatee of a bequest or as a beneficiary of a gift annuity, charitable lead or remainder trust, or other planned giving vehicle. The trustees join me in honoring the foresight and support of the members of the Legacy Circle.

The achievements of this fiscal year carry forward the Gallery’s tradition of excellence and commitment to its ongoing mission to enrich the lives of all people and to serve the public in perpetuity. These successes are only possible through the dedication and diligence of every staff member at the Gallery. On the occasion of the 75th anniversary, let us pause to reflect on the venerable history of our National Gallery of Art and all those before us who have contributed to create and sustain this great national institution.

Frederick W. Beinecke
The National Gallery of Art opened to the public on March 17, 1941. Founded by Andrew W. Mellon and accepted by President Franklin D. Roosevelt on behalf of the nation, the Gallery serves a singular role in American cultural life. As the nation’s art museum, it is dedicated to preserving, collecting, exhibiting, and fostering an understanding of works of art at the highest possible museum and scholarly standards. Throughout the Gallery’s 75th-anniversary year we celebrated this mission and the federal–private partnership that enables us to showcase the nation’s fine art collection.

In honor of the Gallery’s 75th anniversary, the restored three-tiered bronze Andrew W. Mellon Memorial Fountain, inoperable since 2008, was unveiled. We were delighted to accept the transfer of responsibility for this important site from the National Park Service. We are very grateful for the generosity of the Richard King Mellon Foundation and their major leadership gift to restore and renovate the site, which now stands as a beautiful entrance at the apex of the Federal Triangle.

Two generous gifts came to the Gallery on the occasion of the 75th anniversary. The Andrew W. Mellon Foundation awarded a $30 million endowment challenge grant to reinforce the Gallery’s leadership role in digital programs, education, conservation, and scholarship. The trustees and staff join me in expressing our deep gratitude for the private and federal funding that enables us to protect and present the nation’s art collection, free of charge, seven days a week, for current and future generations.

Director’s Statement

From the Gallery’s architects and engineers to those who design and install the exhibitions, from the conservators to curators, many Gallery staff worked long hours, with great enthusiasm, to create the beautiful new spaces in the East Building. The dedicated staff worked to repair and renovate existing spaces, create and design new galleries, and select and preserve the great masterpieces exhibited to tell the story of modern art. The results of their enthusiastic work have met with rave reviews from around the globe. On behalf of myself, the trustees, and the American public, we thank them for their commitment to the Gallery.

This year, Jonathan Bober was named Andrew W. Mellon senior curator of prints and drawings. He succeeds Andrew Robison, who cultivated the Gallery’s departments of prints and drawings for more than forty years. We are delighted to have Jonathan assuming this prestigious role.

Additional works of art from the Corcoran Collection were accessioned into the Gallery’s permanent collection this year. The Gallery will continue to expand public accessibility to works of art from the Corcoran Gallery of Art including its prints, drawings, watercolors, and photographs.

The acquisition of an extensive range of works also deepened the Gallery’s collection. These include a superb painting by Dutch master Frans van Mieris, A Soldier Smoking a Pipe; an early portrait by Alex Katz of his wife, Ada; a major work by French impressionist Gustave Caillebotte; and a remarkable trompe l’oeil painting by an unknown seventeenth-century Dutch artist. The Collectors Committee enhanced the Gallery’s growing contemporary holdings with the groundbreaking Lick and Lather (1993) by Janine Antoni, two untitled photographs by Sally Mann, and eight images by Christina Ramberg and Roger Brown.

An impressive eighteen special exhibitions delighted Gallery audiences this year. Coinciding with the 50th anniversary of the renowned artists’ workshop and publisher, The Serial Impulse at Gemini G.E.L. showcased, in their entirety, seventeen innovative and exemplary serial projects. The Gallery is proud to be the home of the Gemini G.E.L. Archive.

Gallery visitors were given an unprecedented opportunity to see some fifty rare bronze sculptures and related works from the Hellenistic period in Power and Pathos: Bronze Sculpture of the Hellenistic World. We thank the many lenders from museums in Austria, Denmark, France, Georgia, Great Britain, Greece, Italy, Spain, ...
Tunisia, the United States, and the Vatican, as well as Bank of America for their generous support.

Timed to coincide with the Gallery's 75th anniversary, In Celebration of Paul Mellon featured the finest pastels, watercolors, drawings, prints, and illustrated books of one of the Gallery’s leading benefactors. Paul Mellon was a major donor of funds and works of art, a valiant advocate for the Gallery’s architecture (both the East and West Buildings), and a supporter of its programs for scholars and for all who appreciate fine art.

Hubert Robert, 1733–1808 was the first monographic exhibition in the United States on the artist as well as the first exhibition to survey his achievements as both a painter and a draftsman. Robert’s overall production was far richer and more varied than has generally been recognized on this side of the Atlantic, and we were delighted to bring new recognition to an artist whose creative range and accomplishments deserve to be better known.

Los Angeles to New York: Dwan Gallery, 1959–1971, the first major exhibition to explore the storied past of the pioneering mid-twentieth-century Dwan Gallery, honored Virginia Dwan’s gift from her extraordinary personal collection. We are grateful to Ms. Dwan for this generous promised gift and to the many lenders who enabled us to present an exhibition that brought together highlights of the more than forty seminal shows that she installed in her galleries.

Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker featured works by eighteen artists, who in the last two decades have created pictures that expand our understanding of the nature of photography. Their collection of photographs enhances the appreciation of the vitality and complexity of modern and contemporary art and photography. We are immensely grateful for this remarkable promised gift.

In addition to these exhibitions, educational initiatives attracted large audiences to the Gallery this year. We are thankful to Faber-Castell USA for its generous support of educational programs, including the pilot program Sketching Is Seeing, in commemoration of the Gallery’s 75th anniversary.

Part of an ongoing effort to digitize and provide open access to the Gallery’s permanent collection catalogs, NGA Online Editions released the second catalog of the series, Italian Paintings of the Thirteenth and Fourteenth Centuries. We are supremely grateful to the late Miklós Boskovits, and to Laurence B. Kanter, chief curator, and Lionel Goldfrank III, curator of European art at the Yale University Art Gallery, who agreed to undertake the role of volume editor after Miklós’s death. We also extend our thanks to Samuel H. Kress Foundation President Max Marmor and its board for their continuing commitment to the Gallery, and to the Getty Foundation for its critical support in enabling the Gallery to embark on this digital series.

The Gallery maintains the largest public collection of art by the American artist Mark Rothko. Current research is being prepared for Mark Rothko: The Works on Paper, which will document and illustrate some 2,600 works by Rothko located in public and private collections worldwide. We are thankful to the artist’s children, Kate Rothko Prizel and Christopher Rothko, for their continuing support of this important project.

In keeping with the Gallery’s mission to preserve works of art, many notable works from the collection were conserved this year including paintings by Jean Siméon Chardin, Frederic Edwin Church, and Aaron Douglas; works on paper by Pietro Rotari and Ed Ruscha; and sculptures by Roxy Paine and Jean Dubuffet. In preparation for the upcoming exhibition Della Robbia: Sculpting with Color in Renaissance Florence, conservators treated several glazed terracottas.

During fiscal year 2016, the Gallery welcomed more than four million visitors. Through social media, the Gallery reached more than one million followers in innovative and exciting ways. The Gallery’s website received six million visits this year.

These momentous achievements marking the Gallery’s first seventy-five years would not be possible without a dedicated Board of Trustees and talented staff. I join with Gallery President Frederick Beinecke in thanking them, along with the federal government, individual, foundation, and corporate donors, and many volunteers, for their efforts to ensure the Gallery continues to serve the American people for many years to come.

Earl A. Powell III
Restoration of the Andrew W. Mellon Memorial Fountain, dedicated to the Gallery’s founder, was made possible by a major grant from the Richard King Mellon Foundation.
PAINTINGS

This fiscal year the Gallery received a spectacular nineteenth-century garden scene, Gustave Caillebotte’s large-scale *Dahlias, Garden at Petit Gennevilliers* (1893), a generous gift from the Scharffenberger family of California. A leader of the impressionist movement, a central exhibitor, and an organizing force for several of their exhibitions between 1876 and 1882, Caillebotte was also an avid horticulturalist. Caillebotte designed the garden on his property in Petit Gennevilliers across the Seine River from Argenteuil, both suburbs of Paris. Like his close friend Claude Monet, with whom he shared gardening expertise, Caillebotte created lush, vibrantly colored landscapes and translated them into paint on canvas. This marvelous addition to the Gallery’s singular impressionist collection celebrates his prized dahlias exploding in the foreground in front of his greenhouse and home. The painter uses perspectival recession to structure his composition and dramatize the space, an effect employed brilliantly in his Parisian scenes of the late 1870s. Caillebotte continued to paint scenes of his garden and of the river until his premature death in 1894, one year after he completed this painting.

*Dahlias, Garden at Petit Gennevilliers* lived in the Scharffenbergers’ home near Los Angeles for fifty years before the family decided to share it with the nation. It joins other dazzling impressionist garden scenes in the collection by Auguste Renoir and Camille Pissarro, and most spectacularly, Monet’s *The Artist’s Garden at Vétheuil*, a work of the same dimensions.

The newly discovered early-seventeenth-century painting *Madonna and Child* (1633) by the leading French artist of the day, Simon Vouet, also strengthened the collection of French paintings this year. Vouet studied in Rome during the first decades of the seventeenth century, succumbing to the pervasive, pan-European influence of Caravaggio’s realist revolution in contemporary painting. In 1627, King Louis XIII called Vouet home to Paris to be his court painter, and Vouet refined Caravaggio’s
innovations into a style that would become the French school of painting so exquisitely represented by *Madonna and Child*.

The cult of the Virgin was in full swing during this period, inspiring the king to dedicate the empire to her in 1638. Images of her proliferated, not least in the oeuvre of Vouet, who painted a dozen compositions of the Virgin and her son at half-length, many of which were reproduced as prints. The Gallery's *Madonna and Child* seems not to have been reproduced, and, also unlike the others, is signed and dated, quite rare in the work of the artist. While the dark background and monumental composition remain from his Roman manner, Vouet's mastery of exquisitely subtle light and his use of clearer, brighter colors—the strong blue and red against the delicate tones of white and yellow of the Virgin’s clothing—mark his new French style. Supported by a classical capital, the Virgin holds her son on her lap, gazing at him adoringly through heavy eyelids. Her thick hair is pulled back loosely with a fabric band, exposing the ivory tones of her neck and shoulder. The Christ child reaches up to kiss his mother, his body twisting as he pulls her face toward him. This brilliantly executed moment expresses extreme tenderness and intimacy, as well as a prescient gravitas.

*Madonna and Child* bridges the Roman-period painting by Vouet in the Gallery's collection, *Saint Jerome and the Angel* (c. 1622/1625), with a later decorative panel, *The Muses Urania and Calliope* (c. 1634), completed with the help of Vouet’s by-then large studio, as well as with works by his successor in the royal court, Nicolas Poussin. Likely commissioned as an altarpiece for the private chapel of a wealthy Parisian, the painting provides a powerful anchor for the seventeenth-century French galleries.

Three paintings entered the American collection this year as gifts from private individuals: *Mount Desert Island, Maine* (1864) by Jervis McEntee, *Woods in Winter* (1886) by Charles Warren Eaton, and *High Bridge at Night, New York City* (c. 1910/1920) by Ernest Lawson.

In the summer of 1864, Jervis McEntee and his close friend, Sanford Robinson Gifford, journeyed to Maine where both artists completed oil sketches featuring the panoramic view from the summit of Cadillac Mountain on Mount Desert Island. Gifford's painting, *The Artist Sketching at Mount Desert, Maine*, inscribed July 22, 1864, entered the Gallery's collection in 2004, as the gift of Jo Ann and Julian Ganz. McEntee’s painting, *Mount Desert Island, Maine*, inscribed July 17, 1864, now joins the collection as a gift from John Wilmerding in honor of Jo Ann and Julian Ganz. Created during the same summer expedition, both works feature a single figure seated on a rocky precipice high above an expansive, sun-bathed forest. Neither painting betrays a hint of the horrific Civil War still raging to the south. Scholars have suggested that the Gifford/McEntee summer sketching tour may have been prompted by a shared wish to escape the war. Gifford, who had served briefly in the Union Army, had lost his brother, Edward, to the conflict in 1863. During their summer excursion, both artists produced quiet, reflective landscapes that speak, perhaps, of the restorative power many visitors found in Maine's wilderness landscape.

Twenty-two years after Gifford and McEntee painted their Mount Desert landscapes, Charles Warren Eaton completed *Woods in Winter*, a work that vividly illustrates the dramatic change that took place among landscape painters during the final decades of the nineteenth century. The clearly defined, richly

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**Jervis McEntee**

*Mount Desert Island, Maine*  
Gift of John Wilmerding in honor of Jo Ann and Julian Ganz
detailed landscapes characteristic of first- and second-generation Hudson River School artists gave way to softer, muted landscapes produced by artists later described as tonalists. Members of this loosely defined group were influenced by artists James Abbott McNeill Whistler and George Inness as well as by the French Barbizon painters. In 1886, Eaton traveled to Europe, specifically to the Barbizon region in France. In letters to a friend, he described taking long walks in the forest of Fontainebleau—the primary subject of several prominent Barbizon painters. *Woods in Winter*, dated 1886, is a particularly beautiful example of the soft-focus forest interiors for which Eaton is best known.

*Woods in Winter*, the first painting by Eaton to enter the collection, was given by Stephen and Andrew Trachtenberg in loving memory of Honey Trachtenberg Weiss and Henry Weiss.

*High Bridge at Night, New York City* is a rare nocturnal view by Ernest Lawson, one of a group of painters called The Eight, who rebelled against the conservative policies of the National Academy of Design early in the twentieth century. Protest ing exclusionary policies and led by artist and teacher Robert Henri, the group mounted an independent exhibition in 1908. With a focus on contemporary American life and painterly practices that favored loose, active brushwork, the eight painters often chose urban subjects. As a young artist, Lawson studied abroad, but in 1896 he returned to New York and soon became a member of Henri’s circle. In 1898 he settled in Washington Heights and for the next two decades painted images that combine landscape elements with the buildings and bridges that marked New York City’s rapid expansion north. Among the most accomplished of these paintings are Lawson’s views of the Harlem River, including *High Bridge at Night, New York City*, which joins the artist’s *Boathouse, Winter, Harlem River* (c. 1916) in the Gallery’s collection. *High Bridge at Night, New York City* is the gift of Alice and Richard Schoen.

The Dutch and Flemish collection was enhanced with two wonderful acquisitions this year: *Trompe l’Oeil of an Etching by Ferdinand Bol* (c. 1675) by an anonymous Dutch or Flemish artist, courtesy of funds given in honor of Derald H. Ruttenberg’s grandchildren, and *A Soldier Smoking a Pipe* (c. 1657/1658) by Frans van Mieris. Frans van Mieris, also called Morazzone, was active in Rome, where he was active between 1596 and 1598.

*Frans van Mieris*  
*A Soldier Smoking a Pipe*  
The Lee and Juliet Folger Fund

Northern baroque artists particularly delighted in creating such illusionistic works that could deceive a viewer into mistaking a painted image for reality itself. The illusionism in this painting is owed to the artist’s extraordinary rendering of the etching’s wrinkles and creases. He has also masterfully imitated the look of the pine wood panel with its rough grain and knots with toned glazes, and carefully built up the red pigments to approximate the texture of a wax seal. Although not signed or dated, the painting was likely executed around 1675.

*A Soldier Smoking a Pipe* is a superb example of the refined manner of the Leiden master Frans van Mieris. Dating from about 1657/1658, this masterpiece encompasses all of Van Mieris’s finest qualities: it is intimate in scale, possesses a high degree of refinement (particularly in the soldier’s aubergine costume), and depicts an engaging subject. The soldier is most likely a member of the local militia company, judging by the trumpet, banner, and armor on the floor. The soldier’s knowing gaze, paired with the deck of cards, half a glass of beer, and empty chair engage the viewer and raise fascinating questions about the narrative the artist has depicted.

The Italian paintings department acquired, through the Pepita Milmore Memorial Fund, *The Adoration of the Magi* (c. 1600), a beautiful oil sketch by Pier Francesco Mazzucchelli, also called Morazzone. In recent years, along with his fellow early-seventeenth-century Lombard painters, Morazzone has been of keen interest to scholars. The painter may well have completed the picture in Rome, where he was active between 1596 and 1598.
Representing the Adoration of the Magi as a night scene, in a format approximately ten inches square, the panel has the virtues of an oil sketch (intimate mood and bravura execution) but does not seem to have been made for any of the large-scale altarpieces of this subject that Morazzone undertook. The painter was also a prolific frescoist, and his works still ornament the churches and chapels in Como, Varese, and elsewhere in Lombardy, for which they were completed. The artist’s works, large and small, in oil or fresco, display a mannerist elegance and exaggeration, combined with a proto-baroque expressiveness that he shares with other members of the school. The flashes of light on the crowns and gifts of the magi and the brilliant hues of their garments, punctuating the dark space, give the little painting a kind of glowing presence that belies its size. The elaborate carved and gilded frame appears to date from considerably later in the seventeenth century and was probably put on by an early collector to enhance the painting as a precious object.

The department of modern art received the gift of six paintings: a monumental untitled canvas featuring black linear geometries pinned to a wooden board and numbered like specimens, a gift of the Heather and Tony Podesta Collection; an important early painting by the Oakland-based painter Oliver Lee Jackson, Portrait of Julius Hemphill (1973), in which the jazz composer and saxophonist is evoked in mixed media including silver paint and studs, given by the Oliver L. Jackson Trust; a major early painting by the British, New York-based painter Graham Nickson, The Bather with Outstretched Arms (1980–1981), in which a strongly rendered female figure balances on a rock over water in a minimal landscape composed of five separate panels, a gift of John and Laurie Adams; and an impressive work by the Washington-based painter Willem de Looper, The Duke (1990), an abstract tribute in metallic paints to the great Washington-born jazz composer and bandleader Duke Ellington, given by Frauke de Looper, the artist’s widow. Alex Katz’s Portrait of Ada (1959), an important early portrait by the artist of his wife and muse seen cropped at the waist in a plain blue shirt on a flat green background, was purchased through the Avalon Fund.

PHOTOGRAPHS
This year the department of photographs acquired almost 480 works through gift and purchase, many donated in honor of the 25th anniversary of the photography program at the Gallery, celebrated in 2015. Foremost among these are a superb vintage print by Dorothea Lange, General Strike, San Francisco (1934), made possible through Diana and Mallory Walker and Robert Menschel and the Vital Projects Fund. Made at the moment when Lange turned from photographing San Francisco’s elite to recording the impact of the Depression on the poor, it shows her compassion for “people in trouble,” as she said, and is also the first work by this photographer to enter the Gallery’s collection. Other significant gifts made in honor of the 25th anniversary include Paul Strand’s portrait of his mentor, Alfred Stieglitz (1929), a gift of Gary and Ellen Davis; Leon Levinstein’s celebrated Houston Street, New York (1970), a gift of Michael Mattis and Judith Hochberg; Vik Muniz’s New York City, after George Bellows (2011), a stunning reinterpretation of the Gallery’s painting by George Bellows, New York (1911), a gift of Nion McEvoy; Muniz’s Untitled (Matrix for New York City, after George Bellows) (2011), a gift of the artist himself; Paul Graham’s Pittsburgh (2004), two series of inkjet prints, a gift of Susan and Peter MacGill; Idris Khan’s Every . . . Bernd and Hilla Becher Spherical Type Cashholder (2004), a gift of Mary and Dan Solomon; and Simon Norfolk’s seven-part study of the evaporation of the Lewis Glacier, a gift of Theresa Luisotti.

Several exceptional nineteenth-century photographs were also acquired, notably the gift from John P. Coll, in memory of Margaret Canaga Coll and John Owen Reilly Coll, of John Moran’s Broadhead’s Creek, Delaware Water Gap (1863), a rare daguerreotype by Platt D. Babbitt, Niagara Falls (c. 1855), a gift of the Robinson Family Fund in memory of C. David Robinson and the Clinton and Jean Wright Fund; Thomas Sutton’s salted paper print Landscape with Ships and Castle (c. 1850), acquired with funding from Robert Menschel and the Vital Projects Fund; a paper negative by Captain Linnaeus Tripe, Bridge near Collector’s House, Shingavellor, India (1857–1858), a gift of Betsy Karel; and an album of albumen prints by Louis-Émile Durandelle, Le Nouvel Opéra de Paris (The New Paris Opera) (1875).

The twentieth-century collection of photographs was also enriched with many works by women photographers, including Dora Maar’s Christian Bérard’s Head Posed at Edge of Basin of Water (c. 1935) and Rogi André’s portrait Dora Maar (1941), both acquired through Robert Menschel and the Vital Projects Fund. The Pepita Milmore Memorial Fund enabled the acquisition of three works by Ringl and Pit (Grete Stern and Ellen Auerbach): Soap Suds (1930), Eckstein with Lipstick (1930), and Walter and Ellen Auerbach (1931); Lisette Model’s Beggar, Paris (1937); and Eleanor Antin’s conceptual work 100 Boots (1971–1973). In addition, the collection was augmented with Martha Rosler’s Roadside Ambush from the series House Beautiful: Bringing the War Home (1967–1972), a gift of the artist and Mitchell-Innes and Nash;
and Sally Mann’s *Deep South, Untitled* (1998), acquired through the Alfred H. Moses and Fern M. Schad Fund.


### SCULPTURES

Gifts of five medals and plaquettes strengthened the Gallery’s collection this year. A bronze medal from the seventeenth century that reproduces a design by Jean Warin, the leading French medalist of the period, was given by Andrew Brown. Louis XIV, 1638–1715, *King of France 1643, and his mother Anne of Austria* is a long-sought example of a fine early cast of the obverse of a medal commissioned in 1645 by Anne of Austria, queen of France, herself, for the foundation of the church of Val-de-Grâce in Paris. A solid gold cast of the medal was encased in the church’s foundation stone, laid by the six-year-old Louis XIV, Anne, who tenderly embraces her son, founded Val-de-Grâce in fulfillment of a vow of thanks for the long-awaited birth of an heir to the French throne. By the time the church was begun, Anne had been a widow and regent for two years. On the medal’s obverse the artist brilliantly conflates the age-old theme of mother and child, whose hand gestures serve to show affection and intimacy, with the traditional iconography for joint rulers (going back to Roman coinage) of facing profile portraits. This significant addition to the Gallery’s holdings demonstrates one of Warin’s most famous inventions. The reverse is formed from a detailed negative impression of the obverse, a difficult technical accomplishment known as incuse-cast that was popular in France in the first half of the seventeenth century.

A terracotta medal of the little-known poet and astrologer Giovanni Francesco Tinti by a sixteenth-century Tuscan sculptor intriguingly follows the typology of a bronze medal, yet is made of clay. It would have been created with very fine clay pressed into molds and then fired. Tinti is known to have contributed to the practice of burying medals in the foundations of buildings, supplying groups of his medals for protected sites for posterity and future discovery. Examples of this medal, given by Michael, Elizabeth, Christian, and Francesca Ridick, have been excavated at least four locations in Tuscany. Also given by the Ridick family is a gilt bronze plaque depicting Judith and Holofernes. Its design forms a pair with another oval plaque of Susanna and the Elders, which dates to the 1570s, already in the Gallery’s collection. The composition of *Judith with the Head of Holofernes* reflects the influence of prints by Jean Cousin the Younger first published in 1596, and both works may be indebted to a common source. The Judith plaque is known in only one other example, in Vienna. Its rarity and the opportunity to reunite these two complementary works celebrating heroic women make this gift a desirable addition to the collection.

Two late-nineteenth-century works by Louis-Oscar Roty augment the Gallery’s holdings of this important French medalist. A silvered-bronze medal commemorating the 50th anniversary of the École française d’Athènes and a subtly modeled bronze plaque, *Painting (Pittura)*, were given by Faya Causey in memory of the Gallery’s late curator of European paintings, Philip Conisbee. Depicting different classical personifications of artistic practice, these two works add to a growing area of the collection.

The department of modern art received seven gifts of sculpture in 2016: Janine Antoni’s *Lick and Lather* (1993), a multiple self-portrait consisting of fourteen busts taken from life and cast in either chocolate or soap before being modified through licking and bathing respectively, a gift of the Collectors Committee; Kenneth Snelson’s *V–X* (1967), a “tensegrity” (the artist’s contraction of tension and integrity) work of stainless-steel tubes and wire cables, donated by the artist; Fred Sandback’s *Untitled (One of Four Diagonals)* (1970), a room-filling work consisting of a single black elastic cord stretched from the bottom corner of a room to the diagonally opposite top corner, given by the Fred Sandback Archive in honor of Virginia Dwan; Dimitri Hadzi’s *Steidi IV* (1959–1961), an abstracted, roughly worked bronze figure holding a shield, given by the artist’s widow, Cynthia Hadzi, in honor of Dimitri Hadzi;
and three sculptures by Arlene Shechet, Not Buddha (1995), Head in My Head (2000), and Twin Rockers (2007), which employ ceramic or Hydrocal in addition to other supporting materials to depict contemplative, mysterious figures and objects, all donated by Anne and Joel Ehrenkranz.

**DRAWINGS**

This fiscal year the Gallery’s collection of old master drawings was enhanced by both gifts and purchases of more than fifty works. Deserving of special recognition are four from the fifteenth century, which form a fascinating group of sheets by artists from three different regions: Florence, South Germany, and the southern Netherlands. The earliest is the work of an anonymous Florentine artist active around 1400, an impressive composite sheet of figure studies focusing on the expressive qualities of light and pose, a gift of Dian Woodner from the collection of her father, Ian Woodner. This drawing harks back to the work of Taddeo Gaddi, Giotto’s closest follower, but the style and iconography belong to the generation of Gaddi’s son, Agnolo. The date, size, and complexity of this work make it one of the Gallery’s most important early drawings and a major addition to the collection.

Purchased through the Ruth and Jacob Kainen Memorial Acquisition Fund are two small but very fine South German drawings from about 1440, one of a standing gentleman and the other of the ancient poetess Sappho. Both drawings had been pasted into a 1436 manuscript that contained school texts and aphorisms in Latin and German, even though they had no connection to the writings. The details of the man’s elegant costume, especially the full sleeves adorned with lacy falls of fabric at the wrists, and the complex folds of Sappho’s dress and cloak are particularly well-drawn. Adding to the importance of these two sheets is the secular nature of the subjects, which is quite rare in art from this period.

Dating from about 1480/1490 is a beautifully imagined rendering of Jacob’s Dream by an artist from the circle of Hugo van der Goes, a gift of Beatrice von Hoffmann. The interpretation of the scene is quite literal, with Jacob stretched across the foreground, asleep on the ground with a rock serving as his pillow. The ladder of his dream is set on the earth behind him and extends to heaven, with angels descending and ascending. Typical of early Netherlandish storytelling, a second episode from Jacob’s story appears in the middle ground, showing him embracing his eventual wife Rachel as she tends her herds. Although unattributed, this is a particularly fine representation of Netherlandish draftsmanship of the late fifteenth century.

Three impressive sixteenth-century drawings that were also acquired this year merit
particular attention. A handsome early pen drawing of a sibyl by the Genoese master Luca Cambiaso, dating from the mid-1550s, was purchased as the gift of Joan and David Maxwell. A spirited study by Pieter Bruegel the Elder (c. 1562) of a peasant playing the bagpipes while balancing precariously on a three-legged stool was another important gift of Dian Woodner from the Ian Woodner Collection. Most unusual is an exquisitely drawn Pietà (c. 1570), one of a handful of drawings now attributed to El Greco. This work is thought to have been executed during El Greco’s ten-year-long stay in Italy, when the influence of the Venetian mannerists was especially strong in his work. This exceptional composition came to the Gallery as the gift of David H. McDonnell.

Outstanding among the more than 150 modern drawings acquired this year were three by noted avant-garde artists Heinrich Campendonk, Lyonel Feininger, and Egon Schiele, each with ties to German expressionism. The earliest is a double-sided watercolor from 1912 by Campendonk, a gift of Beatrix and Ladislaus von Hoffmann in honor of Andrew Robison. The self-portrait on the front of the sheet shows Campendonk in a red bow tie—an array of abstracted forms circling around him. The drawing becomes the Gallery’s most important work on paper by any member of Munich’s Blaue Reiter (Blue Rider) group.

A charming work by Feininger, an American-born artist who spent most of his career in Germany, was purchased through the Ruth and Jacob Kainen Fund. Strolling Ladies with Gentlemen Admirers (1910) shows fashionably dressed people traversing a knoll. The perspective is such that the figures seem almost perched on top of an off-kilter world. They strut at impossible angles, as if answering to their own laws of gravity.

Schiele’s Standing Nude with a Patterned Robe (1917) is one of two drawings by the artist given by the Robert and Mary M. Looker Family Collection this year. Unusually sensuous for Schiele and extremely beautiful, Standing Nude focuses on the woman’s soft curves. Her gaze is averted, her head barely contained on the sheet, her legs cropped at the knees—a mere hint of stocking visible.

Also outstanding was a transformative gift from the Saul Steinberg Foundation of thirty-four drawings and a sketchbook by the artist Saul Steinberg. Renowned for his work in The New Yorker, the drawings date from 1945 to 1985 and cover a wide range: from the horror of World War II bombings, to a satirical look at the social dynamics of a cocktail party, to the sheer beauty of works such as Via Aerea (1969). The group demonstrates that Steinberg was as much a brilliant draftsman with a witty sensibility as he was a keen observer of art, the cultural landscape, human nature, and the natural and built environment.

PRINTS AND ILLUSTRATED BOOKS

The Gallery acquired some 725 prints by gift and purchase and a dozen fine illustrated books this year. The earliest and most important volume is the Mirouer de la redemp- tion de lumain lignage, published in Lyons in 1478. The Speculum Humanae Salvationis, a digest of the Old Testament, the New Testament, and apocryphal texts emphasizing their interconnection and the path to personal salvation, was the most popular book of the early Renaissance. The Mirouer was not only its first French edition, but also the first illustrated book published in France. The 236 woodcuts are especially beautiful, imaginative in design and sophisticated in cutting. Purchased through the New Century Fund and the Eugene L. and Marie-Louise Garbáty Fund, this volume is only the sixth copy to have been identified.

Among numerous sixteenth-century prints, three works deserve special mention. Imposing and articulate, Hans Weiditz’s woodcut portrait of Maximilian I, commemorating his death in 1519, is a celebrated image in the vast iconography of the great Holy Roman Emperor. In the so-called Allegory of Love (c. 1540) by a Roman engraver from the school of Marcantonio Raimondi, a child expires in a boiling cauldron and a poised female figure plays dice with Cupid, while arrows pierce a male torso, a dog devours a heart, and the chariot of Hades darkens the

Heinrich Campendonk
Self-Portrait
Gift of Beatrix and Ladislaus von Hoffmann in Honor of Andrew Robison
The verse below—in the voice of the child—elucidates, this is the fate of those who lose in love. Unprecedented in ancient literature and unparalleled in contemporary imagery, the print epitomizes mannerist invention. A very different and famous expression of the period’s imagination, the twenty plates of Hans Vredeman de Vries’s *Scenographiae sive Perspectivae* (1560) fuse the Renaissance traditions of utopian architecture and rigorous perspectival construction.

A number of outstanding series of seventeenth-century etchings were added to the collection. Acquired through the generosity of an anonymous donor, Giovanni Battista Bracelli’s *Figure con Instrumenti Musicali e Boscarecci*, created in Rome around 1630, presents a fantastic choreography of stylish postures and lavish costumes. Extraordinarily rare, this is only the fifth group of impressions to be identified, the only one in this country, and the most complete of any. Three complete sets of maritime views by Reinier Nooms, called Zeeman, were purchased through the Pepita Milmore Memorial Fund. A sailor who became a painter and exquisite etcher, Zeeman gave definitive expression to this quintessentially Dutch subject. His renderings are so detailed and sensitive that the features of actual ports and types of ships can be distinguished.

Printmaking in eighteenth-century Rome was exceptionally well-represented among this year’s acquisitions. In 1738, the resident French academician Pierre-Hubert Subleyras made an etching after his own painting *The Feast in the House of Simon*. It is one of the most accomplished pure etchings of the period, prefiguring Giovanni Battista Piranesi’s in virtuosity and painterliness. Thanks to the generous gift of Vincent J. Buonanno, in honor of Andrew Robison, the Gallery’s holdings in this area were transformed by two contemporary albums and sixty-six plates, the most complete set of *Chinea* prints outside of Rome. The *Chinea* was an annual Roman festival celebrating the papacy’s concession of its feudal rights to the Kingdom of Naples. In the eighteenth century the festival came to feature monumental temporary architecture, elaborate decoration, and pyrotechnic display. These “machines,” designed by the leading architects of the day, were commemorated in large-scale etchings of their own considerable beauty.

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**Louis-Joseph Le Lorrain**

*Fortis Creatur Fortibus [Strength Begets Strength]: First ‘Macchina’ for the Chinea Festival of 1748*

Gift of Vincent Buonanno in Honor of Andrew Robison
Notable among the roughly 450 modern prints that entered the collection are more than sixty of Max Weber’s cubist-style woodcuts and linoleum cuts from 1919 to 1956, many of them uniquely inked and printed in color, a gift of Jack and Margrit Vanderryn. Another noteworthy gift, from Bob Stana and Tom Judy, featured picturesque color woodcuts from the late 1910s by Gustave Baumann and Edna Boies Hopkins, a fiery color lithograph with collage (1958) by Betye Saar, and prints by such Chicago imagists as Jim Nutt, Christina Ramberg, and Karl Wirsum.

Celebrating its 50th anniversary, Gemini G.E.L. strengthened the Gallery’s Gemini archive by donating important series and individual prints by twelve major artists. The most extraordinary modern print purchased this year was Chuck Close’s Keith (1972), made possible through the generous support of the Jon and Mary Shirley Foundation, the Frank H. and Eva B. Buck Foundation, Nelson Blitz Jr. and Catherine Woodard, Avalon Fund, Pepita Milmore Memorial Fund, and Jordan D. Schnitzer. A rare and coveted work, Keith ranks as a milestone both in Close’s career and in the history of printmaking.

Among the most exquisite of the modern illustrated books acquired this year was Joan Miró’s deluxe-format copy of À toute épreuve, with poems by surrealist Paul Éluard, published in 1958. Containing eighty of Miró’s color woodcuts, many with additional collage elements, the book was purchased through the Pepita Milmore Memorial Fund, the Eugene L. and Marie-Louise Garbáty Fund, and the Ahmanson Foundation.

RARE BOOKS AND IMAGES

The library added seventy-nine titles to the rare book collection in 2016, of which three are of particular interest. An extremely rare edition of Vincenzo Coronelli’s Singolarità di Venezia e del serenissimo suo dominio… (Venice, 1697) was acquired through the Grega and Leo A. Daly Fund for Architectural Books and the J. Paul Getty Fund in honor of Franklin D. Murphy. As one of the most comprehensive albums of Venetian architecture of the time, the four imperial folios are bound in the original vellum and include 244 etched and engraved plates. Coronelli’s work was a forerunner for vedutisti such as Canaletto and Francesco Guardi, and only one other complete edition is known to exist in North America.

The Nell and Robert Weidenhammer Fund supported the acquisition of Antonio Giolli’s Raccolta di diverse vedute della città di Genova e delle principali sue parti e fabbriche (Genoa, 1769), the first documented collection of views of Genoa and the sole edition published. Privately printed in large format for informed amateurs, noble Genoese patrons, and French travelers to the city, the work includes eighteen folio-sheet engravings and four engraved double-sheets, which can be assembled to create a twelve-foot panoramic of the bay and coastline.

Etudes d’anatomie a l’usage des peintres (Paris, between 1769 and 1776) by Charles Monnet enriched the library’s collection on human anatomy and proportion with the support of the David K. E. Bruce Fund. Intended as an instruction manual for young artists, the plates are noteworthy for bearing the proper myological and osteological terminology. This example is in its original portfolio featuring forty-two sanguine engravings by Gilles Demarteau, the inventor of the technique. Several drawings by Théodore Géricault are believed to be modeled after plates in this edition.

The image collections department acquired an archive of approximately 5,000 albumen photographs comprising the core set produced by the British photographer Francis Bedford (1815–1894). Bedford documented the architecture and environs of the British Isles during the 1870s and 1880s. The archive includes two ledgers that track the production of the images. This acquisition makes the Gallery the center for the study of Bedford’s work.

The department acquired twenty-six rare albums this year. One of the most notable documents the construction of the Haus der Deutschen Kunst in Munich from 1933 to 1937. From images of the initial plans by Paul Ludwig Troost to its dedication by Adolf Hitler, the album shows how the Third Reich planned to showcase “approved” German art. The department also acquired a small set of postcards of the exhibition Entartete Kunst (Degenerate Art) held in Munich in 1937. Other important acquisitions include a presentation album to the Dukes of Bavaria with photographs of the Villa della Pianore, home of the Dukes of Bourbon near Lucca (c. 1893), an album capturing views of the Exposition des Arts Décoratifs in Paris (1925), and an album depicting Wilhem Kaulbach’s mural cycle for the Neue Pinakothek in Munich (1863).

Among the individual rare photographs acquired is an early photo by William Henry Fox Talbot of the Chiaramonti Museum at the Vatican (1858) that relates to a nearly identical photo in the collection by Robert Macpherson taken the same year, a photograph of Winslow Homer’s Right and Left sent to the artist by his dealer in 1909, and an extensive group of photos from the collection of Hilla von Rebay documenting her work at the Solomon Guggenheim Foundation and Museum.
The Gallery’s East Building reopened on September 30, 2016, revealing 12,250 square feet of new exhibition space for the Gallery’s growing collection of modern and contemporary art.
During fiscal year 2016 the Gallery presented a varied selection of special exhibitions while preparing to reopen the East Building galleries after three years of renovation. Of the eighteen exhibitions offered, four continued from the previous year: Recent Acquisitions of Italian Renaissance Prints: Ideas Made Flesh; Gustave Caillebotte: The Painter’s Eye; Pleasure and Piety: The Art of Joachim Wtewael (1566–1638); and Vermeer’s “Woman in Blue Reading a Letter” from the Rijksmuseum. The Library presented three exhibitions of books and images from its collections.

This year marked the 50th anniversary of Gemini G.E.L. (Graphic Editions Limited), the renowned Los Angeles artists’ workshop and publisher. As the home of the Gemini G.E.L. Archive, the Gallery organized The Serial Impulse at Gemini G.E.L. to commemorate this important milestone. The exhibition showcased, in their entirety, seventeen innovative and exemplary serial projects (127 individual prints) created by seventeen artists working at Gemini G.E.L. including John Baldessari, David Hockney, Jasper Johns, Julie Mehretu, Susan Rothenberg, and Ed Ruscha. All the works in the exhibition were drawn from the archive at the Gallery, which contains an example of nearly every edition ever published by Gemini. An extensive feature on the Gallery’s website presented images of all the prints in the exhibition, archival photographs of printmakers at work in Gemini’s studio, quotations from the artists, and discussions of the nature, purpose, and sources of inspiration for their serial projects.

The beginning of the year marked the culmination of a yearlong celebration and a three-year initiative for photography. The Gallery’s publication The Altering Eye: Photography from the National Gallery of Art, a landmark volume on the photography collection, coincided with the commemorative exhibition Celebrating Photography at the National Gallery of Art: Recent Gifts. The exhibition unveiled some 200 works acquired in honor of the 25th anniversary of the Gallery’s photography program and included photographs made from the dawn of photography in the 1840s to work by contemporary photographers. The exhibition incorporated a number of challenging display features including a large wall with sixty-nine
political portraits by Richard Avedon originally produced as *Rolling Stone* covers. To enable visitors to appreciate the full extent of Deborah Luster’s *One Big Self: Prisoners of Louisiana* (1998–2002), the Gallery digitized her 249 images and their reverse, each inscribed with information about the inmates and all presented on a touch screen monitor—the first time such technology has been used in a Gallery exhibition. The entire set of Luster portraits was also made available on the Gallery’s website.

Louise Bourgeois: No Exit explored the work of the artist with twenty-one drawings, prints, and sculptures revealing Bourgeois’s ties to both existentialism and surrealism. The exhibition featured a rare complete copy of the artist’s book *He Disappeared into Complete Silence* (1947), a group of nine engravings, each with a parable written by Bourgeois suggesting the themes of loss, misfortune, miscommunication, and rejection.

Only a small fraction of ancient bronzes survive; most have been melted down over the centuries. Power and Pathos: Bronze Sculpture of the Hellenistic World offered an unprecedented opportunity to appreciate their importance in antiquity and the innovations of Hellenistic sculptors. Some fifty bronze sculptures and related works, dating from the fourth century BC to the first century AD, spanned the Hellenistic period when the art and culture of Greece spread throughout the Mediterranean. Through the medium of bronze, artists were able to capture the dynamic realism, expression, and detail that characterized the new artistic goals of the era.

Statue of a Victorious Youth (“The Getty Bronze”), set against a curved wall with a photomural of the stone statue bases in situ at Olympia, beckoned to visitors in the East Garden Court. Several photomurals were used throughout including an enlarged fragment of the Alexander mosaic positioned behind an equestrian sculpture of Alexander the Great. Pedestal designs and mounts were carefully crafted to allow for the least amount of handling of fragile objects while also hiding complex steel and aluminum braces. A new, internally lit, micro-climate case was designed for two high-relief statues from the first century BC of Erotes riding lions.

A fully illustrated catalog accompanied the exhibition. A documentary film, produced by the Gallery and narrated by Liev Schreiber, explored the historical and cultural context of Hellenistic bronzes and included original footage shot on location at archaeological sites at Delphi, Corinth, and Olympia in Greece. For the first time, the Gallery also offered a free exhibition audio tour accessible directly from visitors’ mobile devices. Two related programs were created for the Gallery’s website: a slideshow with commentary highlighting the Hellenistic emphasis on realistic portraiture and the dynamic expression of states of mind, and a series of step-by-step diagrams of the complex process for casting hollow bronze sculptures in antiquity.

A focused installation of the work of British artist Tom Hunter featured five photographs from the series *Life and Death in Hackney*, in which he explored the cultural resonances of iconic Victorian paintings by reworking their compositions in a contemporary setting. Like the Pre-Raphaelite painters who came before, Hunter also concentrated on the marginal and disempowered. By adding the weight of historical allusion to his compositions, Hunter imparted a dignity to his often overlooked subjects, transforming the disaffected youth of contemporary London into his heroes and heroines.

Mounted on the occasion of the Gallery’s 75th anniversary and drawn entirely from the permanent collection, including promised gifts, *Three Centuries of American Prints from the National Gallery of Art* explored major events and movements in American art from the Colonial era to the present. This exhibition surveyed how America has been represented in prints made by artists between 1710 and 2010. Early prints of the continent’s indigenous peoples, landscapes, flora and fauna, historical events, wars, and citizenship reflect the curiosity of Europeans about a world they perceived as new and strange.

The exhibition included works from across the centuries that aim to raise awareness and inspire change, ranging from an engraving of the Boston Massacre by Paul Revere to a broadside from more than two hundred years later by the undercover feminist collective known as the Guerrilla Girls. Enlarged images of Robert Havell’s (after John James
NATIONAL GALLERY OF ART
Audubon’s *American Flamingo* and Jasper Johns’s *Flags I* served as entrance and exit graphics. A fully illustrated catalog accompanied the exhibition.

The 75th-anniversary celebration continued as the Gallery recognized the crucial role that Paul Mellon played in carrying out the founding vision of his father, Andrew, who had laid plans for the museum before his death in 1937. A great number of Paul Mellon’s gifts were works of art on paper, which are light sensitive and cannot be constantly displayed. *In Celebration of Paul Mellon* brought together some eighty of the finest pastels, watercolors, drawings, prints, and illustrated books given to the Gallery by the philanthropist. Among the works on display were evocative watercolors by Winslow Homer and Édouard Manet, powerful portrait drawings by Jean-Auguste-Dominique Ingres and Edgar Degas, sporting lithographs by George Bellows, a pen landscape by Vincent van Gogh, and cubist compositions by Pablo Picasso and Georges Braque. Quotations taken from interviews, memoirs, and other writings by Paul Mellon were screen printed on the walls, vividly conveying both his distinctive approach to collecting and his sheer delight in looking at and living with the works he chose. To complement the exhibition of works on paper, the Gallery produced a companion brochure, *A Lasting Legacy: Paintings and Sculptures from the Paul Mellon Collection*, which provided visitors with a walking tour of major Mellon gifts in other media on view in the permanent collection galleries.

Nearly 700 photographs from Eadweard Muybridge’s groundbreaking publication *Animal
Locomotion, acquired by the Corcoran Gallery of Art in 1887, became the foundation for that institution’s early interest in photography. The Key Set of more than 1,600 works by Alfred Stieglitz, donated by Georgia O’Keeffe and the Alfred Stieglitz Estate, launched the photography collection at the National Gallery of Art in 1949. Inspired by these two seminal artists, Muybridge and Stieglitz, the exhibition Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art brought together highlights of the recently merged collections by a range of artists from the 1840s to today. The connections between the two photography collections were explored through five themes—movement, sequence, narrative, studio, and identity—present in the work of the two founding photographers.

The exhibition Hubert Robert, 1733–1808 explored one of the most prominent artists of the late eighteenth century. Robert loved and depicted ruined structures of all types, whether real or imagined. At the core of his success was his brilliance as a master of the architectural capriccio, in which random monuments from different locales were artfully brought together to create new, completely imaginary landscapes. With some fifty paintings and fifty drawings, this monographic exhibition, co-organized by the Gallery and the Musée du Louvre, was the first in more than eighty years to encompass Robert’s entire career and to survey his achievements as both a painter and a draftsman.

The visitor was drawn into the exhibition with a view of the colossal painting Stair and Fountain in the Park of a Roman Villa on loan from the Los Angeles County Museum of Art. Four monumental paintings created for the petit salon of the Château de Méréville were hung in an octagonal gallery to emphasize their power and relationship as an architectural quartet. One gallery, devoted entirely to works on paper, was hung in a salon style and included a digitized sketchbook using page-turning technology, allowing visitors to flip through its recreated pages on a monitor next to the actual book. A selection of digitized sketchbook drawings was also made available on the Gallery website.

Recent Acquisitions of Dutch and Flemish Drawings encompassed landscapes, seascapes, portraits, still lifes, and historical subjects that demonstrate the originality of Dutch and Flemish draftsmanship and its stylistic evolution. Key works by artists such as Maerten van Heemskerck, Hendrick Goltzius, Abraham Bloemaert, and Jan van Huysum were exhibited. In addition to eight works made prior to 1600, six eighteenth- and nineteenth-century drawings were on view, including major works by Gaspar van Wittel and Johan Barthold Jongkind. The latest work in the exhibition was the powerful Self-Portrait (1907) by Lodewijk Schelfhout.

Damien Hirst: The Last Supper included thirteen prints from the Corcoran Collection, which are the first works by Hirst to enter the Gallery’s collection. In The Last Supper, Hirst wittily explored the role of faith, viewing it in relation to medicine and religion. Each print features an altered pharmaceutical label. The names of medicines have been replaced with those of common British foods, and the names or logos of the manufacturers have been replaced by those of the artist—Hirst’s own brand, so to speak.

This fiscal year the East Building galleries reopened, revealing new and enhanced spaces, which included three exhibitions. The Tower Gallery exhibition focused on the work of American artist Barbara Kruger. Inspired by the Gallery’s recent acquisition of Kruger’s Untitled (Know nothing, Believe anything, Forget everything) (1987/2014), the exhibition featured related images of faces and figures in profile over which Kruger superimposed her striking phrases and figures of speech. In a short film produced by the Gallery, Barbara Kruger: in her own words, the artist discussed her career from her beginnings as a layout editor for Condé Nast publications to her present life as an artist. An illustrated brochure featured excerpts from an interview with the artist and a checklist of the works on view.
Exhibited in the newly redesigned Concourse galleries, Los Angeles to New York: Dwan Gallery, 1959–1971 showcased the remarkable career of art dealer and patron Virginia Dwan and featured 100 works promised to the Gallery from her extraordinary personal collection. Founded by Dwan in a storefront in Los Angeles in 1959, the West Coast enterprise was a leading avant-garde space in the early 1960s, presenting works by abstract expressionists, neo-dadaists, pop artists, and nouveaux réalistes, including Philip Guston, Franz Kline, Ad Reinhardt, Robert Rauschenberg, Claes Oldenburg, Edward Kienholz, Yves Klein, Niki de Saint Phalle, Jean Tinguely, and others. In 1965, Dwan established a gallery in New York where she presented groundbreaking exhibitions on minimalism, conceptual art, and land art, featuring works by Carl Andre, Walter De Maria, Michael Heizer, Robert Morris, Sol LeWitt, Agnes Martin, Robert Ryman, and Robert Smithson, among others. Dwan emerged as a leading patron of earthworks during this period, sponsoring Heizer’s monumental sculptures Double Negative (1969) and City (1972–ongoing); Smithson’s masterpiece Spiral Jetty (1970); the first version of De Maria’s 35-Pole Lightning Field (1972); and Charles Ross’s Star Axis (1971–ongoing). Very large photomurals of these sculptures were produced to give a sense of their scale.

A fully illustrated catalog accompanied the exhibition, which will travel to the Los Angeles County Museum of Art. The Gallery also produced a documentary film that features Dwan reflecting on her career, commentary by artists she supported, and original and archival footage capturing the innovative spirit of the 1960s. Within the exhibition and on the Gallery’s website, short films showed two of Tinguely’s kinetic sculptures in motion: Odessa (1963) and Portrait of Virginia (1963), which are too fragile to run continuously.

The third exhibition in the new spaces, Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker brought together works by critically important artists who changed the course of photography through their experimentation and conceptual scope. The exhibition celebrated the pledged gift of thirty-three, large-scale photographs from the important collection of Robert E. Meyerhoff and Rheda Becker with monumental works by Thomas
Demand, Thomas Struth, Hiroshi Sugimoto, and Jeff Wall, among others. A fully illustrated catalog accompanied the exhibition.

The Gallery administered the loan of 1,104 works of art to 228 sites during fiscal year 2016. This year, the Gallery loaned numerous works to a number of exhibitions featuring women artists including Yayoi Kusama’s *Infinity Nets Yellow* to the Henie Onstad Art Center and Moderna Museet, Alice Neel’s *Loneliness* and *Hartley* to the Ateneum Art Museum, Élisabeth-Louise Vigée Le Brun’s *The Marquise de Pezay, and the Marquise de Rougé with Her Sons Alexis and Adrien* to the Metropolitan Museum of Art and the National Gallery of Canada, Helen Levitt’s *New York* to the Musée d’Orsay, and Mary Cassatt’s *Children Playing on the Beach* to the Yokohama Museum of Art. The Gallery also loaned numerous works by Georgia O’Keeffe, including *Line and Curve*, *Sky with Flat White Cloud, Winter Road I*, and *No. 14 Special* to the Tate; *Jack-in-Pulpit–No. 2, Jack-in-the-Pulpit No. 3, Jack-in-the-Pulpit No. IV, Jack-in-Pulpit Abstraction–No. 5*, and *Jack-in-the-Pulpit No. VI* to the Norton Gallery and School of Art; *Second, Out of My Head and No. 20–From Music–Special* to the Columbia Museum of Art; and *Line and Curve, Sky with Flat White Cloud, Jack-in-Pulpit–No. 2, Jack-in-the-Pulpit No. 3, Jack-in-the-Pulpit No. IV, and Jack-in-the-Pulpit No. VI* to the Chrysler Museum of Art, as well as Käthe Kollwitz’s *The Widow I (Die Witwe I), Self-Portrait (Selbstbildnis), The Survivors (Die Überlebenden), and Never Again War (Nie Wieder Krieg)* to the Davis Museum and Cultural Center at Wellesley College.

Included in the total number of loans this year, 993 works were loaned to museums for exhibition both domestically and internationally. Some of the highlights included loans of twenty-five photographs by Robert Frank and Allen Ginsberg to the Musée national d’art moderne, Centre Georges Pompidou, Sandro Botticelli’s *Portrait of a Youth* to the Staatliche Museen zu Berlin and the Tokyo Metropolitan Art Museum, Jan van Eyck’s *The Annunciation* to the Städelisches Kunstinstitut und Städtische Galerie, René Magritte’s *La condition humaine* to the Staatsgalerie Stuttgart and the Kyoto Municipal Museum of Art, Hieronymus Bosch’s *Death and the Miser* to the Noorbrarants Museum and the Museo Nacional del Prado, Gilbert Stuart’s *George Washington (Vaughan portrait)* to the National Portrait Gallery, Washington, and *The Jolly Flatboaterman* by George Caleb Bingham to the Denver Art Museum.

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Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker
Gallery educator Meghan Lally encourages Art Around the Corner students to look closely at Augustus Saint-Gaudens’s Shaw Memorial to deepen their understanding of the American Civil War.
This year the education division focused on how to encourage visitors to have richer, more purposeful experiences with works of art in the Gallery’s collection. With that idea in mind, the division planned several new programs to celebrate the Gallery’s 75th-anniversary year and reach out to visitors onsite and through social media.

*Sketching Is Seeing* encouraged audiences of all ages and skill levels to sketch as a way to slow down, look carefully, and connect with works of art. This pilot program served more than 13,000 people. Based on an online survey, ninety-three percent of participants reported that the program had a moderate to major impact on their visit. Sixty-seven percent of participants reported never having attended a program at the Gallery, which meant an entirely new audience was reached. On social media, a campaign was launched called #NGASketch which encouraged onsite and virtual visitors to share their sketches.

Another new offering, *75 Stories* invited visitors to join fifteen-minute pop-up talks that focused on rarely told tales from the Gallery’s first seventy-five years. Stories ranged from the puzzling discovery of an older woman painted beneath Jean-Honoré Fragonard’s *Young Girl Reading* to the clandestine arrival of Leonardo da Vinci’s *Ginevra de’ Benci*.

Two other programs piloted this year included *Writing Salon*, a variation on *Drawing Salon*, and *Artist + Artist*. *Writing Salon* was created for visitors who like to connect with art through looking, conversation, and writing. Taught by a writer and museum educator, these sessions attracted another new audience. In *Artist + Artist*, a working artist discussed an object in the permanent collection and how he or she took inspiration from it. The program linked old master art to contemporary practice, offering insights to visitors. In one session, an artist discussed how a painting by the fifteenth-century Netherlandish artist Hans Memling inspired her to create a series of photographs exhibited at the Venice Biennale.
To better appreciate the Gallery’s audienc- es, visitor studies and interviews were con- ducted. A study of visitor experiences in the Joachim Wtewael exhibition, in collaboration with the northern baroque curatorial depart- ment, proved that using clear language when referring to art historical concepts is critical. Texts or talks grounded in visual elements of a work of art support careful looking, and installing works of art to encourage compar- ing and contrasting is a powerful learning strategy. Additionally, a yearlong study of Gallery website users was conducted to un- derstand their motivations and satisfactions. An online survey for Homeschool Days was offered, observations and interviews for Art Around the Corner Family Days were pre- pared, and visitors were interviewed about what they are looking for in a highlights tour of the West Building. Based on the findings, the education department has already recast a number of programs.

Another initiative included a six-visit pilot program designed for Georgetown University medical students, using art to help them hone their observation and communication skills. In addition, the division worked with advanced nursing students and created a workshop for the American College of Phy- sician’s annual internal medicine conference to focus on closer looking. For users with disabilities, a short introductory video was created for the website in American Sign Language, and the ASL and Picture This tour offerings were maintained. Regular programming continued for school tours, family programs, the Summer Teacher In- stitute, workshops for teachers, lectures, gallery talks, docent tours, audio guides for adults, and internship and fellowship pro- grams. The summer intern program served eighteen students from ten states and three countries, while the academic-year intern initiative welcomed eight participants. Auditor- ium programs served more than 16,000 visitors. Among the highlights of the year were public conversations with architect Frank Gehry and artists Cecily Brown and Lorna Simpson. Podcasts of these events were posted online and reached almost 150,000 additional viewers. Docent- and staff-led tours and free audio guides of the collection reached about 125,000 visitors. Teen and family programs and audio guides for children engaged about 12,000 young visitors. School tours, including the mul- tiple-visit Art Around the Corner program, connected more than 33,000 students with the Gallery’s collections. A series of three les- sons in the Art Around the Corner program focused on the theme “What’s Your Story?” to explore how artists depict characters and symbols. During the 75th-anniversary year, a new guide was created for objects given by Paul Mellon. Together, all print publications served more than 550,000 visitors. Thus, through various approaches, an audience of more than 750,000 was reached on site.

Throughout the year, the Gallery’s one million followers on social media (Facebook, Twitter, Instagram, and Pinterest) helped the Gallery share posts, generating three million engagements in the process. Several new hashtags, including #myngadc, encouraged visitors to post their favorite Gallery images. Education resources, the Gallery’s outreach program that consists of nearly five hundred programs and publications, served more than thirty million users, including television viewers across the nation.

**CONCERTS AND FILMS**

The music department began its seventy- fourth concert season with three brunch- time concerts in the Sculpture Garden, ex- panding the musical offerings to include bluegrass and Dixieland jazz bands. For the first time the Gallery held all concerts during the day, which increased attendance and brought standing-room-only crowds to sev- eral of the musical events.

A number of concerts were presented in honor of special exhibitions. In honor of Louise Bourgeois: No Exit, some of the artist’s favorite composers were featured in concert. One concert included music in the style of Benny Goodman, Paul Mellon’s fa- vorite musician, to honor In Celebration of Paul Mellon. The Gallery presented three concerts of American music in honor of Three Centuries of American Prints from the National Gallery of Art.

The music department produced three special weekend-long music festivals. To cel- ebrate the 150th anniversaries of Carl Nielsen and Jean Sibelius, four concerts of music by the Nordic composers were presented. The Gallery’s resident ensembles, as well as its or- chestra and a Finnish soprano were featured. A festival of the complete instrumental trios of Ludwig van Beethoven was presented, in- cluding nine concerts in four days, culminat- ing with the National Gallery of Art Orchestra accompanying the resident piano trio on the Triple Concerto. In honor of the Gallery’s 75th anniversary on March 17, 2016, the music department brought ensembles from four branches of the military to perform daily throughout the four-day celebration.

To present special concerts and sympho- ny programs, the music department collab- orated with a number of offices and organi- zations including the Embassy of the Czech Republic, the Delegation of the European Union to the United States, Washington Performing Arts, the Gallery’s department of film programs, and the Equal Employment Opportunity office. The Gallery present- ed special concerts in honor of Hispanic

*Writing Salon* participants join local playwright Mary Hall Surface in exploring the literal and metaphorical roles of setting in writing and painting.
Heritage Month, Veterans Day, African American History Month, Women’s History Month, the National Cherry Blossom Festival, and Asian Heritage Month. The department helped to present the popular jazz in the Garden concert series as well as jazz brunch concerts. These two programs entertained more than 100,000 music lovers.

The music department merited seven positive concert reviews in various publications. The 2016 concerts were produced with funds bequeathed to the Gallery by William Nelson Cromwell and F. Lammot Belin, with generous additional support from the Billy Rose Foundation and the Gottesman Fund in memory of Milton M. Gottesman. The music program was also supported by the Ann and Gordon Getty Foundation and Professor Joseph L. Gastwirth.

Film and video premieres, restorations, and retrospectives were presented every week during the year, adding to the Gallery’s reputation as one of the best film exhibition venues in North America. Films were frequently introduced by renowned filmmakers, scholars, artists, and critics. The Gallery’s membership in the International Federation of Film Archives remains vital for access to rare prints from film vaults around the world. The estate of artist Nancy Holt collaborated on the digital restoration of Holt’s films Pine Barrens (1975) and Sun Tunnels (1978), both of which premiered at the Gallery.

Highlights from the year included premieres of Don’t Blink—Robert Frank, Wondrous Boccaccio, Hockney, and The Seasons in Quincy: Four Portraits of John Berger, produced by Berger’s friend Tilda Swinton. Among the special events during the fall season were a collaborative presentation with Festival del film Locarno and the retrospectives Agnès Varda: Ciné-Portraiture and Maya Deren: Rhythm, Ritual, Repetition.

The film department cooperated with the Freer Gallery of Art to present Reseeing Iran: Twentieth Annual Iranian Film Festival, which attracted standing-room-only audiences. Other series during the winter months included Bolshoi Postmodern: Innovative Performance in HD and Athens Today: New Greek Cinema, organized to coincide with the exhibition Power and Pathos: Bronze Sculpture of the Hellenistic World. Special film events during the winter included a revival of Zorba the Greek introduced by Katherine Quinn.

The spring season began with a partnership with the National Cherry Blossom Festival and two film restorations, Kon Ichikawa’s Kyoto and Nagisa Oshima’s Kyoto, My Mother’s Place. Avant-garde cinematographer Babette Mangolte, who collaborated with film artists Yvonne Rainer, Michael Snow, and Chantal Akerman, presented a retrospective. The film and music series Bernard Herrmann: Stage, Screen, and Radio attracted media coverage and large audiences.

During the summer, the popular series The Grandest Spaces: Picturing Museums focused on ciné-essays recently produced about museums. In conjunction with the commemoration of the 400th anniversary of Shakespeare’s death, Shakespeare as Cinematic Experiment: 1908–1921 featured many unusual expressions of Shakespearean performance including a restoration of Asta Nielsen’s Hamlet (1921) from the collection of the George Eastman Museum. Throughout the year, popular ciné-concerts continued, ranging from F. W. Murnau’s Faust (1926) with a new score by the Daniel Schnyder Trio to D. W. Griffith’s Way Down East featuring the film’s original orchestral score from 1920.

The Library’s third publication highlighting important aspects of its collection, Documenting the Salon, was completed this year thanks to a generous grant from the Florence Gould Foundation. The volume was distributed free of charge to more than 250 museum and university libraries worldwide.

The Gallery’s summer interns closely examine selections from the permanent collection of American works of art on paper in the West Building study room.
The Library added 6,393 books and 1,353 auction catalogs to its holdings in fiscal year 2016. The reader services department answered 2,950 inquiries, welcomed approximately 2,000 visitors, created 3,467 scans from its rare book collection, and recorded 28,384 unique visits to the library’s web pages. The department borrowed 4,553 items for Gallery and Center for Advanced Study in the Visual Arts (CASVA) staff and loaned 1,664 titles to universities and public libraries in forty-seven states and Puerto Rico and in nineteen foreign countries. Research orientations were held for groups from the George Washington University, University of Maryland, Catholic University of America, College Art Association, and Japan Library Forum.

Nearly 1,000 scans from the department’s collections were created. Digitization of the 4,000 negatives comprising the Georg Piltz Archive began this year. Piltz documented architecture and sculpture in the former East Germany from just before World War II until the fall of the Berlin Wall in 1989.

Artists’ portraits acquired include Marcel Duchamp by Julian Wasser (1963), Ruth Asawa by Imogen Cunningham (1963), Elaine de Kooning by Fred McDarrah (1961), Paul Cadmus by George Platt Lynes (1940), Robert Frank on the set of Pull My Daisy by John Cohen (1959), and twenty-one photos of New York art dealers by Mottke Weissman (1965).

The department received notable gifts from Diane de Grazia, Mrs. Michael Horn, Dianne Modestini, Innis Shoemaker, and Scott Sullivan, and from Gallery staff members Elizabeth Cropper, Lamia Doumato, and John Hand. William Craft Brumfield continues to add images to his survey of Russian architecture.

In keeping with its mission, the Gallery Archives provided critical support for the Gallery’s 75th-anniversary commemoration by giving access to thousands of historical images and documentary materials, assisting with extensive research, and delivering several well-received presentations on the Gallery’s history.

The archives received transfers of paper and digital records from Gallery offices to significantly increase its holdings, including new documentation on the Andrew W. Mellon Memorial Fountain and East Building renovations. Dorothy Vogel donated supplementary photographs, clippings, correspondence, and other items to enhance the Vogel biography and information about their collection. Gillian Walker gave additional materials relating to her father and former Gallery director, John Walker, for inclusion with the rest of his papers housed in the Gallery Archives.

Staff responded to some 600 inquiries about the Gallery’s early exhibitions, acquisitions, programs, and architecture. A reference service database was created and implemented to track and respond to researchers more efficiently.

To provide further insight on Gallery history, the oral history program continued conducting interviews with several individuals, including key figures involved with the Gallery’s historic agreement with the Corcoran Gallery.

Archives staff transferred the Corcoran archives from the Corcoran building, which had been placed in the Gallery’s custody for temporary safekeeping, to the George Washington University.
The Kress History and Conservation Database project successfully digitized conservation documents relating to Gallery-owned Kress paintings and developed strategies for providing public access to these and other legacy scans. The project is supported generously by the Samuel H. Kress Foundation.

The Archive completed the import of the remaining legacy finding aids into the archival description database. This multi-year project to normalize and ingest bibliographical metadata into a structured environment improved physical and intellectual management of Gallery archival records.

The study room for European works of art on paper in the East Building hosted more than 1,200 visitors. Thirty-seven classes from twelve universities and seven schools were taught, using the Gallery’s original prints, drawings, and rare illustrated books. In addition, there were twelve lectures for special groups and ten tours for Gallery docents, interns, and new staff. Gallery curators offered twenty-five of these classes, lectures, and tours. The study room for American prints and drawings in the West Building hosted 742 visitors, including students in twenty-three classes from eight universities and four schools. Additionally, curators provided thirty-one presentations for special groups, behind-the-scenes tours, visiting curators, Gallery docents, interns, and new staff.

**Publications**

The Gallery’s 75th-anniversary celebration and the reopening of the East Building galleries were the inspiration for a significant portion of the publishing office’s activities and output during fiscal year 2016. Foremost in size and importance among the 2016 publications is *America’s National Gallery of Art*, a richly illustrated tour through the museum’s remarkable history, highlighting the contributions of its four directors, the growth of the Gallery’s collections and exhibitions, its architectural grace, and the largesse of its founders and supporters over the past seventy-five years. The book was written by Philip Kopper and the publishing office of the Gallery, designed by Kelly Doe, and copublished by Princeton University Press.

A new highlights guide to the Gallery’s collections and a compact map of the campus that includes accessible graphics of the renovated East Building were produced. *Highlights from the National Gallery of Art*, curated and introduced by the deputy director, features 430 works accompanied by insightful texts by the Gallery’s curatorial staff. It is available in English, Spanish, French, Chinese, and Japanese editions. The publishing office edited thirty wall texts and five hundred object labels and designed a variety of ephemera including brochures, audio guides, calendars, press materials, invitations, announcements, and web overviews pertaining to the reopening.

The Gallery’s second catalog in the prize-winning series National Gallery of Art Online Editions, *Italian Paintings of the Thirteenth and Fourteenth Centuries*, went live in February 2016. The third catalog in this series, *American Paintings, 1900–1945*, was launched in September to coincide with the installation of works from this period in the renovated East Building galleries. Approximately twenty more backlist titles were added to the PDF Library on the Gallery’s website, where online visitors can browse, search, and download out-of-print exhibition and collection catalogs at no charge.

A prototype for the online resource *Mark Rothko: Works on Paper* is in preparation. The site is expected to launch in 2017 with approximately nine hundred works from the Gallery’s collection to afford a broad view of Rothko’s work from the 1930s through 1970.

Twelve book-length publications were produced this year: five exhibition catalogs, two collection catalogs, two volumes for CASVA, a library publication, a special Mellon publication, and *America’s National Gallery of Art*. Reprints were undertaken for *Pleasure and Piety: The Art of Joachim Wtewael* and *Drawing in Silver and Gold: Leonardo to Jasper Johns*. Printed brochures were prepared for *In Celebration of Paul Mellon and In the Tower: Barbara Kruger*, along with five library brochures. The publishing office received a total of eight design awards for *Drawing in Silver and Gold: Leonardo to Jasper Johns*, *The Memory of Time: Contemporary Photographs at the National Gallery of Art*, *Gustave Caillebotte: The Painter’s Eye*, and *The Altering Eye: Photographs from the National Gallery of Art*.

**Digital Media**

In fiscal year 2016 the digital media division was established to further the Gallery’s digital integration plans. During the year, the division of imaging and visual services, the website department, and the media production department, were consolidated to increase the effectiveness and coordination of digital tools and services. The site is expected to launch in 2017 with approximately nine hundred works from the Gallery’s collection to afford a broad view of Rothko’s work from the 1930s through 1970.

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of all digital media activities at the Gallery.

The division of imaging and visual services continued documenting the Gallery’s collections and promoting access to high-quality, color-accurate digital images. Master digital files were made for 828 objects including 158 new acquisitions. Technical imaging was provided for 121 conservation treatments. Publication-quality images were made for seven Gallery exhibitions and catalogs including Three Centuries of American Prints from the National Gallery of Art; In Celebration of Paul Mellon; and Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art.

The Gallery posted 41,771 new and replacement images to its website. Using highly sophisticated imaging techniques, 332 ultra-resolution images were created and posted to the website, allowing the public to pan and zoom at extremely close detail. Additionally, more than 46,200 images are now available for free download from NGA images. NGA images users downloaded more than 350,000 images in the fiscal year, bringing the grand total of downloads to 2,324,871 since the website launched in 2012.

In support of the East Building reopening, the Gallery released a new home page on the website as well as refreshed visitor information pages. These updates reflect a renewed focus on the Gallery visitor, providing high visibility for key facts as well as information about the collection, exhibitions, and events. The Gallery’s website had more than six million visits in the fiscal year, an increase of four percent from fiscal year 2015.

The media production department provided digital moving media and audio to the public. Several films were produced to highlight art by Mark Ruwedel, Allan McCollum, Julie Mehretu, Don Perry, and Jennifer Reeves. Films about the Gallery’s permanent collection included From Private Setting to Public Garden about the installation of Marc Chagall’s mosaic mural Orphée in the Sculpture Garden, and Photographing “Little Dancer” featuring Degas’s iconic sculpture. In total, the Gallery produced 164 audio and sixty-seven video podcasts this year. All films and podcasts were featured on the Gallery’s website. Multimedia artwork was installed and maintained for several exhibitions and ongoing media art installations including Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art; Los Angeles to New York: Dwan Gallery, 1959–1971; James Nares’s video Street (2011); and Rineke Dijkstra’s I See a Woman Crying (Weeping Woman) (2009).
The Center for Advanced Study in the Visual Arts sponsors the study of the visual arts in its four program areas of fellowships, research, publications, and scholarly meetings. Most members are selected through a competitive process by the Center’s Board of Advisors. In 2016 the Board of Advisors included Patricia Berger (University of California, Berkeley), H. Perry Chapman (University of Delaware), John R. Clarke (University of Texas), Michael W. Cole (Columbia University), Jeffrey F. Hamburger (Harvard University), Steven D. Nelson (University of California, Los Angeles), and Cécile Whiting (University of California, Irvine). Three professorial appointments (the Samuel H. Kress professor, the Andrew W. Mellon professor, and the Edmond J. Safra visiting professor) are made at the invitation of the Gallery’s Board of Trustees.

During its thirty-sixth academic year, the Center welcomed fellows from China, Germany, Italy, Japan, the Netherlands, Serbia, the United Kingdom, and the United States. The topics of their research ranged from gold disks of Chichen Itza in the reign of K’ak’upcal to the migration of fountains in early modern Europe, from the relationship between Edgar Degas and Mary Cassatt to fashion and costume in Yuan dynasty China, from the art of Romare Bearden to that of Philip Guston, and from American modernist photography and the Mexican cultural renaissance to the prints of Jan van de Velde II.

The Center cosponsored, with the University of Maryland, the forty-sixth Middle Atlantic Symposium in the History of Art. This year’s Wyeth Foundation for American Art Lecture was delivered by Kirk Savage on the topic “The Art of the Name: Soldiers, Graves, and Monuments in the Aftermath of the Civil War,” and was subsequently released as a video podcast. The Center sponsored a Robert H. Smith study day in association with the exhibition Gustave Caillebotte: The Painter’s Eye. A lecture by André Dombrowski entitled “Painting Rain: The Atmosphere of Impressionism” preceded the study day. At the 104th annual conference of the College Art Association (CAA), the Center convened a session on the topic of the study of world art in Washington, DC, supported by the J. Carter Brown Fund. The Center further sponsored a two-day visit to the Gallery for fifteen emerging scholars from China attending the CAA conference, who served as junior chairs at the 2016 Congress in Beijing organized by the Comité international d’histoire de l’art (CIHA). To recognize the contributions of former Safra professors, the Center held a meeting for the public and Gallery staff entitled “Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art.” The meeting included lectures from eleven former professors and will result in a series of short video podcasts.

The sixty-fifth A. W. Mellon Lectures in the Fine Arts were delivered by Vidya Dehejia of Columbia University, on the topic “The Thief Who Stole My Heart: The Material Life of Sacred Bronzes in Chola India, c. 850–1280.” Professor Dehejia’s six Mellon lectures are now available on the Gallery website as audio and closed-captioned video podcasts.

The Center’s ongoing research projects provide primary materials for scholarship. The Malvasia project will make available a multivolume annotated translation and new critical edition of Carlo Cesare Malvasia’s Felsina pittrice (Bologna, 1678). Work on volume two, dedicated to Bolognese printmakers, is advancing to completion. The project is directed by the dean and coordinated by Professor Lorenzo Pericolo of the University of Warwick, who also serves as editor of the critical edition. Associate Dean Therese O’Malley is directing the design of a digital database for the History of Early American Landscape Design project. This expands upon the published volume 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 historic maps of Rome. In the course of the year the Accademia database migrated to the Gallery’s new web platform, which allows for increased sustainability of the data and the addition of new documents.

For more on the Center’s programs, see the complete archive of its published annual reports at www.nga.gov/content/ngaweb/research/casva/publications/center-report.html.
Gallery painting conservator Joanna Dunn restores Jacopo Tintoretto’s Summer.
The reopening of the East Building galleries required a team effort within the conservation division, a process undertaken in collaboration with colleagues throughout the Gallery. Conservation staff treated many objects and participated in numerous installations, including much work to integrate the Corcoran works into the collection. In addition, the staff prepared the third volume of *Facture* devoted to Edgar Degas’s oeuvre that includes significant new research on his work across mediums. Another major initiative that involved the entire division was ConservationSpace. Since 2010, the Gallery has led this software development project to support conservation business processes and manage conservation documents.

The painting conservation department staff completed twenty-eight major and/or complex treatments, thirty-five minor treatments, and seventy-four major examinations involving x-radiography and infrared reflectography. More than five hundred paintings were examined and documented in preparation for lending to other institutions or for inclusion in Gallery installations. Several hundred additional paintings in the collection were examined.

Some of the more significant painting conservation treatments included Jean Simeon Chardin’s *The Scullery Maid*, Frederic Edwin Church’s *Niagara*, Marsden Hartley’s *Berlin Abstraction*, Aaron Douglas’s *Into Bondage*, and Leon Berkowitz’s *Coronation*. Other notable treatments included Pieter de Hooch’s *Woman and Child in a Courtyard*, Frédéric Bazille’s *Edouard Blau*, Sir Peter Paul Rubens’s *Decius Mus Addressing the Legions*, Jan Davidsz de Heem’s *Vase of Flowers*, and Jean Dubuffet’s *Façades d’immeubles (Building Façades).*

The department continued to commit significant time and resources to the Gallery’s online systematic catalog project. Several conservators worked closely with curators and catalog authors to resolve questions of facture and condition, prepare technical entries, and edit scholarly essays for volumes devoted to sixteenth-century Italian paintings...
An Elegant Lady with a Lace Cap.

Rotari’s pastel repairs scratches and water damage on Pietro Gallery paper conservator Kimberly Schenck major treatments ranging from the repair applications and presentations.

Paper conservators completed seventeen major treatments ranging from the repair of scratches and water damage on Pietro Rotari's pastel An Elegant Young Lady with a Lace Cap (1750/1756) to the mending of paper shattered by sulfuric acid in Ed Ruscha’s Stains: Sulfuric Acid (Mallinckrodt) (1969). They also finished 124 minor treatments, four major examinations, and 1,376 minor examinations. One of the most intriguing works preserved this year was the eighteenth-century British cut paper drawing Adam and Eve in the Garden with Two Sheep and Two Doves. Resembling paper lace, the work of art was made by cutting the design into the paper and drawing the details using graphite pencil, pen and ink, and touches of watercolor. The artist glued the lacework onto a red painted background and framed it. Over time, areas of paper became stuck to the glass and some sections tore apart. The conservator carefully removed the paper from the glass using moisture, mended the tears, and realigned distorted sections of the lacework.

Matting-framing specialists matted 1,584 prints, drawings, and photographs, framed and unframed 1,104 artworks, devised 132 display mounts, built 115 frames, installed 103 artworks, and prepared 598 custom housings. Although specialists concentrated mainly on straightforward hinging, matting, and framing, they frequently needed to create mounts for three-dimensional or unusual works on paper. Several exhibitions included sketchbooks and bound volumes for which framers constructed cradles to support the books, some with multiple page openings. Matting and framing specialists collaborated with other Gallery staff on the complicated installation of a glass lantern-slide by Étienne Jules Marey, Chronophotograph of a Man on a Bicycle. For the exhibition Three Centuries of American Prints from the National Gallery of Art, framers and conservators mounted Robert Rauschenberg’s collage of printed cardboard, Cardboard II, directly to the wall with fabricated hardware and Velcro. Made of molded polyurethane over a lithographic print, Claes Oldenburg’s Profile Airflow was cleaned and reassembled using additional materials to provide structural support necessary for the artwork to safely travel to other institutions.

The photograph conservators completed twenty-seven major treatments, 966 minor treatments, and 828 condition examinations for loans, collection maintenance, and five exhibitions: Celebrating Photography at the National Gallery of Art: Recent Gifts; Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art; Tom Hunter: Life and Death in Hackney; Los Angeles to New York: Dwan Gallery, 1959–1971; and Photography Reinvited: The Collection of Robert E. Meyerhoff and Rheda Becker.

Working in close collaboration with art handlers, matter-framers, and preventive conservation staff, the photograph conservation department prepared for the installation of Photography Reinvited in the renovated East Building galleries. Many of the exhibition’s large and impressive contemporary photographs have exposed surfaces without protective glazing, so the department initiated research to test cleaning and dusting methods to inform how to preserve the delicate high-gloss surfaces of these works of art. Conservation of three photographs by James Van Der Zee was completed, which included the reintegration of mottled areas on the matte-surfaced print A Casual Affair and compensations for loss, reduction of tears, and creases in Club Lido and Dress Rehearsal #2.

To prepare for the upcoming exhibition East of the Mississippi: Nineteenth-Century American Landscape Photography, a complex treatment was performed on James F. Ryder’s Photographic Views on the Atlantic & Great Western Railway in which flocked

Gallery paper conservator Kimberly Schenck repairs scratches and water damage on Pietro Rotari’s pastel An Elegant Young Lady with a Lace Cap.
cellulose powder was used to camouflage unsightly stains on the mount of this albumen print.

Photograph conservation continued work on the upcoming book *Platinum and Palladium Photographs: Technical and Aesthetic History, Chemistry, and Connoisseurship*, featuring forty-one essays by forty-four contributors, nine of whom are past and present Gallery photograph conservators, scientists, and curators. The department also collaborated with the Gallery’s media production staff to produce videos describing the process of platinum photography for the Gallery’s website, which will launch in conjunction with the book’s publication.

Object conservators completed ten major treatments, 127 minor treatments, sixty-three major examinations, and more than 600 minor examinations for loan, exhibition, and preservation. Among notable treatments were those sculptures new to the collection or long absent from view, including *Pigeon Holes* by Roxy Paine; Jean Dubuffet’s *Site à l’homme assis*, a quintessential example of his polyester resin figural works painted bright white with bold black lines; Constantino Nivola’s *Widow of Pausania*, an assemblage of carved and polished travertine blocks; and Wilhelm Lehmbruck’s last sculpture, the large-scale painted plaster *Seated Youth*. Disfiguring old repairs on the large marble roundel depicting *Lodovico Sforza, Duke of Bari* by Benedetto Briosco were replaced, and Alexander Calder’s monumental *Cheval Rouge* returned to the Sculpture Garden newly painted in the rich red-orange color as the artist intended.

The department oversaw major conservation of the three-tiered Andrew W. Mellon Memorial Fountain with bronze zodiac reliefs designed by Sidney Waugh. Situated in a plaza bounded by Sixth Street, Pennsylvania Avenue, and Constitution Avenue Northwest, the fountain was restored as a functioning waterwork to celebrate the Gallery’s 75th anniversary.

Preparation of sculpture for installation in the renovated East Building was paramount. Installation of outdoor works on the new Roof Terrace including the impressive blue painted *Hahn/Cock* by Katharina Fritsch, George Rickey’s kinetic piece *Divided Square Oblique II*, and the intertwined stainless steel configuration *V–X* by Kenneth Snelson required exceptional coordination with numerous Gallery departments to ensure safe installation.

For the upcoming exhibition *Della Robbia: Sculpting with Color in Renaissance Florence*, conservators treated glazed terracottas for exhibition, examined multiple works of art, and initiated technical research for the accompanying catalog. As part of an international team investigating copper-alloy sculpture techniques and history, conservators participated in a bronze-casting course to learn firsthand the arcana of lost-wax and sand-casting techniques.

The preventive conservation department coordinated several activities throughout the Gallery while continuing to work on outgoing loans, frames, and special exhibitions, which included the installation of *Power and Pathos: Bronze Sculpture of the Hellenistic World, Hubert Robert, 1733–1808*, and *Los Angeles to New York: Dwan Gallery, 1959–1971*. Each of these projects required substantial support from preventive conservators to collect loans and collaborate with curators and designers to ensure a successful installation.

Conservators also assisted with the return of the last traveling loan exhibition associated with the closing of the East Building galleries, *Intimate Impressionism from the National Gallery of Art*. In addition to exhibition responsibilities, twenty-six micro-climate and waterproof packages were constructed for the Gallery’s loan program.

Preventive conservators worked closely with scientific research and risk management departments to improve the review and approval process of all materials and products used at Gallery facilities.

A collaborative study by Gallery painting conservators and curators using x-radiography revealed a hidden portrait beneath Frédéric Bazille’s *Young Woman with Peonies.*
included modification to the Safety Data Sheet database to highlight important distinctions of material usage that may pose a risk to art preservation.

Frame conservators completed several major treatments, notably the stabilization and refinishing of the eighteenth-century Italian frame for Amedeo Modigliani’s *Nude on a Blue Cushion* and the replacement of the frame for Jean Dubuffet’s *Façades d’immeubles (Building Façades)*. For installation in the French, American, and Dutch galleries, frames recently entering the collection from the Corcoran also were treated or replaced.

The textile conservator completed four major treatments, thirteen major examinations, fifty-one minor treatments, eighty minor examinations, and 213 condition examinations for exhibitions, loans, collection maintenance, and the East Building reinstal- lation. Treatments included a silk damask upholstered slip seat from a Philadelphia side chair (1740–1760) in the Kaufman Collection; Matt Mullican’s cotton and machine appliquéd,oversized wall hanging, *Untitled* (1982); a *Scenic Animal Carpet* (c. 1625) from Northwest India; and Robert Rauschenberg’s *Ringer (State)* with lithograph and newsprint transfers and collage on silk and cotton layered panels. Two of the works examined and rehoused included Jean Arp’s tapestry *Variation Sur “Aubette”* and the related cartoon.

In collaboration with other conservation departments, microfading and instrumental analysis techniques were used to assess the vulnerability of light-induced fading in textiles, photographs, and works on paper.

In addition to analysis of conservation and exhibition materials and ongoing support of online catalogs, the scientific research department responded to more than 120 requests for analysis on works of art, many involving complex investigations. In preparation for two upcoming exhibitions, the department collected technical information that will be used to illuminate the relationships among paintings: in one case, a small group of works by Jean-Honoré Fragonard, and in the other, the complex network of relationships among seventeenth-century Dutch genre painters. For the latter exhibition, 105 paintings were examined and methods for the visualization of the data developed. The department replaced two gas-chromato- graphs and the ten-year-old micro-spectro-photometer. Scientists demonstrated new, leading-edge capabilities for collecting and processing high-resolution hyperspectral reflectance images and x-ray fluorescence maps of large paintings. One of the highlights of this work is the set of images obtained from *The Feast of the Gods* by Giovanni Bellini and Titian. Department members shared expertise with the conservation field through training, continued leadership in working groups, and lectures at academic institutions and conferences. Podcasts from a symposium on imaging works of art were added to the Gallery website. Department members co-authored twelve papers that covered topics as diverse as non-invasive identification and visual localization of different paint binders in a painting by Jackson Pollock, the discovery of a rare mineral in a painting by Giotto, investigations of innovative gels for cleaning works of art, and the chemistry that occurs in paint films.

The conservation administration department has been creating a comprehensive data repository for advertising materials, technical information, and color charts that will be appended to the database for artists’ materials in the Art Materials Research and Study Center. Work continues to reorganize trade literature, which will be available on the database with detailed descriptions of all 21,600 items cataloged to date. The history files will contain rare, primary-source documents gathered directly from company owners and business records housed in the art materials collection.

Conservation scientist Kathryn Dooley collects and processes high-resolution hyperspectral reflectance images of *The Feast of the Gods* by Giovanni Bellini and Titian.
Fiscal year 2016 marked a number of significant milestones for the Gallery including the 75th anniversary of its opening on March 17, 1941, the completion of a three-year renovation and expansion of the East Building galleries, and the conclusion of the accessioning and integration of art works from the Corcoran Gallery of Art under the landmark agreement between the Corcoran, the George Washington University, and the National Gallery of Art in August 2014. Each of these milestones significantly advanced the Gallery’s mission of service to the nation and also influenced the Gallery’s financial position and operating results. These accomplishments could not have been successfully realized without the steadfast support of Congress and the President, the generosity of many donors, and the tremendous effort and dedication of staff in every department of the Gallery.

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 to construct the West Building, and an endowment. The Joint Resolution pledged that the United States would provide funds for the upkeep, administrative expenses, and costs of operations, including the protection and care of the works of art given to the nation, so that the Gallery would at all times be properly maintained and remain open to the public free of charge.

The Gallery receives annual federal appropriations to support core programs and renovations of its buildings as part of the budget approved annually by Congress and signed by the President. Income from endowments as well as gifts and grants designated by donors for other specific purposes supplement the federal appropriations. Endowment support for 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 continued to build on its strong financial position in fiscal year 2016. Net assets totaled $1.14 billion at September 30, 2016, an increase of $75.8 million or 7.1 percent over fiscal 2015. This increase is primarily due to the strong performance of the Gallery’s investment portfolio, which ended the year at $808.1 million, $48.4 million or 6.4 percent over the prior year-end. The invested portfolio returned 8.4 percent, excluding new gifts added and spending withdrawn to support programs. All asset classes of the portfolio produced gains, with developed international, emerging market and U.S. equities contributing most to overall performance. Relatively flat returns for private equity and hedge funds tempered the overall performance of the portfolio. The investment portfolio’s long-term performance over the ten-year period totaled 5.5 percent, exceeding the Gallery’s custom investable benchmark by 150 basis points.

The Gallery continued progress on 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 year 2016, investments in building renovations and capitalized equipment totaled $36.8 million. Construction was completed on the major fire, life safety, and infrastructure improvements to the public galleries in the East Building including the privately funded gallery expansion and new Roof Terrace. On September 30, the renovated East Building galleries reopened to the public in celebration of the Gallery’s 75th-anniversary year.
Operating Results
The Gallery ended the fiscal year with an unrestricted operating surplus of $1.1 million before depreciation and amortization. Operating expenses increased at a greater rate than operating support and revenue resulting in a lower operating surplus than the prior year.

Operating support and revenue totaled $158.6 million in fiscal 2016, increasing $4.1 million or 2.6 percent over fiscal 2015. Federal support for operations totaled $123.5 million, an increase of $6.3 million, as a result of a 6.5 percent increase in total federal appropriations received and increased outlays for prior year obligations. Support from gifts and grants totaled $8.5 million, an increase of $1.2 million over fiscal year 2015 primarily as a result of unrestricted gifts received in honor of the Gallery’s 75th anniversary. Gifts from individuals, corporations, and foundations continued to play a major role in supporting the Gallery’s special exhibition, education, curatorial, and conservation programs in fiscal year 2016.

These increases in operating support were partially offset by reductions in revenue from royalties and other income, funds appropriated under the Gallery’s spending policy, and sales in the Gallery shops. Royalties and other income totaled $12.2 million, a decrease of $1.7 million from the prior year due primarily to one-time fees received in the prior year for touring exhibitions of art displaced by the East Building construction project. Funds appropriated under the Gallery’s investment spending policy totaled $17.5 million, a decrease of $1.0 million or 5.2 percent from the prior year as a result of one-time support in fiscal 2015 for the transfer of artworks and personnel from the Corcoran Gallery of Art. Revenues from the Gallery shops totaled $7.8 million, a decrease of $0.8 million from the prior year due to the East Building renovation.

Fiscal 2016 operating expenses totaled $157.5 million, increasing $7.3 million or 4.9 percent over the prior year, mainly the result of special programs and events celebrating the Gallery’s 75th-anniversary year and the reinstallation and reopening of the East Building. This heightened level of activity was supported by the sustained efforts of staff in nearly every Gallery department. At the end of the year, exhibitions of two major promised gifts marked the reopening of the East Building galleries: Los Angeles to New York: Dwan Gallery, 1959–1971 and Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker. Other major exhibitions opening this year included Power and Pathos: Bronze Sculpture of the Hellenistic World; Hubert Robert, 1733–1808; and The Serial Impulse at Gemini G.E.L.

The collection was augmented by several major purchases in fiscal year 2016 including Frans van Mieris’s A Soldier Smoking a Pipe, Simon Vouet’s Madonna and Child, and Janine Antoni’s Lick and Lather.

Auditors’ Report And Financial Statements
Summarized financial information is shown on the following pages. The Gallery’s complete fiscal year 2016 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 issued an unqualified opinion on the fiscal year 2016 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 September 30, 2016 and 2015**

**In thousands:**

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2016</th>
<th>2015</th>
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<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$54,774</td>
<td>$60,101</td>
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<tr>
<td>Pledges, accounts receivable, and other assets</td>
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<td>Investments and trusts held by others</td>
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<td>Property, plant, and equipment, net</td>
<td>332,157</td>
<td>310,886</td>
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<td><strong>Total assets</strong></td>
<td><strong>$1,222,871</strong></td>
<td><strong>$1,144,930</strong></td>
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<tr>
<th>LIABILITIES AND NET ASSETS</th>
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<td><strong>LIABILITIES:</strong></td>
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<tr>
<td>Environmental liability</td>
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<td>Other liabilities</td>
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<td><strong>Total liabilities</strong></td>
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<th><strong>NET ASSETS:</strong></th>
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<tr>
<td>Unrestricted</td>
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<td>Temporarily restricted</td>
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<td>Permanently restricted</td>
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<td><strong>Total net assets</strong></td>
<td><strong>1,142,764</strong></td>
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<tr>
<th><strong>Total liabilities and net assets</strong></th>
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<tr>
<td>$1,222,871</td>
<td>$1,144,930</td>
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### SUMMARIZED STATEMENT OF OPERATIONS

**Years ended September 30, 2016 and 2015**

**In thousands:**

<table>
<thead>
<tr>
<th>UNRESTRICTED SUPPORT AND REVENUE</th>
<th>2016</th>
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<tbody>
<tr>
<td>Federal appropriations</td>
<td>$123,534</td>
<td>$117,196</td>
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<tr>
<td>Gifts and grants</td>
<td>5,192</td>
<td>7,256</td>
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<td>Gallery shops sales, net</td>
<td>7,822</td>
<td>8,641</td>
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<tr>
<td>Spending policy appropriated for operations</td>
<td>17,488</td>
<td>18,455</td>
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<tr>
<td>Royalties and other income</td>
<td>1,232</td>
<td>2,929</td>
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<td><strong>Total support and revenue</strong></td>
<td><strong>158,568</strong></td>
<td><strong>154,477</strong></td>
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<tr>
<th>UNRESTRICTED EXPENSES*</th>
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<tr>
<td>Collections</td>
<td>49,702</td>
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<tr>
<td>Special exhibitions</td>
<td>20,812</td>
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<tr>
<td>Education, Gallery shops, and public programs</td>
<td>41,370</td>
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<td>Editorial and photography</td>
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<td>General and administrative</td>
<td>34,843</td>
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<td>Development</td>
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<tr>
<td><strong>Total expenses</strong></td>
<td><strong>157,482</strong></td>
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</table>

| Change in net assets from operating activities | $1,086 | $4,295 |

*excluding depreciation and amortization
2016 UNRESTRICTED OPERATING SUPPORT AND REVENUE
$158,568 (In thousands)

2016 UNRESTRICTED OPERATING EXPENSES BEFORE DEPRECIATION AND AMORTIZATION
$157,482 (In thousands)
During fiscal year 2016 the National Gallery of Art accessioned 2,204 works of art from the Corcoran Gallery of Art. These works of art are in addition to the works accessioned during fiscal years 2014 and 2015. The full list of works accessioned from the Corcoran Collection, since the court decision, is available on the Gallery’s press website at www.nga.gov/press.

In fiscal years 2014, 2015, and 2016 the Gallery accessioned a total of 8,801 works of art from the Corcoran Collection including 3,536 paintings, 453 sculptures, 1,170 drawings, 3,876 prints and illustrated books, and 2,569 photographs. The works listed below represent works outside the Corcoran Collection that were acquired during fiscal year 2016.

### PAINTINGS

Artschwager, Richard, American, 1923–2013
- Untitled / Mandelpeche, 1972, charcoal and acrylic polymer emulsion on composition board, 2016.11.1, Dorothy and Herbert Vogel Collection

Benglis, Lynda, American, born 1941
- Ist Was Wirk, 1966, wax and resin with powder aniline dye, 2016.148.5, Gift of Bob Stana

Borch, Mel, American, born 1940
- Blah, Blah, Blah, 2001, oil on canvas, 2015.154.1, Gift of Mel Borchin in honor of Dr. James Meyer

Ceallobette, Gustave, French, 1814–1894
- Dulcia, Garden at Petit Gennevilliers, 1895, oil on canvas, 2016.148.1, Gift of the Schaffenberg Family Constable, John, British, 1776–1837
- Yarmouth Jetties, 1822, oil on canvas, 2016.151.1, Gift of Ruth Carter Stevenson in Honor of the 50th Anniversary of the National Gallery of Art

Dutch or Flemish 17th Century
- Trompe l’Oeil of an Etching by Ferdinand Bol, c. 1675, oil on panel, 2016.3.1, Fund given in honor of Derald Ruttenberg’s Grandchildren

Eaton, Charles Warren, American, 1857–1937

- Untitled, 1973, acrylic on canvas, 2016.141.1, Gift of the Al Held Foundation, Inc. in memory of Nan Rosenthal

Jackson, Oliver Lee, American, born 1935
- Portrait of Julius Hemphill, 1973, silver paint, studs, 2016.11.3, Dorothy and Herbert Vogel Collection

Katz, Alex, American, born Canada, 1873–1939
- Portrait of Ada, 1939, oil on linen, 2016.121.1, Avlon Fund

Lawson, Ernest, American, born Canada, 1873–1939
- High Bridge at Night, New York City, c. 1900–1920, oil on canvas, 2016.129.1, Gift of Alice and Richard Schoen Looper, Willem de, American, born the Netherlands, 1932–2009

- The Duke, 1990, acrylic on canvas, 2016.161.1, Gift of Franke de Looper

Mazzucchelli, called Morazzone, Pier Francesco, Dutch or Flemish 17th Century
- Portrait of a Young Woman with an Elaborate Hairdo, c. 1720, pen and black ink with gray wash and graphite, 2016.142.1, Gift of Christopher and Beverly With in memory of Karl and Gerda With

### SCULPTURES

Antoine, Janine, Bahamian, born 1964
- Luck and Lather, 1995, complete set of fourteen busts: seven in chocolate and seven in soap on fourteen pedestals, 2016.491, Gift of the Collectors Committee

Benglis, Lynda, American, born 1941
- Untitled, 1968, colored latex, 2016.11.1, Dorothy and Herbert Vogel Collection

Blanc, Flav, American, 1933–1996
- ‘monument’ for V. Tatlin, 1966, cool white fluorescent light, 2016.100.1, Purchased as the Gift of Andrea Woodner

Cooper, Aylward B., American, born 1822
- Head in My Head, 2007, ceramic, steel, acrylic, and plywood, 2016.21.2, Gift of the Al Held Foundation, Inc. in memory of Nan Rosenthal

Eaton, Charles Warren, American, 1857–1937
- Portrait of a Young Woman with an Elaborate Hairdo, c. 1720, pen and black ink with gray wash and graphite, 2016.142.1, Gift of Christopher and Beverly With in memory of Karl and Gerda With

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- Portrait of a Young Woman with an Elaborate Hairdo, c. 1720, pen and black ink with gray wash and graphite, 2016.142.1, Gift of Christopher and Beverly With in memory of Karl and Gerda With

### DRAWINGS

Adamski, Hans Peter, German, born 1917
- Self-Portrait with Titc New Trophy, 1980, acrylic on brown paper, 2016.142.1, Gift of Christopher and Beverly With in memory of Karl and Gerda With

Angels, Pietro de, Italian, c. 1750–1800 or later
- Design for a Trompe l’Oeil Ceiling Decoration, c. 1780, pen and black ink with gray wash and graphite, 2016.66.1, Ailsa Mellon Bruce Fund

Augsburg School, 18th century
- Arbusques with Frolicking Pigs, Animals, and Jesters, c. 1750, pen and gray ink with gray wash over graphite, heightened with white and gold on blue paper, 2016.1300.1, Purchased as the Gift of Andrea Woodner

Baclet d’Albe, Baron Louis-Abel-Guilliam, French, 1760–1824
- River Landscape with Castles and Travelers, 1817, gouache on cardboard

Ballerian, Hermann, German, born 1840
- River Landscape with Castles and Fisherwomen, 1817, gouache on cardboard, 2016.71.2, Purchased as the Gift of Dian Woodner

Barth, Carl, German, 1787–1835
- A Young Woman with an Elaborate Hairdo, 1823, graphite with pen and black ink, 2016.281.1, Ailsa Mellon Bruce Fund

Berkowitz, Leon, American, 1911–1987
- Untitled, 1984, pastel, 2016.118.3, Gift of Bob Stana and Tom Judy
<table>
<thead>
<tr>
<th>Text</th>
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<tbody>
<tr>
<td>Woodruff, Hale, American, 1900–1980</td>
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<tr>
<td><em>Composition No. 5</em>, 1953, wood engraving on Japanese paper, 2016.92.1, Purchased as the Gift of Andrew Robison</td>
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<tr>
<td><em>Sue, 1993</em>, color lithograph, 2013.165.51, Gift of Bob Stana and Tom Judy</td>
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<tr>
<td><strong>PHOTOGRAPHS</strong></td>
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<tr>
<td>Abbott, Berenice, American, 1896–1991</td>
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<tr>
<td>Witkin, John Buckland, British, 1897–1954</td>
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<td><em>Five Prints by Max Weber, 1954</em>, portfolio of three linocut cuts and two woodcuts</td>
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<tr>
<td><em>Woodcuts and Linocut Blocks by Max Weber, 1956</em>, bound volume with thirty-one woodcuts and two linocut cuts, some on Japanese paper</td>
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<tr>
<td><em>Things</em>, 1960, bound volume with one woodcut on Japanese paper, 2013.164.1, Gift of Jack and Margrit Vanderven</td>
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<td><em>Standing Figure</em>, 1951/1952, woodcut on Japanese paper</td>
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<tr>
<td><em>Standing Figure, probably 1954</em>, woodcut on Japanese paper</td>
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</tr>
<tr>
<td><em>Woodcuts by Max Weber, c. 1936</em>, color woodcut on Japanese paper</td>
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<td><em>Five Prints by Max Weber, 1946</em>, portfolio of three linocut cuts and two woodcuts</td>
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<td><em>Woodcuts and Linocut Blocks by Max Weber, 1936</em>, bound volume with thirty-one woodcuts and two linocut cuts, some on Japanese paper</td>
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<tr>
<td><em>Woodcuts by Max Weber, c. 1936</em>, color woodcut on Japanese paper</td>
<td></td>
</tr>
<tr>
<td><em>Five Prints by Max Weber, 1954</em>, portfolio of three linocut cuts and two woodcuts</td>
<td></td>
</tr>
<tr>
<td><em>Woodcuts and Linocut Blocks by Max Weber, 1954</em>, bound volume with thirty-one woodcuts and two linocut cuts, some on Japanese paper</td>
<td></td>
</tr>
<tr>
<td><em>Things</em>, 1960, bound volume with one woodcut on Japanese paper, 2013.164.1, Gift of Jack and Margrit Vanderven</td>
<td></td>
</tr>
</tbody>
</table>
Crawford, Ralph, American, 1906–1978

Rain Yard, New Orleans, c. 1915

New Orleans Human, c. 1966

Grider, c. 1970

Junk Car in Windshield, c. 1958

Portrait, c. 1965

Fishing Boots, Stonerock, Scotland, c. 1972

Diamond Plate, Daluth, c. 1961, gelatin silver prints,
2013.167.1–7, Gift of Neelon Crawford

Dahlberg, Jonas, Swedish, born 1970

Untitled (Horizontal Sliding), 2000, single-channel video,
thirty-eight minutes, looped

One Way Street, 2002, single-channel video,
four minutes, looped

Three Rooms, 2008, three-channel video,
twenty-seven minutes, looped, 2013.150.9–8, Gift of
the Heather and Tony Podesta Collection

Dunh, Binh, American, born Vietnam, 1977

Lafayette Hillside Memorial

CPL Neal Langan

Sergeant Patrick McCarthy

LT Seth Dorvin

Army PFC James J Con

AMN, Jonathan Autumn ‘Ike’ Yener

Army CPL Patrick D Tillman

Army Sgt Marvin R Spreberrys Ill, 2014,
daguerrtypes, 2013.126.1–8, Gift of the Artist

Ghost of Tool Sleng, Genodee Museum # 2, 2008,
daguerrtype, 2016.303, Charina Endowment Fund

Durand-Brager, Jean Baptiste Heinri, French,
1841–1875 and Lassimonne, French, active 1850s

Kamienski, Entrée du Port de la Vaucouleurs, Port
of Entry (2nd View), c. 1855, salted paper print,
2015.170.1, Gift of Alexander Novak

Durandelle, Louis-Émile, French, 1839–1917

Le Nouvel Opéra de Paris (The New Paris Opera), 1873,
album, 2016.34.1, Pepita Milmore Memorial Fund

Epstein, Mitch, American, born 1932

Massachusetts Turnpike, 1973, chromogenic print,
2003, 2016.124.1, Gift of Timothy and Suzanne Hyde,
in Honor of the 25th Anniversary of Photography at
the National Gallery of Art

Frank, Robert, American, born Switzerland, 1924

Park Sleep, 2012, book maquette with hand
typewritten text, twenty-seven gelatin silver prints,
and eight diffusion transfer prints (Polaroid),
twenty-seven minutes, looped, 2015.159.6–8, Gift of
Basil Bunting

Strong Gregory Corso Tangier

William S. Burroughs & Alene Lee

Ellie Dynman... 1985

Anna & George Comdo... 1993, gelatin silver prints

William S. Burroughs & Hone... 1935

Parker’s boys Bruce & Tommy... 1935

Poet Philip Whalen, Jerry Heiserman & student
Thomas Jackrell... 1963, gelatin silver prints,
printed 1984–1997

Gilek Kasopeco... 1993, gelatin silver print

All dressed up with tie & tweed jacket... 1936,
gelatin silver print, printed 1984–1997

Family house living room wall... 1984

Chaim and Rener Gross... 1984, gelatin silver prints

Peter Du Pena, Neal Cassady, & Natalie Jackson... 1955

Wis-cred. Allen Austin... 1957, gelatin silver prints,
printed 1984–1997

Domimi Prigoff and Bela. Hemadulonkha... 1985, gelatin
silver print, 2015.153.1–43, Gift of Gary Davis

Gowin, Emmet, American, born 1941


Agricultural Pivot, San Luis Valley, Near the Great
Sand Dune, Colorado, 1990

Preot. Agriculture on the Snake River Plain near the
Confluence of the Snake and Columbia Rivers,
Washington, 1999

Preot. Irrigation, near the One Hundred Circle Farm and
the McNaury Dam on the Columbia River,
Washington, 1999

Snow Over Peri Agriculture, near Liberal, Kansas, 1995

Preot. Agriculture, South of Moos Lake, Washington, 1999

Race Track and Motorcross Near the Airport,
Albuquerque, New Mexico, 1988

Mining Exploration near Carsons Creek, Nevada,
1988

Wetland Nesting Site and Willard. Area Restoration
near Saltes Butte, California, 1991

Natural Drainages Outlined by Cultivation, Dry Land
Wheat Farming near Hermiston, Oregon, 1991

Golf Course Under Construction, Arizona, 1993

Off Road Traffic Pattern along the Northwest Shore of
the Great Salt Lake, Utah, 1988

Old Hanford City Site and the Columbia River,
Hanford Nuclear Reservation, near Richland,
Washington, 1986

Agricultural Fun, Natural Drainage near the Yuma Proving
Ground, near the Arizona-California Border, 1988

Aeration Pond, Tooele Water Treatment Facility,
Pine Bluff, Arkansuas, 1989, gelatin silver prints,
2013.145.1–55, Gift of Jane P. Watkins

Graham, Paul, British, born 1936

Pittsburgh, 2001, series of six inkjet prints,
2016.123.144

Pittsburgh, 2001, series of nine inkjet prints,
2016.122.2–1,9, Gift of Susan and Peter MacGill,
in Honor of the 25th Anniversary of Photography at
the National Gallery of Art

Greene, Mya, American, born 1975

Untitled #32

Untitled #68, 2007, ambrotypes, 2016.25.1–2, Charina Endowment Fund

Untitled #82, 2007, ambrotypes, 2016.253, Pepita Milmore Memorial Fund

Haacke, Hans, German, born 1936

Live Random, Arabba System, November 30, 1968

Cost of Freezing and Melting, January 3, 4, 5, 1969

Tokyo Trickle, 1970, gelatin silver prints, 2015.127.8–10,
Gift of Glenstone Foundation

Hacker, Francis, American, 1827–1904

Looking Northwest from Westminister Street, Providence,
1858–1893, salted paper print, 2015.601, Pepita Milmore
Memorial Fund

Heale, Luther Holman, American, 1825–1883

Poet/Child of a Mother and Child, c. 1850, daguerreotype,
2013.180.2, Pepita Milmore Memorial Fund

Poet/Child of a Mother and Child, c. 1850, daguerreotype,
2013.180.3, Pepita Milmore Memorial Fund

Haze, Elisabeth, German, 1903–1991

Self Portrait... 1927

Downstairs, c. 1948, gelatin silver prints, 2016.4.1–2,
Pepita Milmore Memorial Fund

Heinrich, Amenciacia, Argentinian, born Germany,
1922–2005

Memorial Fund

Herbert, H. F., American, 19th century

Coll. Church Prof Longi Prest Loris Sherman
Nammy, c. 1838, salted paper print, 2013.1661, Gift of Lee Gallery, Inc.

Kasten, Barbara, American, born 1936

Amanu, Untitled 79.17, 1979, gelatin silver print
with applied crayon, 2012.184,1, Corcoran General
Art Acquisition Fund and the Corcoran Photography
Acquisition Fund

Kertész, André, American, born Hungary, 1894–1983

New York, 1939, gelatin silver print, 2015.161, Gift of
The André and Elizabeth Kertész Foundation, in
Honor of the 25th Anniversary of Photography at
the National Gallery of Art

Khan, Imis, British, born 1978

Every, Bernd and Hilla Becher Spherical Type
Gasholder, 2001, gelatin silver print, 2015.1691, Gift
of Mary and Dan Solomon in honor of Sarah
Greenough on the occasion of the 23rd Anniversary
of the founding of the Department of Photographs at
the National Gallery of Art

Lange, Dorothea, American, 1893–1965

General Stiele, San Francisco, 1934, gelatin silver print,
2013.18.31, The Diana and Mallory Walker Fund
and Robert Menschel and the Vital Projects
Fund, in Honor of the 25th Anniversary of
Photography at the National Gallery of Art

Levinstein, Leon, American, 1910–1988

Houston Street, New York, 1970, gelatin silver print,
painted c. 1980, 2013.122.1, Gift of Michael Mattis
and Judith Hochberg, in Honor of the 25th Anniversary of
Photography at the National Gallery of Art

Leviith, David, American, born 1949

Untitled, 1972

Untitled, 1972

Untitled, 1974

Untitled, 1975

Untitled, 1975

Untitled, 1974
Mosebach, Richard, American, born 1949
> *Submerged Lamppost, Salton Sea*, 1985, inkjet print, printed 2015, 2016.611.1, Gift of Bruce and Sharyn Charnas and the Charina Endowment Fund
Model, Lisette, American, born Austria, 1901–1983
>Bargue, Paris, 1937, gelatin silver print, 2016.9.1, Pepita Milmore Memorial Fund
Moran, John, American, 1891–1963
Muniz, Vik, American, born Brazil, 1961
> *New York City, after George Bellows*, 2011, chromogenic print, 2015.125.1, Gift of Leon McEvoy, in honor of the 25th Anniversary of Photography at the National Gallery of Art
>Untitled / Matrix for New York City, after George Bellows*, 2011, collage of magazine on foamcore, 2015.168.1, Gift of Vik Muniz
Nicholson, Jackie, American, born 1960
Nixon, Nicholas, American, born 1947
>The Brown Sisters. Wilfrid, Massachusetts, 2015, gelatin silver print, 2016.381.1, Randi and Bob Fisher Fund
Norfolk, Simon, British, born Nigeria, 1963
> *The Lewis Glacier, Mt. Kenya*, 1987
> *The Lewis Glacier, Mt. Kenya*, 1983
> *The Lewis Glacier, Mt. Kenya*, 1984
> *The Lewis Glacier, Mt. Kenya*, 2004
> *The Lewis Glacier, Mt. Kenya*, 1983
> *The Lewis Glacier, Mt. Kenya*, 2004
> *The Lewis Glacier, Mt. Kenya*, 2014
> *Samsun Glacier, Alaskan Range, 1975*, gelatin silver print, 2013.131.1–7, Gift of Therese Lisiotis, in Honor of the 25th Anniversary of Photography at the National Gallery of Art
Norr, Gordon, American, 1912–2006
Pepita Milmore Memorial Fund
>Pepita Milmore Memorial Fund
>Pepper, Alice, American, born 1878
> *Soapsuds*, 1930
Boeker, Martha, American, born 1943
Rowdels, Mark, American, born 1954
*Wunder Valley* (B), 2003
*Wunder Valley* (C), 2002
*Wunder Valley* (D), 2000
*Wunder Valley* (E), 2000
*Wunder Valley* (F), 2000
*Wunder Valley* (G), 2000
*Wunder Valley* (H), 2000
*Wunder Valley* (I), 2000
*Wunder Valley* (J), 2000
*Wunder Valley* (K), 2000
*Wunder Valley* (L), 2000
*Wunder Valley* (M), 2000
*Wunder Valley* (N), 2000
*Wunder Valley* (O), 2000
*Wunder Valley* (P), 2000
*Wunder Valley* (Q), 2000
*Wunder Valley* (R), 2000
*Wunder Valley* (S), 2000
*Wunder Valley* (T), 2000
*Wunder Valley* (U), 2000
*Wunder Valley* (V), 2000
*Wunder Valley* (W), 2000
*Wunder Valley* (X), 2000
*Wunder Valley* (Y), 2000
*Wunder Valley* (Z), 2000
> *California Valley*, 2001
# Changes of Attribution

The following changes of attribution are the result of scholarly research utilizing the latest art historical investigations and scientific examinations. It is the policy of the National Gallery of Art to publish these changes regularly. The following changes of attribution were proposed by Gallery curators and approved by the Gallery’s Board of Trustees during fiscal year 2016. Each list is arranged in alphabetical order according to former attribution. Changes of title and/or date are included if they were a part of the attribution change.

## Paintings

**1951.16.159**  
*New: Attributed to John Sell Cotman, Cottage at Diss*

**1951.16.183**  
*Old: Attributed to John Sell Cotman, River with Distant Castle  
New: James Babb, after John Sell Cotman, Bridge at Knaresborough*

**1995.43.1**  
*Old: Joseph Stella  
New: Leon Louis Dolice*

**2009.70.246**  
*Old: Cornelis Visscher  
New: Flemish 17th Century*

## Sculptures

**1952.3.100**  
*Old: Desiderio da Settignano, c. 1429–1464  
New: Florentine 15th Century, possibly after a model by Desiderio da Settignano, 1660s–c. 1670 (stem with integral base); Florentine 19th Century, probably 1860s–c. 1870 (dome, enclosure, base beneath enclosure); Florentine 19th Century, 1870s (finial, bottom plinth)*

**1989.65.1**  
*Old: Antoine Coypel  
New: Louis de Boullogne the Younger*

## Drawings

**1931.6.139**  
*Old: British 19th century  
New: John Varley*

**1931.6.198**  
*Old: British 19th century  
New: Attributed to James Babbwer*

**2011.117.a, b**  
*Old: Netherlandish 16th Century  
New: Anton van den Wyngaerde*

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E X H I B I T I O N S  A N D  L O A N S

During the fiscal year, 279 lenders from eighteen countries and thirty-two states loaned 1,329 works of art to eighteen exhibitions. The Gallery also worked on another forty exhibitions scheduled to open in the next five years and administered the tour of seven exhibitions. United States Government Indemnity was secured for a tour of seven exhibitions. United States

Made possible through the generous support of the Treills Fund
Also made possible through the Byna and Melvin Cohen Family Foundation
Additional funding kindly provided by Kate and Wes Mitchell

Louise Bourgeois: No Exit
November 15, 2015–May 15, 2016
Organized by the National Gallery of Art
Judith Brodie, curator

Power and Pathos: Bronze Sculpture of the Hellenistic World
December 13, 2015–March 20, 2016
Organized by the National Gallery of Art, Washington; the J. Paul Getty Museum, Los Angeles; and the Fondazione Palazzo Strozzi, Florence
Jens M. Daehner, Kenneth Lапatin, and Carol C. Mattusch, curators
Supported by Bank of America, national sponsor of this tour
Made possible through a generous gift from an anonymous donor
Additional support provided by the Marshall B. Coyne Foundation through the Fund for the International Exchange of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities

Tom Hunter: Life and Death in Hackney
February 7, 2016–August 7, 2016
Organized by the National Gallery of Art
Diane Waggons, curator

Three Continents of American Prints from the National Gallery of Art
Organized by the National Gallery of Art
Amy Johnston and Judith Brodie, curators
Supported by Atria Group in celebration of the 75th Anniversary of the National Gallery of Art Fund for the international tour of the exhibition provided by the Terra Foundation for American Art
Additional support provided by the Exhibition Circle of the National Gallery of Art

In Celebration of Paul Mellon
May 8, 2016–September 18, 2016
Organized by the National Gallery of Art
Andrew Robson, curator

Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art
May 29, 2016–January 2, 2017
Organized by the National Gallery of Art
Sarah Greenough and Philip Brookman, curators
Supported by the Treills Fund
Additional funding provided by Brian and Paula Ballo Dailly

Hubert Robert, 1733–1808
June 28, 2016–October 2, 2016
Organized by the National Gallery of Art, Washington; and the Musée du Louvre, Paris
Margaret Morgan Grasso and Yuriak Jackall, curators
Made possible through the Leonard and Elaine Silverstein Family Foundation
Additional funding provided by the Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities

Recent Acquisitions of Dutch and Flemish Drawings
July 5, 2016–January 2, 2017
Organized by the National Gallery of Art
Margaret Morgan Grasso, curator
Supported by the Thaw Charitable Trust

Damien Hirst: The Last Supper
August 13, 2016–November 27, 2016
Organized by the National Gallery of Art
Judith Brodie, curator

In the Tower: Barbara Kruger
September 30, 2016–January 22, 2017
Organized by the National Gallery of Art
James Meyer, curator
Supported by the Robert and Mercedes Eichholz Foundation

Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker
September 30, 2016–March 5, 2017
Organized by the National Gallery of Art
Sarah Greenough, curator

LENDERS TO EXHIBITIONS

Private Collections

Ambassador of France, London
Robert Bass
Susan Bay-Nimoy
Rheda Becker
Ms. Katerin Bellinger
Lawrence B. Benenson
Sandra Berler
James and Elise Blair
Jean Bonna
Mary Boone
Carolyn Brody
Matthew Brunner
Bottomwood Holdings, L.P.
Russell and Anne Byers
Norman and Carolyn Carr
Chris Carter and Dori Pieson
Renee Marie Castro
Joseph M. Cohen
Earl Davis
Gary S. Davis
Mr. de Royere
Mrs. I. A. L. Diamond
John Dresch
Virginia S. Dunn
Bruno Enderli
Lawrence Ellison
Randi and Bob Fisher
Aaron L. Fischman
David and Susan Gersh
Gregory and Aline Gooding
Anna and Michael Haas
Harry Waldron Havemeyer
Michael Heizer

Made possible through the leadership support of the Leonard and Elaine Silverstein Family Foundation
Generous support provided by the Robert and Mercedes Eichholz Foundation
Additional funding kindly given by Count and Countess de La Haye St. Hilaire
Supported by an indemnity from the Federal Council on the Arts and the Humanities

Pleasure and Piety: The Art of Joachim Wtewael (1566–1638)
Organized by the National Gallery of Art, Washington; the Museum of Fine Arts, Houston; and the Sarah Campbell Blaffer Foundation
Arthur Wheelock, curator
Made possible through the Exhibition Circle of the National Gallery of Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities

Tom Wesselmann / 1956–1968
Continued from the previous fiscal year to October 4, 2015
Organized by the National Gallery of Art and the Kimbell Art Museum, Fort Worth
Mary Morton, curator

The Serial Impulse at Gemini G.E.L.
April 16, 2016–June 19, 2016
Organized by the National Gallery of Art, Washington; and the National Gallery of Art, Washington, D.C.
Sarah Greenough, curator

In The Tower: Barbara Kruger
September 30, 2016–January 22, 2017
Organized by the National Gallery of Art
James Meyer, curator
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DENMARK
Copenhagen: Ny Carlsberg Glyptotek

FRANCE
Beauca:`-la-Roand: Commune de
Grenoble: Musée de Grenoble
Le Havre: Musée Malraux
Montpellier: Musée Fabre
Paris: Bibliothèque Nationale de
France; École Nationale Supérieure des
Beaux-Arts; Braemier Collection; Musée
Carnavalet; Musée d’Orsay; Musée du
Louvre; Musée du Petit Palais; Musée
Marmottan Monet; Musée national d’art
moderne; Centre Georges Pompidou;
Sceaux, Musée de l’île de France
Versailles: Musée national des Châteaux
de Versailles et de Trianon

GERMANY
Berlin: Staatliche Museen zu Berlin; Kunsthistorische
Darmstadt: Hessisches Landesmuseum
Darmstadt: Städelisches Kunstinstitut und Städtische Galerie
Hamburg: Hamburger Kunsthalle
Remagen: Arp Museum Bahnhof Rolandseck

GREECE
Athens: Ephorate of Underwater Antiquities; National Archaeological
Museum
Corfu: Archaeological Museum of Corfu
Iráklion: Heraklion Archaeological Museum
Rhodes: Kalymnos Archaeological Museum
Thessaloniki: Archaeological Museum of Thessaloniki

ITALY
Brindisi: Museo Provinciale Francesco Ribalta, Brindisi
Chieti: Museo Archeologico Nazionale d’Abruzzo
Florence: Galleria degli Uffizi; MAN
Florence: Museo Nazionale del Bargello
Naples: Museo Archeologico Nazionale di Napoli
Pompei: Soprintendenza Speciale per i Beni Archeologici di Pompeii, Ercolano
Rome: Museo Nazionale Romano
Salerno: Museo Archeologico Provinciale di Salerno

JAPAN
Tokyo: The National Museum of Western Art

NETHERLANDS
Rotterdam: Museum Boijmans Van Beuningen

SPAIN
Madrid: Museo Nacional del Prado; Museo Thyssen-Bornemisza

SWITZERLAND
Genève: Petit Palais, Musée d’Art Moderne Genève

TUNISIA
Tunis: Bardo Museum, Tunis

UNITED KINGDOM–ENGLAND
London: The British Museum; The National Gallery

UNITED STATES
Arizona
Tucson: University of Arizona Museum of Art
Arkansas
Bentonville: Crystal Bridges Museum of American Art
California
La Jolla: Museum of Contemporary Art
San Diego
Los Angeles: California African American Museum; CAAM; Frederick R. Weisman Art Foundation; Gemini G.E.L.; The J. Paul Getty Museum; Los Angeles County Museum of Art; The Museum of Contemporary Art, Los Angeles
Pasadena: Norton Simon Museum
San Francisco: Fine Arts Museums of San Francisco, de Young, Legion of Honor; San Francisco Museum of Modern Art

Connecticut
Hartford: Wadsworth Atheneum Museum of Art
New Haven: Yale University Art Gallery
Westport: Michael Shapiro Photographs

District of Columbia
Washington: Hirshhorn Museum and Sculpture Garden; National Gallery of Art Library; Smithsonian American Art Museum; The Phillips Collection
Florida
Palm Beach: Hall Collection Inc. West Palm Beach: Norton Gallery and School of Art

Georgia
Atlanta: High Museum of Art
Columbus: The Columbus Museum

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

Indiana
Bloomington: Indiana University Art Museum

Maine
Portland: Portland Museum of Art

Maryland
Baltimore: The Walters Art Museum

Massachusetts
Andover: Addison Gallery of American Art
Boston: Isabella Stewart Gardner Museum; Museum of Fine Arts, Boston
Cambridge: Harvard Art Museum

Michigan
Detroit: The Detroit Institute of Arts

Minnesota
Minneapolis: Minneapolis Institute of Art; Walker Art Center

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

Nebraska
Lincoln: Sheldon Museum of Art, University of Nebraska

New Hampshire
Manchester: Currier Museum of Art

New Jersey
Newark: Newark Museum
Princeton: Princeton University Art Museum

New Mexico
Santa Fe: The Holt-Smithson Foundation

New York
Brooklyn: Brooklyn Museum
Rhein: Herbert F. Johnson Museum of Art, Cornell University
Purchase: Neuberger Museum of Art
Rochester: Memorial Art Gallery of the University of Rochester
Utica: Munson-Williams-Proctor Arts Institute

North Carolina
Raleigh: North Carolina Museum of Art
Winston-Salem: Reynolds House Museum of American Art

Ohio
Cincinnati: Cincinnati Art Museum
Cleveland: The Cleveland Museum of Art
Oberlin: Allen Memorial Art Museum, Oberlin College

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

Tennessee
Memphis: J. R. Hyde III Family Foundation

Texas
Dallas: Dallas Museum of Art
Fort Worth: Amon Carter Museum; Kimbell Art Museum
Houston: The Menil Collection; The Museum of Fine Arts, Houston

Virginia
Norfolk: Chrysler Museum of Art
Richmond: Virginia Museum of Fine Arts

Washington
Seattle: Seattle Art Museum

Wisconsin
Milwaukee: Milwaukee Art Museum
VATICAN CITY
Vatican City: Musei Vaticani

LENDERS OF WORKS
DISPLAYED WITH THE
NGA COLLECTION

Anonymous
Niccolo Pietro Berchem
>“An Italian Landscape with Figures
Gerard Adriaens Berckheyde
>“The Great or St. Barabara in Haarlem
Gerard ter Borch the Younger
>“The pressing invitation to drink
German 18th Century
>“Pair of Female Figures
Jacopo Palma il Gioreano
>“Fromus and Cupid at the Forge of Vulcan
Georgia O’Keeffe
>“A Black Bird with Snow-Covered
Red Hills
Charles Ethan Porter
>“Cherries

Collection of Roger Arvid Anderson
Possibly German Pilon
>“Veiled Mourner with Torch
Ambassador Elizabeth Frawley Bagley
Benbrandt van Rijn
>“Portrait of an Old Man

The Morris and Gwendolyn Cafritz Foundation
David Smith
>“Calb AI

Calder Foundation
Alexander Calder
>“Erte: Josephine Baker
>“Cheval Rouge
>“Cheval Rouge (maquette)
>“Descending Spacers
>“Eaufraypt
“Louvain’s 45th Birthday Present
>“1 Red, 4 Black plus X White
>“Rat
>“Red Panel
>“Small Feathers
>“Sphere Perfed by Cylinders
>“The Big Ear
>“Tom’s
>“Touer with Orange Band
>“Untitled
>“Untitled
>“Untitled
>“Untitled
>“Untitled
>“Untitled

The Catholic University of America,
Oliveira Lima Library
Frans Post
>“Brazilian Landscape. Probably
Porumabou

Cooper-Hewitt, National Design
Museum, Smithsonian Institution
Giovanni Domenico Tiepolo
>“The Immaculate Conception

Collection of Louis and Georges
de Ménil
Anthony Caro
>“Prairie

Fioretti Collection
Giovanni Minello
>“Bust of a Woman

Collection of Helen Frankenthaler
Foundation, Inc.
Helen Frankenthaler
>“Mountains and Sea

Glenstone Museum, Potomac,
Maryland
Katharina Fritsch
>“Hahn Cook

Collection of the Artist
Jasper Johns
>“Dancers on a Plane
>“Field Painting
>“No
>“Target

Richard and Elaine Kaufman
Alberto Giacometti
>“Buste d’Annette IX

The Honorable and Mrs. Ronald S.
Lauder
Ellsworth Kelly
“Blue Green

The Leiden Collection, New York
Jan Lievens
>“Self-Portrait
Jan van Mieris
>“A Traveler at Rest
Rembrandt van Rijn
>“Study of an Elderly Woman in a White Cap
Jan Steen
>“The Prayer Before the Meal

The Library of Congress
Unknown Artist
>“Hubbard and Brockenborn Reproduction
of a Pausal Talisman Harpschord

The Metropolitan Museum of Art
Francesco di Giorgio Martini
>“The Nativity

Robert and Jane Meyerhoff Collection
Bruce Marden
>“Cold Mountain 5 (Open)

Musée du Louvre, Réunion des
Musées Nationaux, Paris
Venetian 18th Century
>“Boy on a Dolphin

National Museum of Health and
Medicine, Institute of Pathology
Thomas Eakins
>“Dr. John H. Brinton

North Carolina Museum of Art
Paris Bordone
>“Portrait of Man in Armor
Anita and Burton Reiner
Mé Bochner
>“Aksler of the Universe

Candida and Rebecca Smith
David Smith
>“Black White Forward
>“Blue Construction

Robert H. Smith
Manner of Pugin
>“Marble Octagonal Pedestal (2 Works)

Smithsonian American Art Museum
Sir Anthony van Dyck
>“Marchena Elena Grimaldi-Cattaneo
French 18th Century
>“Angel Holding a Cross and the Crown of Thorns
>“Bishop Blessing
>“Herold Panel
>“Vita Contemplativa
Jan Antoonisz Ravesteyn
>“Judith Leyster

Mrs. Frederick M. Stafford
Claude Lorrain
>“Landscape with Apollo and Mercury

U.S. Department of the Interior,
National Park Service, Saint-Gaudens
National Historic Site, Cornish,
New Hampshire
Augustus Saint-Gaudens
>“Study Head of a Black Soldier (6 works)
>“Preliminary Sketch for Shaw Memorial
>“Shaw Memorial
>“Early Study of the Allegorical Figure for the Shaw Memorial

Rose-Marie and Eijk van Otterloo
Collection
Cesar van Everdingen
>“Bacchus and Bacchantes
>“An Offering to Venus
Nert van der Neer
>“A Snowy Winter Landscape
Esaias van de Velde I
>“In Elegant Company in a Garden

The White House
Paul Cézanne
>“Hamlet at Payannet, near Gardanne
(Hameau à Payannet près de Gardanne)
>“Houses on a Hill, Provence (Maison sur un collins

Mr. and Mrs. Erving Wolf
Anna Hyatt Huntington
>“Taming Panther
Frederick William MacMonnies
>“Nathaniel Hale
>“Pan of Brunswick
Paul Marschel
>“Deacon
>“Alabama
>“Brescia
>“Flight of Europa
>“Flight of Night
>“Oriental Dancer: Fan
>“Panther leaping at deer (Bronze Relief
from the New York Century Association
Flower Boxes)
>“Salomé
Edward McCartan
>“Barshes
>“Nymphe and Satyr
Elie Nadelman
>“Classical Head

Augustus Saint-Gaudens
>“The Puritan” (Dr.owon Samuel Chapin)
>“Samuel Gray Ward
>“Robert Louis Stevenson (square format)
>“Robert Louis Stevenson (horizontal format)
>“Victory: Peace

Dian Woodner
Louise Bourgeois
>“Germinal

NGA LOANS TO TEMPORARY EXHIBITIONS

The department of loans and the National Lending Service administered the
borrowing of 1,893 works of art to 2,298
sites during fiscal year 2016. This
number includes the loan of 908
works to temporary exhibitions at 189
institutions and the extended loan of
386 Gallery works to 32 sites. Seven
works from the Gallery’s collections were
on short-term loan to the permanent
collections of five museums.

*Words in National Lending Service

AUSTRALIA

Canberra, National Gallery of Australia
Loan to National Gallery of Australia
permanent collection
March 1, 2016–March 17, 2016
Barnett Newman
>“Yellow Painting

Melbourne, National Gallery
of Victoria

Degas: A New Vision
June 24, 2016–September 18, 2016
Edgar Degas
>“Horses in a Meadow
>“Alexander and Bacchantes
>“Fallen Jockey (study for “Scene from the Steeplechase: The Fallen Jockey”)
>“Head of the Fallen Jockey (study for “Scene from the Steeplechase: The Fallen Jockey”)
>“Racehorses (study for “Scene from the Steeplechase: The Fallen Jockey”)
>“The Dance Class

AUSTRIA

Vienna, Albertina

*From End to Beginning—Pointillism and Pointillists in Europe
September 13, 2016–January 8, 2017
Camille Possaro
>“Hampont Court Green

CANADA

Canada, National Museum of Fine Arts
Metamorphosis: The Studio of Rodin
May 26, 2015–October 18, 2013
Circulated to: Virginia Museum of Fine Arts
November 17, 2015–March 13, 2016
Circulated to: Peabody Essex Museum
May 14, 2016–September 3, 2016
Auguste Rodin
>“The Sirens

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Venice, Gallerie dell’Accademia
Manet, the arts and publishing. The Venetian Renaissance
March 19, 2016–July 31, 2016
Lorenzo Lotto
• Study for the “Madonna della Scodella” 
  [recto],
• Allegory of Virtue and Vice
Cima da Conegliano
• Saint Helena

JAPAN
Koiti, Kochi Municipal Museum of Art
Rene Magritte: The Search for the Absolute
July 11, 2015–October 12, 2015
Rene Magritte
• The Blind Signature
• La condition humaine

Reinier van Meurs

Renoir Image of Women
Auguste Renoir
• Woman with a Cat
• Alle Charlotte Berther
• Child with Toys—Gabrielle and the Artist’s Son, Jean

Nagoya, Aichi Prefectural Museum of Art
The Secret of Picasso’s Genius
February 6, 2016–May 13, 2016
Pablo Picasso
• Nude in an Interior
• Walking at the Lake, Bois de Boulogne
• Work Table

Madrid, Museo Nacional del Prado
Ingres
November 24, 2015–March 27, 2016
Jean-Auguste-Dominique Ingres
• Madame Mottezier

“Georges de La Tour”
February 23, 2016–June 12, 2016
Georges de La Tour
• The Repentant Magdalen

El Bosco
May 31, 2016–September 25, 2016
Hieronymus Bosch
• Death and the Miser

Edvard Munch
October 6, 2015–January 17, 2016
Edvard Munch
• The Kiss (Der Kuss)
• The Kiss

The Illusion of the American Frontier
Hieronymus Bosch
• Buffalo Chase in the Snow Drifts—Ojibbeway*
• Buffalo Chase—Bulls Protecting the Calves*
• Dying Buffalo Bull*

SWITZERLAND
Riehen/Basel, Fondation Beyeler
Jean Dubuffet—Everything is Landscape
Jean Dubuffet
• Façades d’immeubles (Building Façades)

Ulrich Schwerdtfeger

ALBANIA
Tirana, the National Museum of History
The Holy Family
Giovanni Cima da Conegliano
• Portrait of a Venetian Gentleman

London, Royal Academy of Arts
In the Age of Giorgione
March 12, 2016–June 5, 2016
Cariani
• Portrait of a Venetian Gentleman

Abstract Express
September 20, 2016–January 2, 2017
Mark Rothko
• Interior*
• Untitled

Robert Motherwell
• In Plato’s Cave No. 1

Joan Mitchell
• Saltim Tom

London, Tate
Alexander Calder: Performing Sculpture
November 9, 2015–April 3, 2016
Alexander Calder
• Triple Gong

Georgia O’Keeffe
July 6, 2016–October 30, 2016
Alfred Steiglitz
• From the Back Window—291
• Paul Rosenfeld
• John Marin
• Claudia O’Keeffe
• Rebecca Sugarbland Strand
• Barn & Snow
• Lake George

NATIONAL GALLERY OF ART
Washington, The Phillips Collection
William Merritt Chase: A Retrospective
June 4, 2016–September 11, 2016
William Merritt Chase
>Study of Flesh Color and Gold

Florida
West Palm Beach, Norton Gallery and School of Art
New Women: Four New York Modernists, 1910–1935
February 18, 2016–May 15, 2016
Circulated to: Portland Museum of Art
June 23, 2016–September 18, 2016
Georgia O’Keeffe
>Jack-in-Pulpit No. 3
>Jack-in-Pulpit, Abstraction–No. 5
>Jack-in-Pulpit–No. 2

Winter Park, The George D. and Harriet W. Cornell Fine Arts Museum
In the Light of Naples: The Art of Francesco di Mura
September 17, 2016–December 11, 2016
Francesco di Mura
>Alexander Condemning False Praise

Georgia
Savannah, Telfair Museum of Art
Monet and American Impressionism
October 16, 2016–January 24, 2017
Claude Monet
>Bridge at Argenteuil on a Gray Day

Illinois
Chicago, The Art Institute of Chicago
Martin Puryear: Multiple Dimensions
February 1, 2016–May 5, 2016
Circulated to: Smithsonian American Art Museum
June 5, 2016–September 6, 2016
Martin Puryear
>Untitled

Van Gogh’s Bedrooms
February 14, 2016–May 10, 2016
Vincent van Gogh
>Self-Portrait

American Painting in the 1930s
June 5, 2016–September 18, 2016
Charles Sheeler
>Classic Landscape

Chicago, Museum of Contemporary Art
Kerry James Marshall Retrospective
April 23, 2016–September 18, 2016
Kerry James Marshall
>Walker

Kentucky
Louisville, Frazier History Museum
Kentucky by Design: Material Culture, Regionalism, and the New Deal
August 6, 2016–February 12, 2017
Ada Barnes
>Log Cabin Quilt
Elbert S. Mowrey
>Silk Quilt
Shaler Kaye
>Pioneer Salt Gourd
Ralph N. Morgan
>Silk Quilt (Hexagonal Pattern)
Charles Goodwin
>Coverlet
Shaler Sugar Cheat
>Sewing Table
George V. Zevollis
>Shaker Pegs and Candlestick
Andrea Maldonado
>Bronze Poudre Flash
Corner Cupboard
Corner Cupboard
Shaker Rag
Orville A. Carroll
>Glass Bottle
Edward D. Williams
>Shaker Cabinet
Luanne Cronk
>Shaker Dining Table and Chairs
Paul William Childers
>Foot Warmer
American 20th Century
>Toy Bank
Alex E. Ulrich
>Coverlet

Maine
Brunswick, Bowdoin College Museum of Art
This is a Portrait if I Say So: Reimagining Representation in American Art, 1912–Today
June 23, 2016–October 18, 2016
Charles Cochrane
>Portrait–K. N. R., No. 1
>Portrait–K. N. R., No. 2
>Portrait–K. N. R., No. 3
>Portrait–K. N. R., No. 4
>Portrait–K. N. R., No. 5
>Portrait–K. N. R., No. 6
Jasper Johns
>Still Life
Bryan Kim
>Portrait–K. N. R., No. 3
>Portrait–K. N. R., No. 2
>Portrait–K. N. R., No. 1
>Portrait–K. N. R., No. 2
>Still Life

Maryland
Baltimore, The Walters Art Museum
Traces of the Poet, Artist, and Patron in the Age of Islamic Empires
Circulated to: Asian Art Museum of San Francisco
February 26, 2016–May 8, 2016
Hemchul Gokul after Adam Elsheimer
>The Flight into Egypt
Northwestern Indiana 17th Century
>Nordic Animal Carpet

Carlo Crivelli: A Renaissance Original
February 28, 2016–May 22, 2016
Carlo Crivelli
>Madonna and Child
>Madonna and Child Enthroned
>Madonna and Child Enthroned with Donor

Easton, Academy Art Museum
Robert Rauschenberg—Selections from the National Gallery of Art
November 22, 2015–March 1, 2016
Robert Rauschenberg
>Copperleaf Grandes ROCÍ CHILE
>Urban Interior Network
>ROCI FENZUÉI A
>Cuban severe ROCÍ CURA
>Bach Rokos (Bach Steinle)
>ROCI BERLIN
>Bach Rokos (Bach Steinle)
>ROCI BERLIN [panel 2]
>Pegassos ROCÍ USA (Wix Fire Works)
>Narccosis ROCÍ USA (Wix Fire Works)
>Sensimot Host ROCÍ USA (Wix Fire Works)

Massachusetts
Boston, The Institute of Contemporary Art
Leap Before You Look: Black Mountain College 1933–1953
October 7, 2015–January 24, 2016
Circulated to: UCL at the Armand Hammer Museum of Art and Cultural Center
February 24, 2016–May 14, 2016
Circulated to: Wexner Center for the Arts, The Ohio State University
September 17, 2016–January 1, 2017
Theodors Stamos
>North Carolina Landscape

Boston, Isabella Stewart Gardner Museum
Carlo Crivelli and the Power of Images
Carlo Crivelli
>Madonna and Child
>Madonna and Child Enthroned with Donor

Boston, Museum of Fine Arts
Bank and Status in the Age of Rembrandt and Vermeer
Circulated to: The Nelson-Atkins Museum of Art
February 20, 2016–May 22, 2016
Paula Potter
>A. R. Penck’s Shop
Johannes Vermeer
>A Lady Writing
back van Ostade
>Workmen before an Inn

Della Robbia: Sculpting with Color in Renaissance Florence
August 9, 2016–December 4, 2016
Andrea della Robbia
>Madonna and Child with Cherubim
>The Adoration of the Child
Giovanni della Robbia
>Pietà
Luca della Robbia
>The Nativity

North Adams, Massachusetts Museum of Contemporary Art
Sol LeWitt: A Wall Drawing Retrospective
November 1, 2015–November 1, 2016
Sol LeWitt
>Wall Drawing No. 688: A wall divided vertically into four equal squares separated and bordered by black bands. W ithin each square, bands in one of four directions, each with color ink washes superimposed.
EXHIBITIONS AND LOANS

> The Yellow Curtain
> The Artist’s Paint Box and Moss Roses
> View of Flowers on a Mantelpiece
> Landscape of the Ile-de-France
> Self-Portrait. Aged 21
> Paul Cézanne
> The Battle of Love
> Still Life with Milk Jug and Fruit
> Three Pears
> Vincent van Gogh
> Flowers Beds in Holland
> Paul Gauguin
> Self-Portrait Dedicated to Carrière
> Antoine Vollon
> Ah! Mais de Blater
> Henri Fantin-Latour
> Three Pears on a Plate
> Self-Portrait
> Still Life with Grapes and a Carnation
> Odilon Redon
> Boston Village
> Village by the Sea in Brittany
> Johan Barthold Jongkind
> The Toupath
> Georges Seurat
> Seurat (Gravelines)

Tacoma, Tacoma Art Museum

Edvard Munch and the Sea
April 9, 2016–July 17, 2016

Edward Munch

> Lovers at the Seaside
> Lovers at the Seaside (Löbespaa-

strom)
> Girls Bathing (Badende Mädchens)
> Summer Evening (Sommernacht)
> Alpha’s Dagmar
> Monure
> Omega’s Death
> Omega’s Flight
> Shoreline Sketch
> Attraction II
> Anxiety
> Lovers in the Waves
> Girls on the Pier
> Woman
> Separation II
> Two Human Beings

UNITED STATES

Alabama
Birmingham, Birmingham Museum of Art
Anders Zorn
Hugo Reisinger

California
Oakland, Oakland Museum
Mark Rothko

District of Columbia
The Library of Congress
Carl Milles
Walter Kuhn

EXHIBITIONS AND LOANS

EXTENDED LOANS FROM THE NBA COLLECTION

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

FRANCE
Paris, Musée du Louvre
Severo da Encarnação
> The Christ Child

IRELAND
Dublin, United States Embassy Residence
William Beekey

ITALY
Florence, Casa Buonarroti
After Michelangelo
> Dated Soul

UNITED KINGDOM–ENGLAND
London, United States Embassy Residence
Sir William Beekey

Francis Cotes
> Mrs. Thomas Horne
Thomas Gainsborough
> William Tillyard Durevrop

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

California
Oakland, Oakland Museum
Mark Rothko

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

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

Missouri
Kansas City, The National World War I Museum
Robert Ingersoll Athen
>Lambs Club Memorial**

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 Pelz Stare
>Antecedent
Alfredo Halegua
>America
Charlottesville, The Fralin Museum of Art, University of Virginia
Jean App
>Oriforme**

TEMPORARY LOANS TO MUSEUM COLLECTIONS

*Works in National Lending Service:

UNITED STATES

Connecticut
Hartford, Wadsworth Atheneum Museum of Art
September 13, 2015–December 8, 2015
Titian
>Sebastiano del Piombo

District of Columbia
Washington, The Phillips Collection
September 1, 2014–December 31, 2015

Georgia O’Keeffe
>Jack-in-the-Pulpit No. IV
>Jack-in-the-Pulpit No. VI
Henri Matisse
>Open Window; Collioure

Illinois
Chicago, The Art Institute of Chicago
June 22, 2015–May 6, 2016
Edgar Degas
>Scene from the Steeplechase: The Fallen Jockey

Indiana
Bloomington, Indiana University Art Museum
October 6, 2015–April 10, 2016
Paul Gaugain
>The Invocation*

New York
New York, The Metropolitan Museum of Art
Francesco di Giorgio Martini
>God the Father Surrounded by Angels and Cherubim

LIBRARY LOANS

UNITED STATES

District of Columbia
Hirshhorn Museum and Sculpture Garden
Marcelous Objects: Surrealist
Sculpture from Paris to New York
October 29, 2015–February 13, 2016
>Cahiers d’art vol. II, no. 1
>Dictionnaire abrégé du surréalisme
>Minotaur no. 1
>Minotaur no. 3–4
>Surrealisme au service de la révolution #3

Maine
Brunswick, Bowdoin College Museum of Art
This is a Portrait if I Say So: Identity in American Art, 1912–Today
June 25, 2016–October 23, 2016
>The Little Review, winter 1922

Maryland
Baltimore, Walters Art Museum
Pearls on a String: Artists, Patrons, and Poets at the Great Islamic Courts
John Young
>A Series of Portraits of the Emperors of Turkey, from the Foundation of the Monarchy to the Year 1815

* * *

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During the fiscal year the Gallery released two online scholarly catalogs through the digital imprint National Gallery of Art Online Editions and produced twelve book-length print publications, including a 75th-anniversary volume of the Gallery, a gift book in honor of the Mellons, a new collection highlights book (in five languages), five exhibition catalogs, and books for CASVA and the library. Several major publications were in progress for publication in 2017. In addition to labels and wall texts for all fiscal year 2016 exhibitions and the reopening of the East Building galleries, the publishing office edited online features and produced the biannual Gallery Bulletin, more than two hundred education projects, and more than seven hundred pieces of Gallery ephemera, ranging from press releases and invitations to brochures for the new installations in the East Building and a redesigned Gallery map in five languages. The department of exhibition programs produced three documentary films and five digital online programs in conjunction with special exhibitions in fiscal year 2016, and additional projects were in progress for exhibitions in 2017.

PUBLICATIONS RELATED TO THE PERMANENT COLLECTION
- Italian Paintings of the Thirteenth and Fourteenth Centuries
  (http://www.nga.gov/content/ngarsearch/online-editions/italian-paintings-of-the-thirteenth-and-fourteenth-centuries.html)
  Miklos Boskovits
  NGA Online Editions
- American Paintings, 1800–1945
  (http://www.nga.gov/content/ngarsearch/online-editions/american-paintings-1800-1945.html)
  Robert Wilson Torchia et al.
  NGA Online Editions
- The Mellon Legacy: Andrea W. Mellon, Ailsa Mellon Bruce, Paul Mellon
  (108 pages, 32 illustrations, hardcover, limited edition)
  Bio 2000 Publishing
- American National Gallery of Art
  Edited by Yuriko Jackall, et al.
  Published in association with Princeton University Press
- Highlights from the National Gallery of Art, Washington
  Curatorial staff
  (360 pages, 435 illustrations, full-bleed edition; English, French, Spanish, Japanese, and Chinese editions)
  Distributed by the National Gallery of Art
- Documenting the Salon: Paris Salon Catalogs, 1675–1915
  John Haggard et al.
  (256 pages, 35 illustrations, hardcover edition)

EXHIBITION CATALOGS
- Three Centuries of American Prints from the National Gallery of Art
  Judith Brodie, Amy Johnston, Michael J. Lewis, et al.
  (360 pages, 206 illustrations, hardcover edition; English, Czech, and Spanish editions)
  Published in association with Thames & Hudson
- Hubert Robert
  Margaret Morgan Grasso, Yuriro Jackall, et al.
  (296 pages, 110 illustrations, hardcover edition)
  Published in association with Lund Humphries
- Smart Dark: In Full Swing
  Harry Cooper and Barbara Haskell
  (250 pages, 209 illustrations, hardcover and softcover editions)
  Published in association with DelMonico Books
- Diana Gallery, Los Angeles to New York. 1859–1971
  James Meyer with Virginia Dwan and Paige Rozanski
  (408 pages, 418 illustrations, hardcover edition)
  Published in association with the Chicago Press
- Photography Reinvented: The Collection of Robert E. Meyerhoff and Rhoda Bixler
  Sarah Greenough et al.
  (120 pages, 71 illustrations, hardcover edition)
  Published in association with Princeton University Press

CENTER FOR ADVANCED STUDY IN THE VISUAL ARTS (CASVA) PUBLICATIONS
- The Civil War in Art and Memory
  Studies in the History of Art, Volume 81
  Edited by Kirk Savage
  (259 pages, 145 illustrations)
  Distributed by Yale University Press
  Edited by Theres O’Malley, introduction by Elizabeth Cooper
  (108 pages, 60 illustrations)
- Center 36: Annual report, print and online versions

EXHIBITION BROCHURES
- A Lasting Legacy: Paintings and Sculptures from the Paul Mellon Collection, produced by the departments of education publications, exhibitions programs, and the publishing office
- In the Tower: Barbara Kruger, written by Molly Donovan and produced by the department of exhibition programs and the publishing office
- Selections from the Diana Gallery and Virginia Center Archives, written by Yuri Long and Paige Rozanski and produced by the publishing office
- Growth and Development of the Salon Livret, written by Yuri Long and produced by the publishing office
- The Convergence of Commerce and Instruction in Art, written by Yuri Long and produced by the publishing office

EXHIBITION FILMS
- Powers and Pathos: Bronze Sculpture of the Hellenistic World
  Narrated by Rebecca Schreiber
  Directed by Carrol Moore
  Edited by David Hammer
  (20:41 minutes, color, captioned)
  Made possible by the HRH Foundation
- Barbara Kruger: in her own words
  Produced and edited by David Hammer
  (5:38 minutes, color, captioned)
  Made possible by the HRH Foundation
- Los Angeles to New York: Diana Gallery
  Narrated by Holly Twyford
  Directed by Carrol Moore
  Edited by David Hammer
  (23:32 minutes, color, captioned)
  Made possible by the HRH Foundation

EXHIBITION ONLINE FEATURES
- The Sexual Impulse at Gemini G.E.L.: Artists at Gemini
- Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art
- Celebrating Photography at the National Gallery of Art: Deborah Luster’s “One Big Self: Prisoners of Louisiana”
- Powers and Pathos: Bronze Sculpture of the Hellenistic World: Casting Bronze Statues in Ancient Greece
- Hubert Robert, 1733–1808: Roman Sketchbook

DIGITAL AND SOCIAL MEDIA
In 2016 the Gallery for the first time released its 731 new and replacement images to the Gallery’s website. Using highly sophisticated imaging techniques, the division of imaging and visual services expanded its catalog of images, allowing the public to pan and zoom at extremely close detail. New master digital files for 828 objects were made including 138 new acquisitions. Publication-quality images were made for the following eight Gallery exhibitions, catalogs, and books:
Media Productions
During the year, the Gallery produced 164 audio and 67 video podcasts. NGA videos were viewed 15,519,422 times, which equates to 1,077,259 minutes of content viewed, and NGA audio content was played 414,098 times. These films and videos, among others, were posted to the website and aggregated to highlight art and artists in the Gallery’s permanent collection and newly renovated East Building:

> Mark Ravenhill | nga
> Allan McCollum | nga
> Jolie Mehretu | nga
> Don Perry | nga
> Jennifer Reeves | nga
> From Private Setting to Public Garden
> Photographing “Little Dancer”
> Technicolor at 100: The Road to Color Film Production
> American Sign Language at the National Gallery of Art

Social Media Statistics
Participation on the Gallery’s social media networks has continued to rise. The Gallery’s Facebook account saw a 90 percent increase in likes, while the number of Instagram followers increased by 220 percent. In total, the Gallery now serves an audience of more than one million users on Facebook, Twitter, Instagram, and Pinterest. During the year, more than 109 million impressions were generated through social media. The Gallery’s posts sparked more than 3.2 million likes, shares, and retweets.

> America’s National Gallery of Art

> “Three Centuries of American Prints from the National Gallery of Art”
> “In Celebration of Paul Mellon”
> “Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art”
> Hebert Robert, 1738–1808
> “Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becher”
> “In the Tower: Barbara Kruger”
> “America’s National Gallery of Art”

> Three Centuries of American Prints from the National Gallery of Art
> In Celebration of Paul Mellon
> Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art
> Hebert Robert, 1738–1808
> Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becher
> In the Tower: Barbara Kruger
> Los Angeles to New York: Deux Gallery, 1959–1971
> America’s National Gallery of Art

AWARDS
Print, Design Awards
> Piero di Cosimo: The Poetry of Painting in Renaissance Florence
> PROSE Awards, Honorable Mention
> The Altering Eye: Photographs from the National Gallery of Art


S T A F F  L I S T

Staff as of September 30, 2016

OFFICE OF THE DIRECTOR
Director
Earl A. Powell III
Chief of Staff & Executive Assistant
Angela M. Lofé
Staff Assistants
Celine B. Emery
Carson Shelton
Chief Internal Auditor
Christie Johnson
Internal Auditor
Steve Ehsing

SPECIAL PROJECTS
Congressional Liaison Officer and Director of Special Projects
Delia Gerace Scott
Special Projects Associate
Sarah Bohanan
Special Projects Assistant
John W. Holson

EXHIBITIONS
Chief of Exhibitions
D. Dodge Thompson
Exhibition Officers
Jennifer F. Cipriano
Naomi H. Bennes
Ann B. Robertson
Office Manager/Assistant to the Chief of Exhibitions
Wendy Battaglino
Assistants for Exhibition Administration
Elizabeth Dent
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The support of the federal government and private sector enables the Gallery to fulfill its mission to collect, exhibit, interpret, and preserve works of art at the highest possible standard. While the federal government provides an annual appropriation for the Gallery’s operation and maintenance, works of art in the collection, the two buildings, and the sculpture garden are made possible through private gifts, as are numerous educational and scholarly programs. The Gallery extends its gratitude to both the federal government and the many generous donors listed here who made gifts during fiscal year 2016. These private contributions have allowed the Gallery to enhance its art collections, build its library holdings, present special exhibitions, undertake conservation and research, offer comprehensive educational initiatives, and pursue scholarly endeavors. Thanks to the ongoing commitment of its supporters and the federal government, the Gallery continues to serve the American people.

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*(October 1, 2015—September 30, 2016)*

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The Gallery’s collection is the result of private generosity. Unlike other national museums throughout the world, the Gallery receives no government funds for the acquisition of art. Works of art were added to the Gallery’s collection in fiscal year 2016 through the generosity of the friends listed here.

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