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The sustained operation of the National Gallery of Art and the display and presentation of its collection are the result of significant teamwork by the public and private sectors. Since its founding, the museum has flourished through a strong partnership between the federal government and private donors. The Gallery relies on federal funds to be open and free of charge 363 days a year. The trustees and staff are deeply appreciative of the President and the Congress of the United States for their continuing commitment to this institution and its visitors.

In this past fiscal year we have welcomed visitors back to the East Building, to galleries extensively renovated and expanded. More galleries have been open in our two buildings than ever before, and more than five million people visited the Gallery during the past twelve months. Every member of the Gallery staff deserves appreciation for this resounding success and public engagement we have experienced.

The significant support of the federal government is complemented by private patronage of citizens whose gifts support and enhance essential programs that advance the Gallery’s purpose to collect, preserve, and exhibit art, and foster appreciation and engagement with works of art. Following its 75th-anniversary year, the Gallery continued its efforts to meet the goal set by The Andrew W. Mellon Foundation in 2016: to match the foundation’s $30 million endowment grant with $45 million additional private endowment funds. Many friends and patrons of the Gallery have made commitments, both large and small, to help the museum raise three-quarters of the matching funds. These contributions will support digital initiatives and collaborations, education and outreach programs, scholarly research, art conservation, and other priorities of the Gallery. We are exceedingly grateful to all who have generously given or committed endowment funds to these key areas, among them were major leadership gifts in this fiscal year from David M. Rubenstein, Christiane and James Valone, the Robert H. Smith Family Foundation, the Samuel H. Kress Foundation, Jo Carole and Ronald S. Lauder, Louisa C. Duemling, Sharon Percy Rockefeller and John D. Rockefeller IV, the Samuel H. Kress Foundation, Jo Carole and Ronald S. Lauder, Louisa C. Duemling, Sharon Percy Rockefeller and John D. Rockefeller IV, the Edmond J. Safra Foundation, Victoria and Roger Sant, and the estate of Jeanne R. Zeydel. The early success of this initiative is a glowing example of the power and generosity of private philanthropy.

The trustees are also deeply grateful to Mallory and Diana Walker for establishing the largest charitable gift annuity ever to the Gallery. Since the Gallery began to collect photographs actively in 1990, the Walkers have been champions of our photography program. Their planned gift reinforces and expands their commitment to the acquisition of photographs and to special exhibitions of photography.

The Gallery must rely on private donors in order to provide effective educational programs that serve the metropolitan community. We thank The Morris and Gwendolyn Cafritz Foundation President’s Foreword
and its president and CEO, Calvin Cafritz, for their pledge to support future educational series—Sketching is Seeing, Community Celebration, and Evenings at the Edge—reflecting the Cafritz Foundation’s enduring commitment to funding outreach activities that benefit the Washington community. We are also extremely grateful to The Walton Family Foundation for its generosity in establishing the John Wilmerding Fund for Education in American Art.

The Gallery’s special exhibitions program, generously supported by foundations, individuals, corporations, and members of the Exhibition Circle, continued to engage the public. The trustees join me in expressing our appreciation to all special exhibition sponsors, including Sally Engelhard Pingree and The Charles Engelhard Foundation, and the Buffy and William Cafritz Family Foundation for their support of Della Robbia: Sculpting with Color in Renaissance Florence. We are grateful to Betsy Karel and the Trellis Fund for their sponsorship of the exhibition East of the Mississippi: Nineteenth-Century American Landscape Photography. In the spring, Frédéric Bazille and the Birth of Impressionism introduced many visitors to a relatively unknown figure in French impressionism. This exhibition was made possible by the leadership support of The Leonard and Elaine Silverstein Family Foundation; major support was also provided through the generosity of the Virginia Creteila Mars Endowment Fund for the International Exchange of Art. The Gallery thanks the Hata Foundation, and Dr. Mihael and Mrs. Mahy Polymeropoulos for generously supporting the exhibition Vermeer and the Masters of Genre Painting: Inspiration and Rivalry.

We are grateful to Altria Group and its Ste. Michelle Wine Estates as well as Marchesi Antinori S.p.A. for their support of Della Robbia: Sculpting with Color in Renaissance Florence. Altria’s support of Della Robbia marks its fourteenth exhibition sponsorship at the Gallery since 1987. The Gallery welcomed the noble Tuscan winemaker, Marchesi Antinori S.p.A., as a sponsor. This is the first time in the Gallery’s history that a corporate sponsor and the descendants of a patron who commissioned one of the works of art in the exhibition are in fact the same. We also thank BP America for its generous support of the exhibition Vermeer and the Masters of Genre Painting: Inspiration and Rivalry, its first exhibition sponsorship. We appreciate BP’s special commitment to the Gallery’s 75th-anniversary celebration.

The Circle, the Tower Project, the Exhibition Circle, and the Collectors Committee form the collective of annual giving programs at the Gallery. These philanthropic groups are essential to the success of many of the Gallery’s priorities. In addition to the exhibition sponsors already mentioned, we thank all the members of the Exhibition Circle for their annual gifts that help support the special exhibitions program at the Gallery. The Collectors Committee continues to expand the Gallery’s holdings of contemporary art. The generosity of this group enabled the Gallery to acquire two outstanding works this fiscal year: Felix Gonzalez-Torres’s “Untitled” (Ross in L.A.), also in part a gift of Emily and Mitchell Rales; and Jack Whitten’s Sphinx Alley II, a gift of Kyle J. and Sharon Krause, and Chris and Lois Madison as well. The Tower Project continued its support of contemporary art exhibitions in 2017 with the exhibition In the Tower: Theaster Gates: The Minor Arts. We extend our sincere gratitude to the more than one thousand Circle members who provide important unrestricted funds each year for the Gallery’s core programs and to all who contribute to the museum’s annual giving programs.

We also appreciate the generosity and foresight of members of the Legacy Circle who have provided for the Gallery with various planned giving vehicles in our recent fiscal year. The trustees join me in thanking these friends for their commitment to the Gallery and its mission.

We are so pleased with the public’s enthusiastic response to the Gallery’s exhibitions and programs following the reopening of the enhanced East Building galleries. The Gallery’s staff has been vital to this success. The trustees thank every staff member for this extraordinary accomplishment. We look forward to completing the Mellon challenge grant, which will contribute monumentally to achieving the Gallery’s mission to serve the public.

Frederick W. Beinecke
More than 116,000 visitors attended the seventeenth season of Jazz in the Garden. The free summer concert series features locally and nationally acclaimed musicians who perform a wide variety of musical genres on Friday nights in the Sculpture Garden.
The National Gallery of Art reopened its East Building to the public on September 30, 2016, after a three-year renovation. This fiscal year marked the first year that the renovated East Building galleries, two new top-lit Tower galleries, and new Roof Terrace were available to the American public and visitors from around the world. During the course of the opening weekend, we welcomed visitors with an exciting array of programs celebrating the completion of the project, which added more than 12,000 square feet of exhibition space. We were delighted to present live concerts, tours, evening hours, educational activities, and lectures by artists, scholars, and noted authors to mark the occasion. One program that continued through April, the after-hours Evenings at the Edge, held on the second Thursday of each month, offered visitors a vibrant mix of art and entertainment, from tours and exhibitions, to performances and films.

The renovation and expansion of the East Building was made possible through a unique federal and private partnership. Gallery operations depend on crucial support from the President and Congress coupled with the generosity of many private donors. In the East Building, interior renovations and enhanced public safety features were completed through the federally funded Master Facilities Plan, while construction of new public spaces was funded entirely by donors Victoria and Roger Sant, Mitchell and Emily Rales, and David Rubenstein. This gift to the nation from these individuals enables the Gallery to exhibit more art from our ever-growing modern collection. We are continually grateful for the federal funding that enables us to protect and present the nation’s art collection, as well as offer exhibitions of art spanning the world and the history of art, free of charge, seven days a week, for current and future generations.

In all, the East Building, West Building, and Sculpture Garden delighted more than five million visitors from across the country and abroad this year, a twenty-eight percent increase from the prior year. The renovation of the East Building received positive reviews from critics and visitors alike. The two Tower galleries expand the display space to feature the work of Mark Rothko, Barnett Newman, and Alexander Calder. The adjoining Roof Terrace provides visitors with a new vantage point for viewing outdoor sculpture and the city beyond. Throughout the East Building galleries, access, circulation, and the overall flow of space are dramatically improved and changed through the addition of two new public staircases and an elevator connecting all gallery levels. Other improvements not immediately visible to the public include the modernization of building systems, essential to ensuring the long-term care of the building and the preservation of the art it contains. Design for the next phase of the Master Facilities Plan, now underway, will include replacement of the Atrium skylight, additional fire and life safety improvements, and comprehensive building systems renovations.

All this would not be possible without the dedication of the Gallery’s talented staff. This year the Gallery announced several new appointments as well as promotions that foster professional growth for existing staff. We were thrilled to welcome Christine Zapotoczky Kelleher as chief of investments, Emiko Usui as editor-in-chief, and Kathleen Williams as chief archivist. Roger Lawson was promoted to the position of executive librarian. James Meyer returned to the Gallery to cultivate our growing collection of midcentury art as curator of art, 1945 to 1974, and Molly Donovan was named curator of art, 1975 to present. For their work on distinguished exhibitions, Kimberly Jones was promoted to curator of nineteenth-century French paintings, and Diane Waggner was named curator of nineteenth-century photographs. Harry Cooper was named senior curator of modern art.

The Gallery’s exquisite art collection continued to grow. One hundred forty-three gelatin silver prints by Dorothea Lange were added to the collection through the generosity of Daniel Greenberg and Susan Steinhauser. With only two photographs by Lange previously in the Gallery’s collection, Dan and Susan’s donation is a truly transformative gift. These photographs will be featured in the upcoming exhibition The New Woman Behind the Camera, planned for 2019.

Other significant acquisitions from the year included a large portrait donated by artist Alex Katz of his grandsons, Isaac and Oliver (2013), and the first work by the Los Angeles-based artist Mark Bradford, Legendary (2016), to enter the collection thanks to funds provided by Ken Griffin and an anonymous patron. Two expressive drawings by Emil Nolde created in 1910, Hamburg Harbor with a Tugboat and A Small Steamboat, were also added to the collection through the generosity of Ladislaus and Beatrice von Hoffmann.

Throughout the year, twenty-one major exhibitions presented stunning works combined with significant research. Drawings for Paintings in the Age of Rembrandt contributed a new perspective to the scholarship on seventeenth-century Dutch art while also providing visitors with a better understanding of these masters—including Rembrandt van Rijn, Aelbert Cuyp, Jacob van Ruisdael, and Pieter Jansz Saenredam—and their artistic processes. We were very grateful to Dr. Mihael and Mrs. Mahy Polymeropoulos and the Exhibition Circle for their generous support of the exhibition.
Stuart Davis: In Full Swing wowed visitors with the American artist’s visually complex, mobilizing bold colors and jagged forms in jangling, jazz-inspired compositions. We were grateful to the many major U.S. museums that lent works, and the Thyssen-Bornemisza Museum in Madrid for contributing two rarely seen paintings, as well as to the sponsors, including Altria Group, the Henry Luce Foundation, and the Terra Foundation for American Art.

The Gallery proudly presented Della Robbia: Sculpting with Color in Renaissance Florence, the first exhibition in the United States devoted to the wonderful sculptures of the Della Robbia family, which stand the test of time as powerful examples of Renaissance creativity and refinement. We were grateful to Altria Group and to the Antinori family for making the exhibition possible, and to Sally Engelhard Pingree and the Charles Engelhard Foundation, the Buffy and William Cafritz Family Foundation, and the Exhibition Circle for their generous support.

East of the Mississippi: Nineteenth-Century American Landscape Photography was the first exhibition devoted to this foundational period in both the history of photography and of our nation. The assembling of this extraordinary selection of photographs, many of which are rarely displayed, could not have happened without the generous support of the Trellis Fund and Kate and Wes Mitchell.

In celebration of the 175th anniversary of the artist’s birth, Frédéric Bazille and the Birth of Impressionism demonstrated Bazille’s key role in the developments of French painting. The outstanding partnership between the National Gallery of Art, the Musée Fabre in Montpellier, and the Musée d’Orsay in Paris made it possible to undertake this study of Bazille’s work that revealed new scientific examinations.

As part of the Gallery’s mission to foster a deeper understanding of works of art, we continued to expand our public programming. The multiple-visit High School Seminar program, which has served more than five hundred students from more than ninety-five schools in the District of Columbia, Maryland, and Virginia, celebrated its twenty-fifth anniversary. A new educational program designed for people with memory loss and their care partners, Just Us created positive experiences for participants with dementia and other forms of memory loss. To reach larger audiences, the Gallery continued to embrace social media, serving more than 1.2 million users on Facebook, Twitter, Instagram, and Pinterest.

Two important professorships at the Center for Advanced Study in the Visual Arts (CASVA) were endowed in perpetuity this year thanks to generous gifts given in conjunction with The Andrew W. Mellon Foundation’s challenge grant. We are grateful for the ongoing support of the Samuel H. Kress Foundation, which endowed and named the Kress-Beinecke Professorship in honor of the foundation’s Chairman and Gallery President Frederick W. Beinecke. We also extend deep gratitude to Lily Safra and the Edmond J. Safra Foundation for their remarkable commitment to support the Edmond J. Safra Visiting Professorship at CASVA. The Gallery is thrilled that these important scholarly programs will continue as a result of such visionary philanthropy.

Contributing their expertise, conservators treated numerous works for display in the East Building including paintings by Jean Siméon Chardin, Jean Dubuffet, Henri Matisse, and Mark Rothko. Paper conservators treated drawings by Saul Steinberg, color woodcuts by Matthias Mansen, Marcel Duchamp’s three-dimensional Boîte-en-Valise, and Max Weber’s watercolor Dancer in Green. Object conservators completed a major treatment of Rachel Whiteread’s breakout sculpture, Ghost, in anticipation of the artist’s retrospective at the Gallery in 2018.

The conservation division published its third issue of the biennial journal Facture as well as Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation, a volume presenting the results of a four-year research initiative organized by the Gallery and made possible through the generous support of The Irving Penn Foundation, The Andrew W. Mellon Foundation, and the Samuel H. Kress Foundation.

Seeing the ambitious East Building renovation project to completion required the dedication of the Board of Trustees and a tireless commitment on the part of Gallery staff in every department. I join with Gallery President Frederick Beinecke in thanking them, along with the federal government, individual, foundation, and corporate donors, and many volunteers for furthering the Gallery’s mission this year.

Earl A. Powell III
Jacob van Ruisdael, *Dunes by the Sea*  
The Lee and Juliet Folger Fund
PAINTINGS

Thanks to the ongoing generosity of The Lee and Juliet Folger Fund, the department of Northern Baroque paintings acquired three significant works that greatly enhance the Gallery's collection: Jacob van Ruisdael's *Dunes by the Sea* (1648), Caspar Netscher's *A Woman Feeding a Parrot, with a Page* (1666), and Herman Saftleven's *Imaginary River Landscape* (1670).

The extensive oeuvre of Jacob van Ruisdael, one of Holland's greatest landscape painters, features forests, waterfalls, ruins, mills, winter scenes, and seascapes. In *Dunes by the Sea*, an early work, Ruisdael sensitively evoked a breezy day along the coast of the Zuiderzee, the large inlet that provided Amsterdam and other port cities access to the North Sea. He knew this landscape well, because he had trained with his uncle Salomon van Ruysdael in nearby Naarden. Near a curving brick wall, wind-lashed oak trees and shrubs grow on an eroding sandy dune.

Ruisdael's drawing *Oaks by the Zuiderzee*, in the British Museum's collection, was also executed in 1648 and pinpoints the painting's exact location: the beach at Muiderberg, a village adjacent to Naarden. The unexpected presence of a brick wall on a dune is puzzling, but this wall probably protected an orchard from the prevailing winds. By 1613, gardeners pruning the orchard's trees had accidentally discovered that in one particular spot, their voices were naturally amplified, and this Echo of Muiderberg quickly became famous. Ruisdael's painting is thus far more than a beautiful rendering of a windswept coastline; it also celebrates a local landmark that is known to this very day.

Caspar Netscher studied with Gerard ter Borch the Younger, and—like his famous teacher—became a master at depicting the social interactions of the Dutch elite as well as an outstanding portraitist. His exquisite technique allowed him to imitate a wide range of textures, from rosy skin to shiny metals, crisp linen, shimmering satin, or the rough nap of an oriental rug. Netscher settled in The Hague, the center of Dutch government and diplomacy, where he found eager buyers for his refined genre scenes and stylish portraits.

One of Netscher's finest works, *A Woman Feeding a Parrot, with a Page*, combines the best of genre painting's narrative qualities with all the sensitivity of his portraiture. An elegant young woman, wearing a gold-colored dress, gazes coquettishly at the viewer as she feeds an African grey parrot, while her page takes a peek at the exotic bird. They are framed by a stone niche and a silk curtain; the oriental carpet spilling over the ledge adds to the illusionism.
The masterpiece demonstrates Netscher’s remarkable command of a variety of painting techniques, his radiant colors, and his dazzling textures.

Herman Saftleven was a renowned painter of landscapes and a superb draughtsman and etcher. He initially painted realistic portrayals of the Dutch countryside, but he soon became famous for imaginative views of the Rhine River valley. By 1670, when Saftleven executed his delicately rendered *Imaginary River Landscape*, he had perfected his depictions of this meandering river valley. From a rocky cliff, the viewer encounters an expansive landscape dotted with castles, monasteries, walled towns, and villages. Earthy colors and precisely executed foreground elements gently morph into a more suggestive rendering of faraway pictorial motifs bathed in atmospheric misty blues, as small figures enliven the scene throughout.

Saftleven’s style harkens back to the exquisite world-landscape views of the early seventeenth-century Flemish master Jan Brueghel the Elder. Not only are the color qualities of their intimately scaled landscapes similar, but both artists also used their figures to evoke man’s harmonious interaction with nature.

Major gifts of modern paintings included a work by Mark Bradford acquired with funds provided by Ken Griffin and an anonymous patron. *Legendary* (2016), the Gallery’s first work by Bradford, is one of several paintings that he made for an exhibition uniting works by himself and abstract expressionist Clyfford Still. Whereas Still often applied black paint with a palette knife, Bradford took black-dyed paper, moistened it, and crushed it onto the canvas. “My work bounces between social issues and the history of abstract art,” he explained. “I try to keep one foot in art history and the other foot at the bus stop.”

Alex Katz donated a large portrait of his grandsons, *Isaac and Oliver* (2013), in which he trained his gaze on the two brothers. Isaac looms slightly forward, light catching the side of his face. Oliver is placed behind, in the shadows, yet owing to his wider face and bigger build he is hardly a retiring presence. This work

Jack Whitten, *Sphinx Alley II*
Gift of the Collectors Committee, Kyle J. and Sharon Krause, Chris and Lois Madison, and Anonymous
The Arnold and Joan Saltzman Collection, which recently gave and promised several major German expressionist paintings, continued its generosity with Ernst Barlach’s bronze *The Avenger* (1914), one of the most iconic sculptures of the twentieth century.

**DRAWINGS**

Of some forty old master drawings acquired this year, more than half were Italian. Four sixteenth-century works came as the gift of Jeffrey Horvitz, foremost among them a study by Bartolomeo Ramenghi showing *Christ among the Doctors* in a grand architectural setting. This striking composition of the 1520s reflects the influence of Raphael in the quality of expression and the interactions among the figures, but the lavish use of white heightening over gray-green wash is the artist’s own. Quite different in scale and visual effect is a *Virgin Annunciata* (1550s) by Andrea Meldolla, called Schiavone, purchased as the gift of Ann and Matthew Nimetz. Set down with a speedy brush and glowing with ethereal light, this is a rare and choice example of Venetian mannerism.

Another fine contribution was Domenico Piola’s *Satyr Entertaining His Family* (1690s), acquired thanks to Joan and David Maxwell. An especially fresh example from the end of the artist’s long career, it shows his great gift for rendering complex effects of light and shade. By good fortune an important drawing by one of his pupils, Giuseppe Palmieri, was also acquired through the Pepita Milmore Memorial Fund, supplemented by a donation from Andrea Woodner. Glorious in the fluidity and luminosity of the composition, this *Vision of the Immaculate Conception* (1732) is also the only drawing that is firmly attributable to the artist, having been made in preparation for the ceiling in the now-destroyed Oratorio di Sant’Antonio in Genoa.

**SCULPTURES**

This year the Collectors Committee and Emily and Mitchell Rales donated a paper stack by Felix Gonzalez-Torres, “Untitled” (Ross in L.A.) (1991), the first work by this Cuban-American artist and seminal figure in contemporary art to enter the collection. Living in New York in the 1980s and 1990s, Gonzalez-Torres often addressed issues of life and death by encouraging public participation in his work. This sculpture calls for viewers to complete its meaning by removing a single piece of paper from the whole. The subtitle refers to the artist’s partner, who died in 1991 from complications due to AIDS. Both coolly abstract and intensely personal, the silver rectangle on each sheet of paper evokes a mirrored surface in which viewers are able to imagine a reflection of themselves.

Virginia Dwan, whose gifts continue to transform the Gallery’s collection of postwar art, donated Robert Morris’s *Untitled* (Battered Cubes) (1966). Before these four identical slanted (or “battered”) cubes were exhibited, sculpture had rarely appeared so spare. Shown at the Dwan Gallery, the work became one of the signature objects of the new movement that would be called minimalism. Seeking what he considered a “less introverted” experience, Morris encouraged viewers to walk around and between the cubes, noting, “The surroundings must of necessity be seen with the piece.”

Ernst Barlach, *The Avenger*  
Collection of Arnold and Joan Saltzman
Francesco Mancini’s variation on the Immaculate Conception is very close in date (1739) but quite different in character. This delicately modulated black chalk drawing was a study for the artist’s most important commission, and his only drawing connected to a documented painting. The purchase of another large and impressive drawing, A Roman Ruin by Antonio Zucchi, was made possible by a contribution from Vincent J. Buonanno. Signed and dated 1788, it shows Zucchi working in the grand tradition of architectural capricci made famous by such masters as Giovanni Paolo Panini and Giovanni Battista Piranesi.

Five nineteenth-century Italian drawings, an area of significant growth for the collection in recent years, were acquired this year. A sheet of penetrating studies of Christ on the cross by Mosè Bianchi made in preparation for his most important religious work was acquired through the Joseph F. McCrindle Endowment Fund. Antonio Mancini’s late double self-portrait (c. 1920), boldly and swiftly executed in oil on paper, was purchased as the gift of Max N. Berry. It is an outstanding example of Mancini’s extraordinary facility with the brush, blurring the line between painting and drawing, and capturing deep personal emotion.

Two other areas of the old master drawings collection were enhanced by choice acquisitions. Four prime seventeenth-century works include two excellent classical landscapes: one by Gaspard Dughet, a purchase funded by the Ahmanson Foundation and Edward E. MacCrone Fund, and another by Louis Chérion, acquired as the gift of Dian Woodner. Five wonderfully articulate Victorian watercolors brought some much-needed depth to that part of the collection. Two of these—both purchased as the gift of Alexander M. and Judith W. Laughlin—were executed on a grand scale: the first a vibrant watercolor (c. 1865) by William Henry Millais, and the second a more subtly atmospheric work (c. 1892) executed by James Thomas Watts.

Outstanding additions to the collection of modern drawings included two beautifully executed works by German artist Emil Nolde, purchased as the gift of Ladislaus and Beatrix von Hoffmann. Made while Nolde was on a visit to Hamburg in 1910 and done in brush and black ink, the drawings are a testament to his ability to distill a place or a transient sight to its essentials. In Hamburg Harbor with a Tugboat, he relied on instinct and a remarkable proficiency with the brush to convey the dynamic energy and atmosphere of a bustling port. In A Small Steamboat, he used an extreme economy of means—no more than two dozen brushstrokes—to depict a boat navigating choppy waters, three puffs of smoke billowing from its stack.

Another outstanding acquisition was an early drawing from 1968 by Jim Nutt, Ethelinthesalads, purchased as the gift of Jack Shear and the Collectors Committee. The most acclaimed of the so-called Hairy Who artists, Nutt based his drawing on a fictitious character named Ethel, a waitress tasked with the job of making the salads. Her face is shown devolving into lettuce and her breasts have changed into eggplants. Elegantly drawn with subtle coloration, still Ethelinthesalads has an in-your-face impact meant to challenge norms.

William Henry Millais, On the East Lyn, North Devon
Purchased as the Gift of Alexander M. and Judith W. Laughlin
PRINTS AND ILLUSTRATED BOOKS

During the year, 109 old master prints were acquired by purchase and 181 by gift. Foremost among the purchases were two magnificent early sixteenth-century German woodcuts, each a fascinating combination of sophisticated stylistic awareness and pungent contemporary imagery. Hans Lützelburger’s *Battle of the Naked Men and Peasants* (1522), pitting the classical world against the indigenous, is a demonstration of the block-cutter’s virtuosity and a unique instance of any such craftsman signing his work. Acquired with the Pepita Milmore Memorial Fund and the Eugene L. and Marie-Louise Garbáty Fund, Erhard Schön’s *Army Train and Death* (c. 1532) transforms an ancient Roman triumphal procession into a vibrant genre scene unfolding across four blocks and five feet.

Three major mannerist works entered the collection: an early impression of an etching from the School of Fontainebleau, Léon Davent’s *Venus and Mars Served by Cupid and the Three Graces* (c. 1547); the summit of sixteenth-century Venetian woodcuts, Giuseppe Scolari’s *Rape of Proserpina* (1590/1607); and a stylized *Holy Family with Saint Catherine, Saint John the Evangelist, and an Angel* (1612/1616) by Jacques Bellange. Ivan and Winifred Philips enabled the purchase of impeccable impressions of Louis-Marin Bonnet’s pendant heads of Joseph and Potiphar’s wife, dated 1773, masterpieces of chalk-manner engraving. A generous contribution from the Krugman family in honor of J. Sylvia Krugman allowed for the purchase of George Stubbs’s *Death of a Doe* (1804) in a unique proof impression of incomparably subtle tonality and nuanced expression.

There were numerous acquisitions in three areas outside of the traditional strengths of the collection: early French lithography, notably superb examples by Achille Devèria, the era’s great portraitist; Dutch printmaking around 1900, including works by leading figures Theodoor van Hoijtema, W.O.J. Nieuwenkamp, and Willem Arnold Witsen; and printmaking after the unification of Italy, including a rare proof by Giovanni Fattori, Luigi Conconi’s *The Wave (L’Onda)*, and an early impression of Umberto Boccioni’s most rigorously constructed etching, *Mia madre che lavora* (1907).

Five fine illustrated volumes were acquired during the year. Andrea Cirino’s publication of the celebrations at the birth of Prince Philip of Prospero of Spain (1658) is the first and finest of Neapolitan festival books. Two bound collections contain the delicate landscape etchings (1743–1745) of Christian Ludwig von Hagedorn and sets of Arcadian landscapes for wall decoration (c. 1700) by Isaac de Moucheron and Daniel Marot I. Henry Tresham’s *Le Avventure di Saffo* (1784), depicting a famous tale of female artistic inspiration with eighteen color aquatints, is a major example of idiosyncratic neoclassicism. Finally, Brierkopf and Härtel’s lavish edition of the Bible (1853–1860) contains 240 wood engravings after designs by Julius Schnorr von Carolsfeld.

The Gallery’s collection of British prints was significantly enhanced by the donation of 119 works from the collection of the late Donald Vogler through his brother, Thomas. The gift features groups of etchings by the brilliantly accomplished John Hamilton Mortimer, the exquisitely sensitive amateur John Clerk of Eldin, and Alexander Runciman, an extravagant master in Henry Fuseli’s circle in Rome. Twenty-one prints came from the estate of A. Thompson Ellwanger III to join the Ellwanger/Mescha Collection, principally etchings by Francesco Londonio, a master of rustic subjects and the leading original printmaker in eighteenth-century Milan. An anonymous donor contributed a singularly brilliant impression of James Gilray’s Wierd-Sisters [sic] (1791), a satire on the madness of King George III, and five more prints by Edvard Munch were received from the Epstein Family Collection.

The modern print collection was strengthened with the acquisition of a rare etching by Salvador Dalí, *Fantastic Beach Scene* from 1935. The first major surrealist work by Dalí to enter the collection, the print is replete with the Freudian themes and sexually charged imagery that define classic surrealism. Meriting special note among acquisitions of contemporary prints are the more than one hundred prints and sculpture editions donated by Gemini G.E.L., including works by such leading artists as David Hockney, Jasper Johns, Elizabeth Murray, and many others.
This year the department of photographs acquired more than 485 photographs through gift and purchase. Foremost among these was the donation of 143 photographs by the seminal American documentary photographer Dorothea Lange, most well-known for her compelling studies made during the Great Depression. An exceptional gift from Daniel Greenberg and Susan Steinhauser, this collection includes work by Lange from the beginning of her career in the 1920s to her death in 1965. Another stellar acquisition was Andrew Joseph Russell’s landmark The Great West Illustrated (1869), a bound volume of fifty photographs that celebrate the American West as a land of vast untapped resources and unparalleled natural beauty.

Other important nineteenth-century acquisitions include twenty-five rare photographs by Thomas H. Johnson made in Pennsylvania between 1863 and 1865; two exceptional daguerreotypes of African American freedmen (c. 1850) by John Plumbe Jr.; and George Barker’s Silver Springs, Florida (c. 1886), all acquired with the Alfred H. Moses and Fern M. Schad Fund. The collection was enriched with a salted paper print by Louis De Clercq, Grenade, Alhambra, Cour des Lions (1850s), acquired with the Edward J. Lenkin Fund; Roger Fenton’s Chapel, Wells Cathedral (1860s); and the first photograph by the acclaimed American painter and photographer Thomas Eakins to enter the Gallery’s collection, William H. Macdowell (1884), purchased as the Gift of Ladislaus and Beatrix von Hoffmann.

In keeping with the effort to broaden the collection, the Gallery acquired many works by women photographers. Among the most notable are Germaine Krull’s Moulin Rouge, Paris (c. 1925); Marianne Breslauer’s Walter Menzel and Paul Citroen (1927); Yvonne Chevalier’s Nude (1929); five works made in Ginza (c. 1932) by Michiko Yamawaki; and Kati Horna’s Stairs to the Cathedral, Spanish Civil War, Barcelona, Spain (1938), all made possible through the Alfred H. Moses and Fern M. Schad Fund. Other significant additions include two photographs by Sally Mann, Deep South, Untitled (Three Drips) (1998) and Battlesfields, Cold Harbor (Battle) (2003), a gift of the Collectors Committee and The Sarah and William L Walton Fund; two works by Ming Smith from 1978 and 1980 and ten by Ursula Schulz-Dornburg made between 2000 and 2010, nine of which were acquired with the Charina Endowment Fund and one of which was a gift of the artist; Carrie Mae Weems’s seminal Kitchen Table Series (1990), gifts from the artist and his wife, Kerstin, and Santa Ana Wash, Norton Air Force Base, San Bernardino, California (1979), a gift of Paul Sack.

Numerous important twentieth-century photographs were added to the collection, including Ralph Steiner’s Louis Lozowick (1929) and Saul Steinberg’s witty study of a cleaning woman and a dog (1950), both acquired through Robert B. Menschel and the Vital Projects Fund; Gordon Parks’s Harlem Rooftops (c. 1948), acquired with the Alfred H. Moses and Fern M. Schad Fund; Richard Avedon’s Times Square, New York City, November 22, 1963, a gift of Marlene Nathan Meyerson; and forty-four photographs by Allen Ginsberg made between 1953 and 1993, a gift of Gary Davis. The most notable recent works include Lewis Baltz’s monumental Docile Bodies (1994), a gift of David Knaus; Todd Hido’s #5437 (1996) and #7373 (2008), a gift of Jamie Lunder; four photographs by Simon Norfolk made in 2002 and 2003, a gift of Dr. and Mrs. J. Patrick Kennedy; Trevor Paglen’s Untitled (Reaper Drone) (2010), acquired with the Pepita Milmore Memorial Fund, Charina Endowment Fund, and Heather and Jim Johnson Fund; and three Robert Adams photographs, two later works, Burns, Oregon (1999) and Near North Powder, Oregon (2000), gifts from the artist and his wife, Kerstin, and Santa Ana Wash, Norton Air Force Base, San Bernardino, California (1979), a gift of Paul Sack.

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The library added 107 titles to the rare book collection in fiscal year 2017. The J. Paul Getty Fund in honor of Franklin Murphy supported the purchase of two rare first editions. *Piante, facciata, e spaccati del Palazzo Senatorio Ranuzzi in Bologna* (Bologna?, 1760?) depicts the extensive baroque-era modifications to a Palladian palace by sculptors Luigi Balugani and Giovanni Battista Piacentini and ceiling decorations by painter Marcantonio Franceschini. The work features eleven etchings by Balugani and Antonio Cattani. *La perspective: avec la raison des ombres et miroirs* by Salomon de Caus (London and Frankfurt, 1612) is of particular interest for its discussion of anamorphosis as well as the high quality of technical illustration; it is also believed to be one of the earliest books published in England to incorporate pop-up flaps in its diagrams.

The Nell and Robert Weidenhammer Fund made possible the purchase of *Historische beschryving der stadt Amsterdam* (Amsterdam, 1663) by celebrated Dutch historian Olfert Dapper. This finely illustrated topographical and historical description of Amsterdam features seventy-one double-page engraved views of civil and religious buildings, city gates, and surrounding villages after designs by J. Veerhuyzen.

The David K. E. Bruce Fund enabled the library to acquire a complete set of the periodical *Camera Notes* (1897–1903) edited by Alfred Stieglitz. A precursor to Stieglitz’s *Camera Work* (1903–1917), the periodical served as the official publication of the Camera Club and is richly illustrated with mounted photographs.

A generous donation by Cordy Ryman facilitated the purchase of *Alphavitos* by Stephen Antonakos (New York, 1996). The volume is the last in a series of eight *livres d’artiste* and complements earlier titles from the series already in the collection.

The department of image collections acquired notable albums featuring the Mayer Carl Rothschild collection photographed by Friedrich Weisbrod (Frankfurt, 1864), the Photographic Historical Portrait Gallery by Caldesi & Co. (London, 1864), platinum prints of Venice taken by the anonymous M.A.B. (1905), a set of Surrealist postcards published by Georges Hugnet (Paris, 1937), views of the “Siegesallee” in Berlin with poems by Hermann Walthari (1904), and a Bertel Thorvaldsen sculpture by Bertel Christian Budtz-Müller (1871). Rare photographs added include daguerreotypes of works of art, principally American portraits from the Thurman E. Naylor collection, a view of portal sculptures at Chartres by Henri Le Secq (1853), a group of nineteenth-century views of India by various photographers including Samuel Bourne and Lala Deen Dayal, and a photo postcard of a Constantin Brancusi sculpture from the 1913 Armory Show. Images documenting the Salon d’Automne (Paris, 1912) and international expositions in Paris (1855), London (1862), St. Louis (1904), Chicago (1933), and Brussels (1958) also enriched the collection this year.
During fiscal year 2017 the Gallery continued to present a varied selection of special exhibitions. Seven exhibitions continued from the previous year: Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art; Hubert Robert, 1733–1808; Recent Acquisitions of Dutch and Flemish Drawings; Damien Hirst: The Last Supper; In the Tower: Barbara Kruger; Los Angeles to New York: Dwan Gallery, 1959–1971; and Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker. The library presented three exhibitions of books and images.

The fiscal year began with the critically acclaimed exhibition Drawings for Paintings in the Age of Rembrandt. The vivid details and realistic nature of seventeenth-century Dutch landscapes, still lifes, and genre scenes seem to have been painted from life when, in fact, most artists based their paintings on preliminary drawings. The exhibition featured nearly one hundred such drawings, many of them paired with related paintings. Several works in the exhibition were on view in the United States for the first time. Among the drawings were sheets from sketchbooks, rapidly executed compositional designs, detailed figure studies, and carefully rendered construction drawings made with the aid of a ruler and compass. The exhibition shed light on the varied ways in which renowned artists of the Dutch Golden Age—including Rembrandt van Rijn, Aelbert Cuyp, Jacob van Ruisdael, and Pieter Jansz Saenredam—used drawings as part of the painting process. Two of nine surviving sketchbooks by seventeenth-century Dutch draftsmen were included in this exhibition, and a selection of drawings from one of them, belonging to Jan van Kessel, was digitized for viewing on a touch-screen monitor. A second monitor allowed visitors to compare seven paintings and their underdrawings, made visible through infrared reflectography, by using a slider tool to scroll back and forth between
the two. Versions of these digital components were also made available on the website, along with a slideshow of twenty-one works.

One of the most important American modernists, Stuart Davis blurred distinctions between text and image, high and low art, and abstraction and figuration, crafting his own style. *Stuart Davis: In Full Swing* featured some one hundred of his most important, visually complex, jazz-inspired compositions, offering a new exploration of his working method. This was the first exhibition dedicated to the artist’s work at the Gallery and the first major exhibition anywhere to consistently hang the artist’s later works alongside the earlier compositions that inspired them. Beginning with his 1921 breakthrough paintings of tobacco packages and his abstract *Egg Beater* series of the late 1920s, *Stuart Davis: In Full Swing* charted Davis’s painting through the following decades, up until the work left on his easel at the time of his death in 1964. The exhibition highlighted the artist’s unique ability to assimilate the imagery of popular culture, the aesthetics of advertising, the lessons of cubism, and the sounds and rhythms of jazz into works that hum with intelligence and energy.

The installation took advantage of the Gallery’s spatial configuration by placing the large vertical *New York Mural* on the axial view, visible from the East Garden Court. The large painting *Swing Landscape* was positioned on another long gallery view. A thirty-minute film, narrated by John Lithgow, surveyed Davis’s career and included original footage shot on location in New York and Gloucester, Massachusetts, as well as interviews with scholars and a musician. The film was made possible by the HRH Foundation and was shown at the Gallery, at other exhibition venues, and on PBS television stations. An exhibition web feature focused on how the artist recycled his own imagery, allowing viewers to easily see the transformation of earlier compositions. A complementary audio guide included commentary by curators and archival audio of the artist.

The Gallery installed *Rineke Dijkstra*, a small exhibition of works by the photographer known for her strikingly earnest, unsentimental depictions of young people in large-scale color prints. Shooting from a low vantage point with minimal background information, she endows her subjects with a monumental presence, creating portraits that are at once self-conscious but revealing, powerful but tender. This installation featured four of Dijkstra’s portraits of adolescents, as well as the 1991 self-portrait that inspired much of her later work. It was timed to coincide with the display of Collectors Committee gifts in the East Building that included *I See a Woman Crying* (Weeping Woman), Dijkstra’s three-channel video of British schoolchildren talking about Pablo Picasso’s painting *Weeping Woman*.

More than five hundred years after their creation, Della Robbia terracotta sculptures endure as some of the most innovative and expressive examples of art from the Italian Renaissance. *Della Robbia: Sculpting with Color in Renaissance Florence* was the first major American exhibition dedicated to works by three generations of the Della Robbia family and the competing
Buglioni workshop. Some forty examples illustrated the range of sculptural types produced by the workshop—Madonna and Child reliefs, architectural decoration, portraits, household statuettes, and large-scale figures in the round. Even today the ceramics retain their signature opaque whites, deep cerulean blues, and lively greens, purples, and yellows, due to the glazing technique invented by sculptor Luca della Robbia. While drawn chiefly from American collections, the exhibition also included major loans from Italy, among them Luca’s masterpiece, The Visitation (c. 1445), on loan from the church of San Giovanni Fuorcivitas in Pistoia. The Visitation was displayed in an architectural niche designed to integrate with the architecture of the Italian travertine galleries. The exhibition was installed in and around the main sculpture hall, West Garden Court, and Italian galleries, taking advantage of natural light.

The imposing Resurrection of Christ lunette, on loan from the Brooklyn Museum, was positioned above one of the monumental doorways in the West Building sculpture hall. This allowed the sculpture to be viewed from the Rotunda. The support structure was designed to carry the fifteen-hundred-pound sculpture and was faux painted and detailed to appear to be part of the architectural fabric of the building.

Sculptures of three life-size monks, including Saint John of Capistrano and Saint Bernardino of Siena, were reunited in the last room and were visually tied together by an inscribed arch. The last object, the Adoring Angel, was mounted on an architectural baffle and placed in an Italian paintings gallery.

Technical analysis and conservation conducted at the Gallery and three other museums provided new insight into how these groundbreaking works were made. Two online features offered a closer look at Della Robbia sculpture. One explained the step-by-step process of transforming chalky clay into glazed terra-cotta works of art, and the other provided a virtual walking tour of Florentine churches and other buildings where the artists’ sculptures remain in situ. A richly illustrated catalog, the first English-language overview of three generations of Della Robbia sculpture, accompanied the exhibition.

Cross-disciplinary American artist Theaster Gates (born 1973) created a new body of work, Theaster Gates: The Minor Arts, as part of the In the Tower exhibition series in the Tower Gallery of the East Building. Gates created the installation out of his collections of “modern castoffs,” a term he uses for materials that technology, the market, and history have left behind. Using objects such as a shuttered high school’s gym floor, a demolished
church’s slate roof, and old copies of *Ebony* magazine as his raw materials, Gates creates works of art that refer to the decline of urban institutions. He encourages the viewer to consider the artfulness of the everyday, giving new value to the minor and the outdated. This was Gates’s first solo exhibition in Washington and on the East Coast. An exhibition brochure featured an interview with the artist.

*East of the Mississippi: Nineteenth-Century American Landscape Photography* brought attention to the often-relegated vistas of the eastern part of the United States in the nineteenth century. Before venturing west to capture America’s frontier in paintings and photographs, nineteenth-century artists explored the eastern landscape, which served as a powerful source of mythmaking for a nation finding its identity. As the first of its kind, the exhibition explored this fundamental chapter in America’s photographic history through 175 photographs, including daguerreotypes, salted paper prints, albumen prints, stereo cards, and albums. The exhibition showcased photographers who documented the nation’s transition during the course of the century, exploring the untouched wilderness, the devastation of the Civil War, and the dramatic transformations of industrialization. Two stereographs were mounted in wooden stereoscope viewers, giving visitors the opportunity to experience the visual effects of this popular type of photograph. Seven cases with more than thirty daguerreotypes, ambrotypes, a glass stereo card, and books with photographs were carefully composed and lit with internal fiber optics and LED strips. Along with a slideshow of twelve photographs, the website offered an extensive feature based on the wall texts, illustrated with works from the exhibition. In a first for the Gallery website, the approximate locations where more than fifty of the photographs had been made were plotted out on an interactive Google map that allowed users to see a current overhead satellite image of the sites.

*The Woodner Collections: Master Drawings from Seven Centuries* showcased the collections of the Woodner family. Some one hundred drawings dating from the fourteenth to the twentieth century were presented in this exhibition, which, for the first time, brought together the best of Ian Woodner’s collection with works given and promised by his daughters, Dian and Andrea Woodner. The exhibition included drawings executed by outstanding draftsmen such as Leonardo da Vinci, Albrecht Dürer, Raphael, Jean-Auguste-Dominique Ingres, Edgar Degas, and Pablo Picasso, among many others.

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A free audio tour familiarized visitors with Bazille’s life and times. Installed next to one of his sketchbooks, a monitor showed a digital recreation that allowed visitors to see all the drawings it contained. Another monitor displayed compositions that Bazille later painted over, made visible through x-radiography. The website included a feature that paired drawings from the artist’s sketchbooks with the finished paintings, allowing visitors to trace the evolution of some of his most important works.

*America Collects Eighteenth-Century French Painting* was the first survey of American taste for French painting of the period. When Joseph Bonaparte, elder brother of Napoleon I, fled to America in 1815, he packed his collection, which included eighteenth-century French paintings. In an effort to spread his native country’s culture across the United States, he put his works on public display, causing a sensation and inspiring a new American fascination with French art. From then on, such works made their way into museums and private collections from coast to coast. This exhibition brought together sixty-eight paintings that represented some of the best and most unusual examples of French art of that era held by American museums. The exhibition told the story of the collectors, curators, museum directors, and dealers responsible for bringing the paintings across the Atlantic and into the collections they now call home.

The exhibition presented works from museum collections, from Pittsburgh and Indianapolis to Birmingham and Phoenix. It also featured lesser-known artists, including women artists and one of the earliest mixed-race artists in the Western canon. Quotations by and about American and French collectors of eighteenth-century French art, silkscreened on walls, provided insight into the motivations for acquiring these paintings. A reading room displayed four illustrated text panels on various aspects of the American collecting of French art. In addition to a slideshow of fifteen paintings, the website featured an illustrated timeline that chronicled the ownership history of nearly fifty paintings that journeyed from France to the United States, and listed important exhibitions and events that helped shape American collectors’ taste in this field.

This fiscal year, the exhibition program was balanced by alternating between major loan and permanent collection exhibitions. *Matthias Mansen: Configurations* was drawn solely from the Gallery’s permanent collection. German artist Matthias Mansen (born 1958) creates large-scale woodcuts that explore abstraction and figuration. This exhibition included a series of thirteen prints created in the tradition of wood-block printing by transforming pieces of scavenged wood—discarded...
floorboards or fragments of abandoned furniture—into printing blocks, which he progressively carves and recarves. Working on numerous prints simultaneously, Mansen generously inks the salvaged woodblocks, often using the same one for multiple related compositions. His serial projects are best viewed as an ensemble, so that their grammar and rhythms become discernable.

In the second half of the nineteenth century, the scientific exploration of invisible matter, made possible through advances in physics, electromagnetism, and x-radiography, stimulated mystical movements concerned with unseen forces. Theosophists held that thoughts generated auras of colorful shapes, an idea explored in Edvard Munch: Color in Context. The exhibition of twenty-one prints by Munch considered the choice, combinations, and meaning of color in light of theosophist principles. The majority of the prints in the exhibition came from the Epstein Family Collection, the largest and finest gathering of the artist's graphic work outside of his native Norway.

Posing for the Camera: Gifts from Robert B. Menschel explored how photographers have both drawn on artistic conventions and exploited the collaborative nature of the medium to create probing portraits of their subjects. A selection of some seventy photographs examined the many forms portraits have taken throughout the history of the medium: as a means to define one's understanding of another person or one's own identity, a device to elucidate cultural issues, documents of historical moments, and resources for educational and scientific purposes. It also illustrated the ways in which photographers have used a figure's unconscious pose to create striking depictions of contemporary life. Indicative of the theme, a larger-than-life photomural of Light Artillery, Sergeant by Oliver Harvey Willard greeted visitors at the entrance.

The Gallery administered the loan of 1,071 works of art to 224 sites during fiscal year 2017. The Gallery partnered with 129 museums in the United States to administer the loan of 559 works of art and 107 international museums to administer the loan of 512 works of art. This year, the Gallery loaned several sculptural works to a number of exhibitions. For the second venue of the landmark exhibition Della Robbia: Sculpting with Color in Renaissance Florence, the Gallery partnered with the Museum of Fine Arts, Boston to loan The Adoration of the Child by Andrea della Robbia, The Nativity by Luca della Robbia, and the Pietà by Giovanni della Robbia. Other loans of sculptural
works included Edme Bouchardon’s Cupid to the Musée du Louvre, Head of a Boy and Rocaille Fountain with Venus, Amorini, and Swans to both the Musée du Louvre and the J. Paul Getty Museum, Jacques Lipchitz’s Bas-Relief I to the Museu Picasso, Joel Shapiro’s Untitled to the Dominque Lévy Gallery, and Peter Voulkos’s USA 41 to both the Museum of Arts and Design and the Renwick Gallery.

For large-scale exhibitions, the Gallery loaned eighty-two works of art domestically and eighty-seven works of art internationally. Some of the highlights included twenty-five photographs by Robert Frank and Allen Ginsberg to the Musée national d’art moderne, Centre Georges Pompidou; twenty-one works by Jasper Johns, Robert Rauschenberg, Sam Francis, and Ed Ruscha to the British Museum; twenty-nine photographs by Alfred Stieglitz to the Tate; and ninety-one works by Alfred Stieglitz and Byron Kim to Bowdoin College Museum of Art. In addition, the Gallery loaned Paul Gauguin’s Mahana Atua (The Food of the Gods), Père Paillard, Pair of Wooden Shoes (Sabots), The Invocation, Breton Girls Dancing, Pont-Aven, and Head of a Man with a Study of His Back; Various Sketches with a Peasant Woman and a Goose to the Art Institute of Chicago.
Families attend free educational programs to further explore the recently reinstalled East Building galleries.
Educating

The education division inaugurated several new initiatives, based on museum experience and visitor surveys, which complemented its regular programming and publications and served almost one million in-house visitors. Many of these programs also align with concepts of diversity and inclusion, one of the division’s new strategic directions conceived in order to better serve the Gallery’s varied publics.

*Just Us* is an open-ended exploration of a few works of art for people with memory loss and their care partners. The sessions develop through conversation and are guided by the participants’ interests. Another new program, *The Art of Care* is a series of four sessions designed for medical professionals, including social workers, nurses, and nurse practitioners. Each two-hour session includes looking at and discussing works of art while building skills in visual literacy, communication, empathy, and perspective taking—all of which are essential tools of these professions. For a second year, the department teamed with a colleague from a local medical institution to present *Art and the Making of the Modern Physician*. This seven-part series for first-year medical students explores how to define and practice observation, communication, empathy, and bias both in looking at works of art and in the medical field.

*Evenings at the Edge*, a series of monthly evening events held in the East Building from October to April, encouraged young adult audiences to visit the museum, relax, enjoy themselves, and connect with works of art. More than 10,000 visitors attended. From the data collected during the events, ninety-six percent of those attending were pleased with their experience and entered into the galleries to engage with art. The inaugural John Wilmerding Symposium on American Art, funded by The Walton Family Foundation and named in honor of the Gallery’s former colleague and trustee, offered talks by a group of distinguished scholars whose work has been inspired by Professor Wilmerding. A Community Celebration, also supported by the
EDUCATING

foundation, focused on American art and included sketching in the galleries, dance, music, and theatrical performances. It served more than 5,500 visitors.

To coincide with the reopening of the East Building galleries, a small team of educators and curators developed paper and audio guides. The audio tour offered a diversity of objects and voices, including perspectives of both curators and artists. In addition, the department interpreted the audio guide into American Sign Language and produced an Access Guide that focuses on accessible routes throughout the East Building.

The department gave a fresh perspective to many of its established or relatively new programs. The High School Seminar celebrated its twenty-fifth anniversary by organizing a panel of past participants including an architect, a graphic designer, and an art teacher, each of whom talked about how the seminar has influenced their lives. Participants from all past sessions were invited. For several years the department has participated with Harvard University’s Project Zero research project Children Are Citizens, which serves 350 Title 1 students. The project seeks to promote citizenship values and skills in preschool children. The culminating publication was selected as the featured Washington, DC, book in the Pavilion of States for the Library of Congress National Book Festival.

Art Around the Corner (AAC), the multiple-visit program for underserved area public school children, reached more students than ever this year and saw a participation increase of forty-eight percent over the prior year. Almost five hundred students, family, and friends participated in the popular family day associated with the AAC program. The spring program empowered students to become artists, innovators, and agents of change as they explored the works of Theaster Gates and other contemporary artists. The program challenged students to think deeply about how they would change or improve a place in their neighborhood, using East Building works as inspiration.

The summer intern program served eighteen students from twelve states and four foreign countries, while the academic-year initiative welcomed eight participants. Highlights among the auditorium presentations were sessions with Perry Y. Chin (partner of I. M. Pei, architect of the Gallery’s East Building) and artists Kevin Beasley, Rineke Dijkstra, Theaster Gates, Joan Jonas, Jason Moran, and Thomas Struth. Podcasts of these events attracted an additional audience of 185,000 listeners.

Social media allows the Gallery to have an even greater reach. Each platform used provides access to deep expertise, timely and engaging content, and opportunities to participate. This year, the Gallery instituted a strategic plan for social media. The primary goals are to share compelling stories, to connect through conversation, to meaningfully diversify the Gallery’s voice on social media, and to empower a digital mindset at the Gallery. The strategy outlines the next two years and will evolve in response to Gallery priorities, audience needs, and changes within social media.

The division’s two programs with the furthest outreach are education resources, materials for teachers that include films that are shown on public television across the country, and social media accounts. The division reached roughly thirty-one million people through the resources program. The Gallery served an audience of more than 1.2 million followers on the social media platforms Facebook, Twitter, Instagram, and Pinterest.

CONCERTS AND FILMS

In celebration of its seventy-fifth season, the music department presented more than ninety concerts, attracting more than 21,000 people. The department made use of many spaces throughout the Gallery, including the West Garden Court, the East Garden Court, the West Building Lecture Hall, the East Building Auditorium, galleries, the Rotunda, and even the Mall entrance steps. The broad range of styles included ancient to contemporary music, western classical music, world music, bluegrass, and jazz. Multimedia presentations coupled the musical genius of world-renowned composers and performers with the visual arts.

Numerous concerts were presented in conjunction with exhibitions: three events honored Los Angeles to New York: Dwan Gallery, 1959–1971; two concerts celebrated Drawings for Paintings in the Age of Rembrandt; a series of pop-up, in-gallery mini concerts plus a full jazz concert celebrated Stuart Davis: In Full Swing; one Sunday concert and four Saturday pop-up concerts observed Della Robbia: Sculpting with Color in Renaissance Florence; two Americana concerts celebrated East of the Mississippi: Nineteenth-Century American Landscape Photography;
to honor Frédéric Bazille and the Birth of Impressionism, the Alliage Quintett brought their “Dancing Paris” program; the Marine Chamber Orchestra performed in conjunction with America Collects Eighteenth-Century French Painting.

To advance the Gallery’s connection to the community, the music department initiated a new mid-week series, Washingtonians on Wednesdays. The series featured fifteen concerts by local musicians performing American music. The department collaborated with the Delegation of the European Union to the United States, and the embassies of Malta, Estonia, and the Czech Republic to produce three mid-week concerts for the European Month of Culture. The department collaborated with the John F. Kennedy Center for the Performing Arts and Washington Performing Arts for SHIFT: A Festival of American Orchestras, presenting the singers of the Atlanta Symphony Orchestra. The department also provided musical programming for two Evenings at the Edge events.

Concerts at the Gallery merited seven reviews in various publications, including the Washington Post, and numerous other mentions in the media, including several “best classical performances of the year” and season preview “best picks.” Again this year, 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, ciné-concerts, and retrospectives were presented every week during the year. The Gallery is considered one of the best film exhibition venues in North America for its wide range of moving image genres. Filmmakers, scholars, artists, and critics frequently introduced programs. The Gallery’s membership in the International Federation of Film Archives remains vital for access to rare prints from film vaults around the world.

Highlights from the year included a special presentation of Franco Zeffirelli’s landmark Per Firenze on the fiftieth anniversary of the devastating November 1966 flood in Florence. Among the premieres were Gertrude Bell: Letters from Baghdad; Tony Conrad—Completely in the Present; In the Steps of Trisha Brown; Death of Louis XIV; and Dawson City: Frozen Time.

Film retrospectives during the fall and winter seasons included Umberto Eco and Film; Jean Desmet’s Dream Factory, 1906–1916; El Pueblo: Searching for Contemporary Latin America; Reseeing Iran: Twenty-First Annual Iranian Film Festival (organized in association with the Freer Gallery of Art); Commedia dell’Arte—Reprise; and Il Cinema Ritrovato: From Vault to Screen.

During the spring and summer seasons, retrospectives comprised A Universe Inside Out: Hubley Animation Studio; Reinventing Realism—New Cinema from Romania; A Pictorial Dream—Directed by Straub and Huillet; New Waves: Transatlantic Bonds between Film and Art in the 1960s; Animator: International Animation Festival; From Doodles to Pixels: A Century of Spanish Animation; Gaumont at 120: Twelve Unseen Treasures; and From Vault to Screen: Recent Restorations from the Academy Film Archive. The Gallery also joined with the Embassy of Canada and the American Film Institute to present the series Saluting Canada at 150.

Children between the ages of four and seven learn about Wassily Kandinsky and create their own color-filled compositions in the Art Investigator program.
A number of series were organized to coincide with the Gallery’s special exhibitions. These included Film, Video, and Virginia Dwan; Barbara Kruger Selects; Virginia Dwan Selects; Alternate Takes: Jazz and Film; and Cinéma de la revolution: America Films Eighteenth-Century France.

RESOURCES FOR SCHOLARLY RESEARCH

The library added 6,659 books and 1,205 auction catalogs to its holdings in fiscal year 2017. The reader services department answered 2,950 inquiries, welcomed approximately 1,200 visitors, created 14,655 scans from its rare book collection, and recorded 18,351 unique visits to the library’s web pages. The department borrowed 2,520 items for Gallery and Center for Advanced Study in the Visual Arts (CASVA) staff and loaned 1,003 titles to universities and public libraries in forty-six states and twelve countries. The library held research orientations throughout the year for groups from the George Washington University, University of Maryland, and Glenstone, and welcomed more than one hundred attendees for the thirty-fifth congress of the Association Internationale de Bibliophilie.

The department of image collections added 122,287 images, including thirty-two rare photographic albums; 401 rare photographs; 102,692 photographs, negatives, and transparencies; and 18,964 digital images. Researchers viewed 2,986 photographs and photo boxes on-site, and image specialists answered 914 reference inquiries. Scans created from the department’s collections numbered 2,665, and 232 photographs and albums were reviewed or treated by the conservation division.

Two online exhibitions on the department’s web page feature noteworthy aspects of the collection. Process and Participation in the Work of Christo and Jeanne-Claude accompanied a library exhibition that explored projects documented in the Shunk-Kender Photography Collection. Beauty, Fire, & Memory: Lost Art of the Kaiser-Friedrich-Museum documented works lost in a Berlin fire during the final days of World War II.

Additions to the artists’ portraits collection included photographs of John Chamberlain by an anonymous press photographer (1962), George Frederic Watts by Frederick Hollyer (1898), a group portrait of Minor White, Brett Weston, and Dody Warren by Barbara Morgan (c. 1948), Harry Callahan by Emmet Gowin (1967), and a group of photos of Georges Braque, Giorgio De Chirico, and Marino Marini (c. 1960–1963). The department also acquired an archive documenting the life and work of British portraitist Gerald Leslie Brockhurst.

The Gallery Archives continued to serve as steward of the Gallery’s valuable permanent records. Throughout the year the archives received records from internal offices and donated materials in analog and digital forms. Notable transfers include seventy-one books belonging to Andrew Mellon and his father, Thomas Mellon, from the bequest of Paul Mellon, and items from Dorothy Vogel relating to her interactions with artists associated with the Vogel art collection.

The archives received approximately five hundred inquiries from staff, researchers, and the public about the Gallery’s buildings, exhibitions, collections, and history. The celebration of the Gallery’s 75th anniversary continued to produce many inquiries about its past.

The archives increased its web presence to enhance holdings access and launched a web-based timeline highlighting important events in the Gallery’s history. In addition, past press releases from 1939 to 2013 were made available.
public for the first time on the Gallery’s website. A reference service database was created to track research and respond to inquiries more efficiently. Staff installed a laptop kiosk to provide on-site access to digital assets for all researchers.

The oral history program continued as an integral part of the archives by conducting interviews with individuals associated with the Gallery. A new database was created to track the progress of work related to the oral history program. Approximately two hundred legacy interview recordings on problematic analog tape format were digitized for preservation and access. Work continued on the Kress Collection History and Conservation Database project, which provides a comprehensive source of digital information on Kress works of art.

The study room for European works of art on paper in the East Building hosted 1,284 visitors. Thirty-nine classes from eight universities and sixteen schools were taught, using the Gallery’s original prints, drawings, and illustrated books. In addition, there were eleven lectures for special groups and nine tours for Gallery docents, interns, and new staff. Gallery curators gave thirty of these classes, lectures, and tours.

The study room for American prints and drawings in the West Building hosted 712 visitors, including students in twenty classes from seven universities and four schools. Additionally, curators provided eleven presentations for visitors and staff.

PUBLICATIONS

The publishing office produced seven major publications in 2017 including three exhibition catalogs (America Collects Eighteenth-Century French Painting, East of the Mississippi: Nineteenth-Century American Landscape Photography, and Fragonard: The Fantasy Figures), a special donor edition to honor and document the gifts from Robert B. Menschel for the photography collection, the third volume of the conservation journal Facture, and two CASVA volumes—The Cubism Seminars (the third volume of Seminar Papers) and Center 37. In addition, several major exhibition catalogs were in progress for publication in 2018. The publishing office also received awards for nine publications—America’s National Gallery of Art; America Collects Eighteenth-Century French Painting; Documenting the Salon: Paris Salon Catalogs, 1673–1945; Dwan Gallery: Los Angeles to New York, 1959–1971; East of the Mississippi: Nineteenth-Century American Landscape Photography; Highlights from the National Gallery of Art, Washington; Hubert Robert; Stuart Davis: In Full Swing; and Three Centuries of American Prints from the National Gallery of Art.

Printed brochures were prepared for the Della Robbia and Theaster Gates exhibitions. In addition to labels and wall texts for all exhibitions, the publishing office edited online features and edited and produced printed projects, such as the biennial Gallery Bulletin, more than 260 education materials, and more than 1,000 pieces of Gallery ephemera, ranging from press releases, invitations, newsletters, and music programs to quarterly calendars. Approximately ten 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.

For National Gallery of Art Online Editions and other digital publications devoted to the permanent collection, new entries were added to Dutch Paintings of the Seventeenth Century and work continued on American Paintings, 1900–1945; Italian Paintings of the Sixteenth Century; and Italian Paintings of the Sixteenth Century: Renaissance Plaquettes at the National Gallery of Art; and French Paintings of the Nineteenth Century. An open-access web-based catalogue raisonné, Mark Rothko: Works on Paper, which will eventually document more than 2,600 works from public and private collections around the world, will launch in installments beginning in early 2018. The first installment will include the Gallery’s collection of some 850 works. Final entries are being reviewed, vetted, and edited to ensure completeness and accuracy, and the site is currently undergoing a design and user-experience review.

Visitors to the inaugural season of Evenings at the Edge enjoy free live music, theatrical performances, films, and pop-up talks inspired by the Gallery’s collection.
DIGITAL MEDIA

In fiscal year 2017 the imaging and visual services department continued to document the Gallery's collections and promote access to high-quality, color-accurate digital images. New master digital files were made for 556 objects, including sixty-four new acquisitions. The department provided technical imaging for ninety-one conservation treatments and made publication-quality images for seven Gallery exhibitions and catalogs including Frédéric Bazille and the Birth of Impressionism, East of the Mississippi: Nineteenth-Century American Landscape Photography, and America Collects Eighteenth-Century French Painting.

The department posted 13,322 new and replacement images to the Gallery's website, including 371 ultra-resolution images, allowing the public to pan and zoom at extremely close detail. Web visitors downloaded more than 700,000 open-access images from NGA Images. Since NGA Images launched in 2012, more than three million images have been downloaded.

The website department continued its work to modernize and improve the Gallery's website. Design changes released this year support larger, uncropped images of collection objects. The department revised the grid layout for collection highlights. Content projects included a redesigned acquisition page and new Sculpture Garden pages. The department also completed work on a page template for the presentation of long-form content as part of an ongoing effort to create tools that enable website authors to create engaging content for visitors.

The media production department continued to provide digital moving image media and audio to the public, staff, docents, and volunteers. Audio content has been accessed more than 400,000 times, and video content more than 850,000 times. Several films were produced to celebrate artists, musicians, and filmmakers, including Vera Lutter, Rackstraw Downes, and Jean Desmet. Noteworthy videos produced this year were Collection Highlights: East Building—American Sign Language (ASL), which supports accessible programs, and ConservationSpace, a video introduction to ConservationSpace software.

The Gallery continued to post media content to its website as well as the sharing platforms YouTube, iTunes, ArtBabble, and SoundCloud. More than one hundred videos or audio projects were recorded and produced during events and as online media, which enables the public to enjoy programs indefinitely. Multimedia artwork was also installed and maintained for several exhibitions and ongoing media art installations, including In the Tower: Theaster Gates: The Minor Arts, Frédéric Bazille and the Birth of Impressionism, Stuart Davis: In Full Swing, and James Nares’s video Street.

Distinguished artists discuss Sam Gilliam’s Relative at “The African American Art World in Twentieth-Century Washington, DC” panel, as part of the two-day Wyeth Foundation for American Art Symposium hosted by CASVA.
The Center for Advanced Study in the Visual Arts sponsors the study of the visual arts in its program areas of fellowships, research, publications, and scholarly meetings. In 2017, the Board of Advisors included Patricia Berger (University of California, Berkeley), Emily Braun (Hunter College, City University of New York), Betsy M. Bryan (Johns Hopkins University), H. Perry Chapman (University of Delaware), Michael W. Cole (Columbia University), Huey Copeland (Northwestern University), Jeffrey F. Hamburger (Harvard University), and Steven D. Nelson (University of California, Los Angeles).

During its thirty-seventh academic year, the Center welcomed fellows from Canada, France, Germany, Hungary, Israel, Italy, Japan, the United Kingdom, and twelve of the United States. The topics of their research ranged from depicting emotion in Archaic and classical Greek art to postapartheid photography in South Africa, and from artistic developments during Rome’s “long” Trecento to picturing science in Chinese painting.

This year was marked by two major gifts to the Center. The Edmond J. Safra Foundation permanently endowed the Edmond J. Safra Visiting Professorship, and this gift was used to match The Andrew W. Mellon Foundation challenge grant to the Gallery. The Samuel H. Kress Foundation also endowed the Samuel H. Kress Professorship, supported by matching funds from the Mellon challenge grant, and renamed it the Kress-Beinecke Professorship in honor of Frederick W. Beinecke on his retirement from the board of the foundation.

To recognize the contributions of former Samuel H. Kress professors, the Center published A Generous Vision II: Samuel H. Kress Professors, 1995–2016. In association with this volume, and in celebration of the Gallery’s 75th anniversary, Julien Chapuis of the Staatsliche Museen zu Berlin gave a lecture entitled “The Lost Museum: The Berlin Painting and Sculpture Collections Seventy Years after World War II.”

The Center cosponsored, with the University of Maryland, the forty-seventh Middle Atlantic Symposium in the History of Art. Two study days were sponsored in connection with exhibitions. The first, organized in association with Hubert Robert, 1733–1808 and in cooperation with the Dumbarton Oaks Research Library and Collection, was preceded by a lecture by Nina L. Dubin (University of Illinois at Chicago). A second study day brought together an international group of experts in connection with Della Robbia: Sculpting with Color in Renaissance Florence.

A high point of the year was the two-day Wyeth Foundation for American Art Symposium on the topic “The African American Art World in Twentieth-Century Washington, DC.” The event recognized the transfer of a group of works by African American artists from the Corcoran Gallery of Art to the National Gallery of Art, with an accompanying archive from the collection of Thurlow Evans Tibbs Jr. The symposium was planned in collaboration with the gallery of art at Howard University and celebrated the opening of the National Museum of African American History and Culture. It brought together eight distinguished artists with special connections to the theme. The papers and a transcription of the artist panel will be published in a volume of Studies in the History of Art.

The sixty-sixth A. W. Mellon Lectures in the Fine Arts were delivered by Alexander Nemerov of Stanford University on the topic “The Forest: America in the 1830s.” In the Seminar Papers series, the Center published The Cubism Seminars, edited by Harry Cooper and distributed by Yale University Press.

The Center’s research projects provide primary materials for scholarship. The Malvasia project will make available a multi-volume English translation and new critical edition in Italian of Carlo Cesare Malvasia’s Felsina pittrice (Bologna, 1678). The second part of the second volume, which includes Malvasia’s critical catalog of prints by or after Bolognese artists, was published by Brepols in 2017. 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.

The digital database for the History of Early American Landscape Design project, directed by Associate Dean Therese O’Malley, was expanded and corrected in the course of the year. It will soon undergo live testing. Following the migration of The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma (www.nga.gov/casva/accademia) to the Gallery’s website, Associate Dean Peter Lukehart and his team began working to expand content, incorporating linked high-quality images of historical maps as well as advanced viewing tools. New documentary sources were identified and photographed.

For more on the Center’s programs, see the archive of annual reports at http://www.nga.gov/content/ngaweb/research/casva/publications/center-report.html.
Object conservator Katy May applies a protective wax coating to Louise Bourgeois’s bronze Spider.
The conservation division released the third volume of *Facture*, a biennial publication on conservation research topics. This volume focuses on the works in the Gallery’s collection by Edgar Degas in honor of the centenary of his death. It is the first volume to highlight the work of a single artist and features a wide range of essays that draw on the tremendous wealth of the Gallery’s collection and its collaborative scientific, scholarly, and conservation expertise. Topics include the question of finish in Degas’s paintings, the analysis of the posthumous bronze casts, his unconventional use of materials including tracing paper for a late pastel and wax for his sculpture, and the degree to which he pushed traditional techniques beyond conventional boundaries. *Facture* research formed the basis for a public symposium, *Edgar Degas (1834–1917): A Centenary Tribute*, organized jointly with the education division.

Other initiatives included the continued improvements and refined features in ConservationSpace, a document management software system designed for the conservation community. The software was deployed at the Gallery in early 2017. In addition, the inventory and cataloging of manufacturers’ technical literature in the Art Materials Research and Study Collection was completed. At present, the collection has holdings of 21,000 paint and media samples. The Gallery accepted a gift of paints, tools, and drawing aids from the Al Held Foundation, adding to the growing number of art materials given to the collection.

As the Gallery’s collection of time-based media art continues to grow, so too have its preservation challenges. Conservators collaborated with curators, registrars, imaging staff, and audio-visual specialists to establish preservation guidelines.

The paper conservation department completed eleven major treatments, 201 minor treatments, one major examination, and 1,687 minor examinations. Conservators also examined 836...
drawings by Mark Rothko to identify the medium and paper type for a catalogue raisonné of the artist’s works on paper. Paper conservators contributed essays to Gallery publications, journals of the American Institute for Conservation, and post-prints from international conferences on color and gels. They travelled to Prague, Mexico City, and Dallas to assist with the transit and installation of the exhibition *Three Centuries of American Prints from the National Gallery of Art*.

Paper conservators treated several prints and drawings for exhibition, loan, and collection maintenance. For display in the reinstalled East Building galleries, noteworthy works included watercolor and ink drawings by Saul Steinberg, large color woodcuts by Matthias Mansen, Marcel Duchamp’s three-dimensional *Boîte-en-Valise*, and Max Weber’s watercolor *Dancer in Green*. The treatment to reduce disfiguring stains on Steinberg’s *Untitled (A Conversation)* proved to be challenging in view of the drawing’s complex history of modifications. After a series of discussions with the curator, the stains were visually improved by treating the areas using a micro-scalpel. Recent acquisitions, such as a heavily discolored etching by Salvator Rosa and matted prints by Weber, also required attention by conservators. An unusual treatment was the removal of the original foam packing peanuts stuck to the surface of Robert Rauschenberg’s *Cardbird II*, a cardboard sculpture printed in lithography given to the Gallery by Gemini G.E.L. and the artist.

Matting-framing specialists and technicians matted 1,066 prints, drawings, and photographs, framed or unframed 913 artworks, prepared 689 custom housings for works of art and library or archival materials, devised fifty-eight display mounts, built or repaired eighty-two frames, and installed twenty-five artworks in exhibitions. In all, matting-framing specialists and technicians contributed to more than thirty Gallery exhibitions and displays in various ways. In addition to preparing works for display, framers also cared for works as they were deinstalled or returned from traveling. Framers continue to develop innovative approaches to display works of art, such as using rare earth magnets for the installation of small paper collages by Ray Johnson.

The painting conservation department completed thirty-two major treatments, sixty-eight minor treatments, and 124 major examinations involving x-radiography and infrared reflectography. More than 1,100 paintings were examined and documented in preparation for loans to other institutions or inclusion in Gallery exhibitions.

Several significant conservation treatments were completed this year, including paintings by Jean Siméon Chardin, Jean Dubuffet, and Henri Matisse. Notable highlights include Paul Cézanne’s *The Artist’s Father, Reading “L’Evénement”;* two portraits by Thomas Gainsborough, *Miss Catherine Tatton.*
and Master John Heathcote; Sir Joshua Reynolds’s Lady Caroline Howard; two major paintings by Rothko, *Aquatic Drama* and No. 8; Georges Seurat’s *Seascape (Gravelines)*, one of a remarkable group of thirteen oil sketches that were the final bequest of Mr. and Mrs. Paul Mellon; and Willem van de Velde the Younger’s *Before the Storm*.

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 the scholarly entries for volumes devoted to sixteenth-century Italian paintings by Titian, Jacopo Tintoretto, and Veronese; nineteenth-century French paintings; and works of American modernism. The department began technical examinations and updates for the Gallery’s online catalog of seventeenth-century Dutch paintings, primarily focusing on the Corcoran Collection and other recent acquisitions.

Painting conservators were also engaged in collaborative research with curators and scientists to contribute to catalogs and programs for the Gallery exhibitions *Frédéric Bazille and the Birth of Impressionism* and *Fragonard: The Fantasy Figures*.

Photograph conservation published *Platinum and Palladium Photographs: Technical History, Connoisseurship, and Preservation*, a groundbreaking volume with thirty-eight essays and technical highlights by forty-six contributing authors. Made possible with the support of The Irving Penn Foundation, the Samuel H. Kress Foundation, and The Andrew W. Mellon Foundation, *Platinum and Palladium Photographs* not only consolidates existing knowledge regarding these rare and beautiful photographs, but vastly expands it.

One avenue of investigation that evolved from the platinum and palladium photographs project is the use of platinum as a toning agent for silver photographs. Photograph conservators and conservation scientists partnered to study this topic, with the results of their preliminary research included in *Platinum and Palladium Photographs* and presented at three professional conferences. The rediscovery of this toning practice alerted curators, conservators, and scientists at other institutions to reevaluate photographs in their collections; many have since discovered early photographs that contain both silver and platinum.

The photograph conservation department completed nine major treatments, 315 minor treatments, and 1,018 condition examinations for loans, collection maintenance, and exhibitions. Gallery photograph exhibitions included *Photography Reinvented: The Collection of Robert E. Meyerhoff and Rheda Becker*, *East of the Mississippi: Nineteenth-Century American Landscape Photography*, and *Posing for the Camera: Gifts from Robert B. Menschel*.

In addition to the exhibitions mounted in 2017, work commenced for the 2018 exhibitions *Gordon Parks: The New Tide, Early Work 1940–1950* and *Sally Mann: A Thousand Crossings*. Sally Mann’s ambrotype, *Untitled (Self-Portrait)*, which consists of nine glass-supported photographs within one frame, posed challenges to safeguard it during the six-venue exhibition. The department worked in close collaboration with matter-framers, art handlers, and mount makers to prepare these complex photographs for exhibition.

Conservation scientist Joan Walker and photograph conservator Ronel Namde investigate platinum as a toning agent for silver photographs.
Several demanding treatments were performed on gelatin silver prints by Gordon Parks, many of which were acquired from the Corcoran Gallery of Art, and numerous photographs by Robert Frank. These prints required significant repairs to stabilize them for travel and greatly enhance their appearance while on display.

In another challenging and productive year, object conservators successfully completed eight major treatments including Rachel Whiteread’s Ghost, in anticipation of the artist’s retrospective exhibition. Treatment required collaboration within the Gallery to design and install reinforcement of the original steel frame armature and to add new hardware to support the eighty-six plaster panels that comprise the complex sculpture. Two significant outdoor works, Wandering Rocks and The Snake Is Out by Tony Smith, long absent from the Sculpture Garden and the East Building, were reinstalled after being repainted in the rich black finish intended by the artist. Conservators worked closely with the Smith estate, paint manufacturers, and contractors to realize the final treatment.

The enthusiastically anticipated treatment of Adriaen de Vries’s unique, signed and dated bronze, Empire Triumphant over Avarice, was completed, and its revived surface again attests to the superlative artistry of Renaissance sculptors. The challenges of conserving outdoor sculpture were realized with treatment of Sol LeWitt’s Four-Sided Pyramid, Frank Stella’s Prinz Friedrich von Homburg, Ein Schauspiel, 3X, and phase two of the Andrew W. Mellon Memorial Fountain.

Object conservators performed 183 minor treatments, among them Frederic Remington’s Off the Range (Coming Through the Rye), The Adoration of the Shepherds by an anonymous artist after Annibale Fontana; Jenny Holzer’s Truisms; and select Renaissance medals. More than one thousand minor examinations were completed for loans including Paul Gauguin’s Père Paillard, Marcel Broodthaers’s Panneau de Moules, and Jean-Antoine Houdon’s Voltaire.

The department assisted with examinations for Delia Robbia: Sculpting with Color in Renaissance Florence, presented on the Delia Robbia workshop’s techniques for a study day hosted by the Center for Advanced Study in the Visual Arts (CASVA), and spoke on serialization of the Delia Robbia works at the Renaissance Society of America annual meeting.

Conservators were invited to present on the facture of nineteenth-century sculpture by Auguste Rodin, Edgar Degas, Aristide Maillol, and Auguste Renoir for CASVA’s Safra colloquy; on the sculpture of Degas at the Museum of Fine Arts Houston; and at the Gallery’s symposium honoring the centenary anniversary of Degas’s death. New insights on the polychrome terracotta Lorenzo de’ Medici were presented at the College Art Association.

Preventive conservators completed 969 condition reports, 178 frame examinations for outgoing loans, fifty-nine frame modifications for loans, seven major frame treatments, and sixty-three minor frame treatments. The conservators worked on eleven temporary exhibitions, travelling with Los Angeles to New York: The Dwan Gallery, 1959–1971; Delia Robbia: Sculpting with Color in Renaissance Florence; In the Tower: Theaster Gates: The Minor Arts; East of the Mississippi: Nineteenth-Century American Landscape Photography; and Drawings for Paintings in the Age of Rembrandt. Preventive conservators worked to further develop the database of materials approved for use throughout the Gallery, and, collaborating with the design and installation department, found ways to modify antique display cases from the Corcoran to meet current environmental requirements. The conservators worked with the facilities engineers to address lender requirements for upcoming temporary exhibitions. The frame conservators completed major frame treatments for the American and French collections and continued to build reproductions for the modern collection. The conservators worked closely with contractors to complete the treatment.

Object conservation fellow Robert Price cleans the surface of Jean-Antoine Houdon’s marble bust Diana.
of the tabernacle frame for Giovanni Bellini and Titian’s *Feast of the Gods* and continued to address needs of the Corcoran Collection paintings.

The textile conservator treated a silk moiré, upholstered *Grecian Couch*, attributed to John and Hugh Findlay from the Kaufman Collection. The conservator collaborated with curators to preserve the mounting methods and materials of linen and board specifically devised by Anni and Josef Albers for Anni Albers’s complex leno woven portrait *Sunny*. It was then elegantly incorporated into a frame using archival methods and materials, prior to loan.

As part of an ongoing acoustical study of tapestries in sacred spaces, the department collaborated on a unique project, including sharing yarn denier measurements and other structural and installation information for fifteenth- and sixteenth-century tapestries in the Gallery’s collection.

The textile and paper conservation departments collaborated on an inventive storage and packing technique, which incorporated magnets in a honeycomb-structured base to provide a stable system for shipping oversize textiles, such as Robert Rauschenberg’s *Preview* prior to its loan for an exhibition at the British Museum.

The textile conservator completed one major treatment, five major examinations, three minor treatments, three minor examinations, and 304 condition examinations for exhibitions, loans, and collection maintenance.

Gallery scientists examined more than sixty-four works of art in conjunction with conservation treatments and research for online systematic catalogs and exhibitions. Technical work on paintings culminated in the preparation of essays included in the exhibition catalogs *Fragonard: The Fantasy Figures* and *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*. Members of the department participated in a wide-ranging research project on Andrea del Verrocchio’s methods and materials.

In addition to writing for Gallery publications, the department members contributed to conference proceedings and peer-reviewed literature in collaboration with scientists, conservators, and art historians on a range of topics including technical art history, conservation, and scientific investigation of paint chemistry and of photographic materials. Innovations and improvements in imaging science were made and described, as were insights into the fading of colorants and their in situ detection in works, and the reactions between oil and pigments that lead to chemical, physical, and optical changes in paint and paintings. A novel organo-gel was designed to expand the conservators’ tool box for possible use to treat delicate, water-sensitive surfaces.

Outreach and service to the field by department members included talks, seminars, and significant roles on committees. With members from other divisions, the highly regarded series *Artists’ Pigments: A Handbook of Their History and Characteristics* is being reenvisioned as an online research tool and will be updated and expanded from the current format. This project will evolve over the next three years. The expertise of the department was recognized by invitations as visiting experts to several institutions, including the Courtauld Institute Research Forum, London; the Rijksmuseum, Amsterdam; and the National Gallery, London.
2017 REVIEW
In fiscal 2017, the Gallery returned to a full schedule of public programs after three years of renovations and the reopening of the East Building galleries on September 30, 2016. Fifty-five thousand square feet of public galleries reopened, including more than twelve thousand square feet of new galleries, and attendance increased by twenty-eight percent to 5.1 million visitors. For the first time since its opening in 1978, the East Building was reinstalled with the Gallery’s permanent collection of modern art to tell the narrative history of works primarily from 1900 to the present. On the Concourse, two exhibitions of major gifts from Virginia Dwan and Robert Meyerhoff and Rheda Becker inaugurated the reopening. In tandem with growth in its collections, galleries, and audiences, the Gallery’s financial position grew stronger in fiscal 2017. This was achieved through impressive performance of the investment portfolio, prudent management of expenses, strong support from Congress and the Administration, and the generosity of private citizens, foundations, and corporations.

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 this year. Net assets totaled $1.26 billion at September 30, 2017, an increase of $114.4 million or 10.0 percent over the prior year. This increase is due primarily to the strong performance of the Gallery’s investment portfolio, which ended the year at $936.5 million, an increase of $128.4 million above last year. The diversified portfolio returned 12.6 percent for the year, benefitting from positive performance across all asset categories. The strongest contributors to performance included U.S. and international developed public market equities, emerging market equities, and marketable alternative investments such as hedge funds. The investment portfolio’s long-term performance over the ten-year period totaled 5.0 percent, exceeding the Gallery’s custom investable benchmark by 140 basis points.

After completion of major East Building gallery renovations late in fiscal 2016, capital construction activity slowed significantly this year, and the Gallery began design work for future Master Facilities Plan renovations in the East Building Atrium and Study Center. Supported by federal appropriations, the Master Facilities Plan is a comprehensive, long-term capital renewal program that is designed to address life safety and infrastructure improvements necessary to maintain and protect the Gallery’s buildings. In fiscal 2017, investments of $15.6 million in building renovations and capital equipment were fully offset by an increase in accumulated depreciation, leaving net property, plant, and equipment almost unchanged from the prior year.

In fiscal 2017, liabilities increased by $26.6 million over the prior year due almost entirely to a major conditional gift received in honor of the Gallery’s 75th anniversary. During the first quarter, the Gallery received $25 million from The Andrew W. Mellon Foundation, the remaining balance of a $30 million challenge grant. The $25 million received is aconditional gift, which is recognized as a refundable advance on the balance sheet until matching funds are raised by the Gallery. In order to satisfy the foundation’s conditions, the Gallery must raise $45 million in
matching gifts within five years. When completed, the challenge grant will provide $75 million in new endowments for education, the Center for Advanced Study in the Visual Arts (CASVA), conservation, and digital programs that will help ensure the Gallery's leadership and continue its standards of excellence for generations to come. Many generous donors and foundations have enthusiastically contributed to the challenge grant campaign, and the Gallery is confident that it will meet the matching goal in advance of the five-year time frame.

OPERATING RESULTS

The Gallery ended the fiscal year with an unrestricted operating loss of $0.2 million before depreciation and amortization. This small operating loss is the result of federal employee benefit expenses that will be funded by federal appropriations in future years. Operating support and revenue totaled $163.6 million in fiscal 2017, increasing $5.0 million, or 3.2 percent over fiscal 2016. Federal support for operations totaled $127.2 million, an increase of $3.6 million, as a result of a 5.3 percent increase in total federal appropriations received and reduced outlays for prior year obligations. Operating gifts and grants totaled $8.3 million, relatively unchanged from prior year operating gifts of $8.5 million. Gifts from individuals, corporations, and foundations continued to play a critical role in supporting the Gallery's outstanding exhibition, education, curatorial, and conservation programs in fiscal 2017. Support and revenue also increased from funds appropriated under the Gallery's investment spending policy, sales in the Gallery shops, royalties, and other income. Funds appropriated under the spending policy totaled $18.7 million, an increase of $1.2 million over the prior year, due mainly to increased endowment support for special exhibitions that resumed in the East Building galleries. Revenues from the Gallery shops, royalties, and other income totaled $9.5 million, an increase of $0.4 million over the prior year primarily as a result of increased attendance in the East Building.

Fiscal 2017 operating expenses totaled $163.7 million, increasing $6.3 million or 4.0 percent over the prior year, due primarily to increased staffing requirements to secure and maintain the newly reopened East Building galleries and conduct a full program of special exhibitions and education programs. Major exhibitions opening during the fiscal year included Drawings for Paintings in the Age of Rembrandt; Stuart Davis: In Full Swing; Della Robbia: Sculpting with Color in Renaissance Florence; Frédéric Bazille and the Birth of Impressionism; and America Collects Eighteenth-Century French Painting. Operating expenses also increased this year as a result of new information technology investments to strengthen the Gallery's cybersecurity defenses and other system modernization initiatives.

The collection was augmented by several major purchases in fiscal 2017 including Jacob van Ruisdael's Dunes by the Sea, Mark Bradford's Legendary, and Felix Gonzalez-Torres's “Untitled” (Ross in L.A.).

AUDITORS' REPORT AND FINANCIAL STATEMENTS

Summarized financial information is shown on the following pages. The Gallery's complete fiscal 2017 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 unmodified opinion on the fiscal 2017 financial statements and did not identify any material weaknesses, significant deficiencies, or areas of noncompliance with laws and regulations.

William W. McClure
Treasurer
# FINANCIAL STATEMENTS

**SUMMARIZED STATEMENTS OF FINANCIAL POSITION AND CHANGE IN NET ASSETS**

Years ended September 30, 2017 and 2016  
(In thousands)

### STATEMENTS OF FINANCIAL POSITION

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$69,926</td>
<td>$54,774</td>
</tr>
<tr>
<td>Pledges, accounts receivable, and other assets</td>
<td>25,998</td>
<td>27,835</td>
</tr>
<tr>
<td>Investments and trusts held by others</td>
<td>936,470</td>
<td>808,105</td>
</tr>
<tr>
<td>Property, plant, and equipment, net</td>
<td>331,427</td>
<td>332,157</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td><strong>$1,363,821</strong></td>
<td><strong>$1,222,871</strong></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>LIABILITIES AND NET ASSETS</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>LIABILITIES</td>
<td></td>
</tr>
<tr>
<td>Environmental liability</td>
<td>$22,978</td>
</tr>
<tr>
<td>Other liabilities</td>
<td>83,691</td>
</tr>
<tr>
<td><strong>Total liabilities</strong></td>
<td><strong>106,669</strong></td>
</tr>
<tr>
<td>NET ASSETS</td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>582,387</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>224,724</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>450,041</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td><strong>1,257,152</strong></td>
</tr>
<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td><strong>$1,363,821</strong></td>
</tr>
</tbody>
</table>

### CHANGE IN NET ASSETS

<table>
<thead>
<tr>
<th>Change in net assets</th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets at beginning of year</td>
<td>$1,142,764</td>
<td>$1,066,914</td>
</tr>
<tr>
<td>Change in net assets from operating activities</td>
<td>(182)</td>
<td>1,086</td>
</tr>
<tr>
<td>Nonoperating gifts and federal appropriations</td>
<td>49,387</td>
<td>61,511</td>
</tr>
<tr>
<td>Investment return in excess of amount appropriated for operations</td>
<td>87,747</td>
<td>45,929</td>
</tr>
<tr>
<td>Acquisitions of art</td>
<td>(6,274)</td>
<td>(17,870)</td>
</tr>
<tr>
<td>Depreciation expense and other</td>
<td>(16,290)</td>
<td>(15,006)</td>
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<tr>
<td><strong>Change in net assets</strong></td>
<td><strong>$114,388</strong></td>
<td><strong>$75,850</strong></td>
</tr>
<tr>
<td>Net assets at end of year</td>
<td><strong>$1,257,152</strong></td>
<td><strong>$1,142,764</strong></td>
</tr>
</tbody>
</table>
**SUMMARIZED STATEMENT OF OPERATIONS**

Years ended September 30, 2017 and 2016
(In thousands)

<table>
<thead>
<tr>
<th><strong>UNRESTRICTED SUPPORT AND REVENUE</strong></th>
<th>2017</th>
<th>2016</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federal appropriations</td>
<td>$127,173</td>
<td>$123,534</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>8,266</td>
<td>8,492</td>
</tr>
<tr>
<td>Gallery shops sales, net</td>
<td>8,085</td>
<td>7,822</td>
</tr>
<tr>
<td>Spending policy appropriated for operations</td>
<td>18,669</td>
<td>17,488</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>1,374</td>
<td>1,232</td>
</tr>
<tr>
<td>Total support and revenue</td>
<td>$163,567</td>
<td>$158,568</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>UNRESTRICTED EXPENSES</strong> *</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Collections</td>
</tr>
<tr>
<td>Special exhibitions</td>
</tr>
<tr>
<td>Education, Gallery shops, and public programs</td>
</tr>
<tr>
<td>Editorial and photography</td>
</tr>
<tr>
<td>General and administrative</td>
</tr>
<tr>
<td>Development</td>
</tr>
<tr>
<td>Total expenses</td>
</tr>
</tbody>
</table>

Change in net assets from operating activities $ (182) $ 1,086

*excluding depreciation and amortization

**2017 UNRESTRICTED OPERATING SUPPORT AND REVENUE**

$163,567 (In thousands)

- Federal appropriations 78%
- Gallery shops sales, net 5%
- Gifts and grants 5%
- Spending policy appropriated for operations 11%
- Royalties and other income 1%

**2017 UNRESTRICTED OPERATING EXPENSES BEFORE DEPRECIATION AND AMORTIZATION**

$163,749 (In thousands)

- Education, Gallery shops, and public programs 26%
- General and administrative 23%
- Editorial and photography 4%
- Special exhibitions 13%
- Collections 31%
- Development 3%
PAINTINGS
Bradford, Mark, American, born 1961
>Legacy, 2016, mixed media on canvas, 2017.1.1. Purchased as the Gift of Ken Griffin and Anonymous
Katz, Alex, American, born 1927
Visac and Oliver, 2013, oil on linen, 2017.44.1, Gift of the Artist
Klein, Yves, French, 1928–1962
>Le tu et Le Fau (F 113), 1961, burnt cardboard on panel, 2016.192.1, Gift of Virginia Dwan
Netscher, Caspar, Dutch, 1639–1684
>Woman Feeding a Parrot, with a Page, 1666, oil on panel, 2011.18.1, The Lee and Juliet Folger Fund
Poons, Larry, American, born 1937
Ruisdael, Jacob van, Dutch, c. 1628/1629–1682
>Dunes by the Sea, 1648, oil on panel, 2017.55.1, The Lee and Juliet Folger Fund
Sattler, Herman, Dutch, 1609–1685
>Imaginary River Landscape, 1670, oil on panel, 2016.147.1, The Lee and Juliet Folger Fund
Whitten, Jack, American, born 1939
>Sphinx Alley II, 1975, acrylic on canvas, 2017.74.1, Gift of the Collectors Committee, Kyle J. and Sharon Krause, Chris and Lois Madison, and Anonymous
SCULPTURES
Andre, Carl, American, born 1935
>Untitled (Battered Cubes), 1966, painted fiberglass, 2016.182.1, Gift of Virginia Dwan
Sandback, Fred, American, 1943–2003
>Blue Corner Piece, 1970, blue elastic cord, 2017.105.2, Gift of Virginia Dwan
SCULPTURES
Bandini, Giovanni, Italian, 1540–1599
>Kneeling Hermit and Two Draped Figures Contemplating a Skull, 1570s?, pen with brown ink and touches of red chalk, 2016.180.1, Gift of Jeffrey Horvitz
Jacopo Zanguidi, called Bertoia, Italian, 1544–1573/1574
>Christ in Gethsemane, 1560s, pen and brown ink with black chalk, brown wash, and white heightening on gray-green paper, 2017.77.1, Ruth and Jacob Kainen Memorial Acquisition Fund
Bianchi, Mosè, Italian, 1840–1904
>Study of the Figure and Head of Christ in “Christ on the Cross and His Mother,” c. 1879, charcoal and black and gray wash with white heightening on gray paper, 2017.31.1, Joseph F. McCrindle Endowment Fund
Bonheur, Rosa, French, 1822–1899
>Cattle in the Auvergne, 1867, black and white chalk with stumping and touches of pastel, 2017.40.1, Alisa Mellon Bruce Fund
British 18th Century
>Studies of the “Figurine” (after Salvador Rosa), 18th century, pen and ink, 2017.53.2, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Calow, William, British, 1812–1908
>Gondola on the Grand Canal, Venice, 1866, watercolor over graphite with gouache, 2017.33.1, Purchased as the Gift of Dian Woodner
Chéret, Jules, French, 1836–1932
>Elegant Lady Seated in a Chair, c. 1900, red chalk with white heightening on blue paper, 2017.19.2, Eliwanger/Mescha Collection
Chéron, Louis, French, 1660–1725
>Imaginary Classical Landscape, 1690s, pen and brown ink with brown wash and white gouache on blue paper, 2017.85.1, Purchased as the Gift of Dian Woodner
Davis, Stuart, American, 1892–1964
>Gloucester, 1917, watercolor and graphite, 2017.23.1, Gift of Jane Varkell in Memory of Paul Varkell
Dughet, Gaspard, French, 1615–1675
>Italian Landscape with Fortifications and a Waterfall, mid-1660s, black and white chalk on blue paper, 2017.14.1, The Altmanson Foundation and Edward E. MacCrone Fund
Eckhoudt, Jean Vanden, Belgian, 1875–1946
>Interior, 1897, pastel, 2017.83.1, Purchased as the Gift of the Joan and David Maxwell Fund
Faccini, Pietro, Italian, c. 1562–1602
>Standing Male Nude Seen from Behind, c. 1590, red chalk heightened with white chalk, 2016.180.2, Gift of Jeffrey Horvitz
Garden, William Fraser, British, 1856–1921
>River Landscape near St. Ives, Huntingdonshire, 1897, watercolor with gouache, 2017.12.2, Alisa Mellon Bruce Fund
Gardner, Daniel British, 1750–1805
>Charlotte, Lady Watkin Williams-Wynn, c. 1775, pastel with black chalk and gouache, 2016.162.1, Alisa Mellon Bruce Fund
Gignoux, Eugenio, Italian, 1850–1906
>Village Street in Northern Italy, 1874, watercolor, 2017.82.2, Purchased as the Gift of the Joan and David Maxwell Fund
Guérard, Henri-Charles, French, 1846–1897
>Fan with Poppies, c. 1890, gouache and stencil on blue silk, 2017.50.1, Alisa Mellon Bruce Fund
Heinrich, Georg, German, 1644–1717
>Castle at Carlsruhe, 1704, blue paper, 2017.63.1, Gift of Jeffrey Horvitz
Lhermitte, Léon Augustin, French, 1844–1925
>Study of Two Women, One Seated and One Holding a Basket, 1879, graphite and white gouache on blue-gray paper, 2017.58.1, William B. O’Neal Fund
Lilo, Andrea, Italian, 1565–1635
>The Adoration of the Shepherds, c. 1600/1610, black and red chalks with pen and brown and gray ink, 2017.29.1, Alisa Mellon Bruce Fund
Mancini, Antonio, Italian, 1852–1930
>Self-Portrait, c. 1920, oil paint on paper, laid down on canvas, 2017.87.1, Purchased as the Gift of Max N. Berry
Mancini, Francesco, Italian, 1679–1758
>The immaculate Conception with God the Father and Angels, 1739, black and white chalks on gray-green paper, 2017.88.1, Purchase as the Gift of Robert B. Loper
Marchianni, Carlo, Italian, 1702–1786
>Caricature of a Peasant with a Broad Hat, c. 1750/1770, pen and brown ink with gray and brown washes, 2017.52.2, Alisa Mellon Bruce Fund
Millais, William Henry, British, 1828–1899
>On the East Lyn, North Devon, c. 1865, watercolor with gouache and gum arabic, 2017.37.1, Purchased as the Gift of Alexander M. and Judith W. Laughlin
Morlizer, John Hamilton, British, 1740–1779
>Beatrice, 1776, pen and ink, 2017.53.39, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Morlizer, John Hamilton, attributed to, British, 1740–1779
>War Inspired by the Demon of Discord and Restrainted by the Virtues, late 18th century, watercolor, 2017.53.78, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Naldini, Giovanni Battista, Italian, 1537–1591
>Mercure et Aiglous, c. 1566?, red chalk, 2016.180.3, Gift of Jeffrey Horvitz
Nolde, Emil, German, 1867–1956
>Hamburg Harbor with a Tugboat, 1910, brush and black ink
>Small Steamboat, 1910, brush and black ink on Japanese paper,
2016.150.1, 2, Purchased as the Gift of Ladislaus and Beatriz von Hoffmann
Nutt, Jim, American, born 1938
> Ethelinsbeads, 1688, graphite and colored pencil, 2017.20.1, Purchased as the Gift of Jack Shear and Gift of the Collectors Committee
Pagliano, Eleuterio, Italian, 1826–1903
> A Seated Peasant Girl in Contemplation, 1871, watercolor with white heightening over traces of black chalk, 2017.75.1, Ailsa Mellon Bruce Fund
Palmeri, Giuseppe, Italian, 1674–1740
> Vision of the Immaculate Conception, 1732, brush with brown wash and white gouache over black chalk, 2017.73.1, Pepita Milmore Memorial Fund and Andrea Woodner Fund
Phillips, Kandy Veerman, American, born 1954
Downy Woodpecker Wing Study, 2017, goldpoint, 2017.48.1, Gift of the Artist
Pietri, Pietro Antonio de, Italian, 1863–1716
> The Vision of Simon Stock (recto and verso), c. 1680/1700, red chalk, 2017.72.1.a, b, Ailsa Mellon Bruce Fund
Piola, Domenico, Italian, 1627–1703
> A Satyr Entertaining His Family, 1890s, pen and brown ink with brown wash over traces of black chalk, 2017.84.1, Joan and David Maxwell Fund
Poli, Paolo, Italian, 1708–1776
> Study for a "Macchina" on a Fountain Pavilion, 1754, graphite with pen and brown ink with gray wash
> Study for a "Macchina" on a Nautical Theme, 1769, graphite with pen and brown ink, 2016.179.1–2, Gift of Vincent Buonanno in Honor of Andrew Robison
Poynter, Edward John, Sir, British, 1836–1919
> Narcissus in a Blue and White Vase, 1864, watercolor and gouache, 2017.12.1, Ailsa Mellon Bruce Fund
Ramenghi, Bartolomeo, Italian, 1484–1542
> Christ among the Doctors, 1520s, point of the brush and brown wash, heightened with white gouache over black chalk on paper washed gray-green, on two joined sheets, 2016.180.4, Gift of Jeffrey Horvitz
Raver, François-Auguste, French, 1814–1895
> La terrasse de la maison Ravier à Marestel, 1880s, watercolor over traces of black chalk, 2017.82.1, Purchased as the Gift of Helen Porter and James T. Dyke
Ribot, Augustin Théodule, French, 1823–1891
> Old Woman Working, c. 1860, pen and brown ink
> Head of an Old Woman, c. 1870, pen and brown ink with brown wash on brown paper, 2016.180.5–6, Gift of Carol Horvitz
Andrea Meldolla, called Schiavone, Italian, c. 1500–1563
> Study of the Virgin for an Annunciation, 1550s, brown wash with white heightening over red chalk, 2017.32.1, Purchased as the Gift of Ann and Matthew Nimetz
Apostolos Sepele, da Verona, Fra, Italian, c. 1589–1654
> Monk Seated with Arms Outstretched [Study for the Virgin in "The Vision of Blessed Felice da Contaiolana"], 1625, black, white and red wash on blue paper, 2017.38.1, Ailsa Mellon Bruce Fund
Skarbina, Franz, German, 1849–1910
> The Beach at Marinella Piccola, Capri, 1883, watercolor and gouache, 2016.159.1, William B. O'Neal Fund
> The Annunciation, c. 1690, red chalk with red chalk wash on three joined pieces of paper, 2017.11.2, Ailsa Mellon Bruce Fund
Vetri, Paolo, Italian, 1855–1937
> Young Woman Asleep, 1870s, pen and black ink with black wash, 2017.11.1, Ailsa Mellon Bruce Fund
Watts, James Thomas, British, 1853–1910
> Winter Morning, Hoar Frost Melting, c. 1892, watercolor and gouache, 2017.72.2, Purchased as the Gift of Alexander M. and Judith W. Laughlin
Zucchi, Antonio, Italian, 1726–1795
> Roman Ruin, 1788, pen and brown and gray ink with brown, gray, and red wash over black chalk, 2017.28.1, Purchased as the Gift of Vincent J. Buonanno

PRINTS AND ILLUSTRATED BOOKS
Agazzi, Carlo Paolo, Italian, 1870–1922
> Donna ignuda addormentata nel parco [Naked Woman Asleep in the Park], 1890s(?), etching with aquatint
> Little Girl Smiling, c. 1916, drypoint in brown, 2017.301.3, Ailsa Mellon Bruce Fund
Allen, James E., American, 1894–1964
> Brazilian Builders, 1933, etching, 2017.9.7, Ellwanger/Mescha Collection
Andreatti, Andrea, Italian, 1559–1659
> Saint Francis of Assisi (after Alessandro Casolani), 1591, chiaroscuro woodcut in color and olive green from four blocks, 2016.188.5, Ailsa Mellon Bruce Fund
Barbault, Jean, French, 1718–1762
> Alzata dell'Obelisco di Campo Marzo, after 1748, etching, 2016.190.1, Purchased as the Gift of Vincent J. Buonanno
Bartolini, Luigi, Italian, 1892–1963
> Le concigliere, 1939, etching, 2017.76.2, Ailsa Mellon Bruce Fund
Bellange, Jacques, French, c. 1575–1616
> The Holy Family with Saint Catherine, Saint John the Evangelist, and an Angel, 1612/1616, etching with stipple, 2016.169.1, Ruth and Jacob Kainen Memorial Acquisition Fund
Bewick, Thomas, British, 1753–1828
> The Wild Bull of Chillingham, 1789, wood engraving
> Waiting for Death, 1828, wood engravings, 2017.53.5–6, Gift of Thomas Vogler in Memory of his Brother Donald J. Vogler
Bianchi, Mosè, Italian, 1840–1904
> Fratelli sono al campo, 1870, etching on chine collé (proof)
> The Violin Lesson, c. 1874, etching and aquatint on chine collé (proof), 2016.163.1, Ailsa Mellon Bruce Fund
Blery, Eugène, French, 1805–1887
> The Great Thistle, 1843, etching on chine collé
> Burdock in Bloom, 1858, etching on chine collé
> Oaks near a Pond, 1852, etching on chine collé, 2017.9.3, 6, 49, Ellwanger/Mescha Collection
Blyth, Robert, British, 1750–1784
> Boat in a Storm at Sea (after John Hamilton Mortimer), c. 1780, etching
> Siemus (after John Hamilton Mortimer), 1779, etching
> Banditti Variously Employed (after John Hamilton Mortimer), 1779, complete set of six etchings
> Two Soldiers and Child Holding a Helmet (after John Hamilton Mortimer), 1779, etching
> James Smithson and Alice Whitworth (after John Hamilton Mortimer), 1780, etching
> Man Attacking a Monster (after John Hamilton Mortimer), 1803, etching
> Oriental Couple (after John Hamilton Mortimer), 1782, etching, 2017.53.34 and 32 and 95–97, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Boccioni, Umberto, Italian, 1882–1916
> Mia madre che lavora, 1907, drypoint, 2017.30.2, Ailsa Mellon Bruce Fund
Bonnet, Louis-Marin, French, 1736–1793
> Rède de Jésus (after Jean-Baptiste Deshayes), 1773, chalk manner printed from two plates in black and white on blue paper
> Rède de Putephars (after Jean-Baptiste Deshayes), 1773, chalk manner printed from two plates in black and white on blue paper, 2017.61–2, Purchased as the Gift of Ivan and Winfred Phillips in Honor of Margaret Morgan Grasselli
Borosky, Jonathan, American, born 1942
> Beyond good and bad, It’s amazing to be alive, 1991, color lithograph and screenprint
> Beyond good and bad, It’s amazing to be alive, (State), 1991, color lithograph and screenprint
> Bronze Casting with Numbers, 1991, cast bronze with black patina and hand painting, 2017.54.14, 15, 40, Gift of Gemini G.E.L. and the Artist
Bracelli, Giovanni Battista, Italian, active c. 1624–1649
> Attila at the Gates of Rome (after Alessandro Algardi), 1649, etching [proof], 2016.151.3, Purchased as the Gift of Bert Freidus
British 18th Century
> Nature and Genius Introducing Garrick to the Temple of Shakespeare (after John Hamilton Mortimer), 1779, etching
> An Answer to the Print of John Wilkes Esq. by Wm. Hogarth (after William Hogarth), 1763, etching, 2017.53.34 and 89, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Brizio, Francesco, Italian, c. 1575–1623
> Saint Roch with a Donor (after Parmigianino), c. 1603, etching and engraving, 2016.151.2, Purchased as the Gift of Bert Freidus
Bruyer, Jules de, Belgian, 1870–1945
> Piccadilly Circus, London [Large Plate], 1916, etching and drypoint on simili japan paper, 2017.21, Ailsa Mellon Bruce Fund
ACQUISITIONS

Buren, Daniel, French, born 1938
> The Missing Square, 1899, color lithograph on four panels

Burgkmair I, Hans, German, 1473–1531
> Peasants with a Cart, 1516/1518 (published 1522, printed 1777 or 1798), woodcut
> Five Tilted Feet, 1516/1518 (published 1522, printed 1777 or 1798), woodcut, 2017.5.1, 2, Museum of Mathematics Fund

Caragliu, Gian Jacopo, Italian, c. 1500–1565
> Portrait of a Woman with Wide Brim

Castiglione, Giovanni Benedetto, Italian, 1566–1619
> Portrait of a Man Turned to the Left

Cirino, Andrea (author), Italian, 1618–1684, Nicolas Perre (engraver), Italian, active mid-17th century, and Josepe Martinez (engraver), Spanish, 1600–1882
> Feste celebrate in Napoli per la nascita del serenissimo principe di Spagna (Naples, 1658), bound volume with one engraved title plate, one large engraved fold-out and four smaller etched fold-outs, woodcut headpieces and tailpieces throughout, 2017.7.11, William B. O'Neal Fund

Clark, Eldin, John, Scottish, 1728–1812
> Etchings, Chiefly Views in Scotland, 1825, bound volume of twenty-eight etchings
> Rosin Castle Ill, c. 1770/1775, etching with drypoint
> Tower at Pembroke Castle, c. 1770/1782, etching
> Hillhead, near Lossowade, c. 1770/1782, etching with drypoint
> Loch Orr Castle, c. 1770/1782, etching, with aquatint on chine colle
> Blackness Castle, c. 1770/1782, etching
> Perth Bridge, 1775, etching
> Dumfries Bridge, c. 1770/1782, etching
> Melville Castle from Eldin, 1776, etching
> Bothwick Castle, c. 1770/1782, etching
> Stirring from Kinneil, 1776, etching touched with gray wash
> Stirring from Kinneil, 1776, etching, with aquatint on chine colle
> Eddystone Lighthouse, c. 1770/1782, etching and drypoint
> Melville Mine, c. 1770/1782, etching with drypoint
> Newark Castle II, c. 1770/1782, etching and drypoint
> Ochilton Castle from the Northeast, 1773, etching with drypoint
> Bothwick Castle from the Southwest, c. 1770/1782, etching and drypoint
> Dursie II, c. 1770/1782, etching and drypoint, 2017.5.20–27 and 100, Gift of Thomas Vogler in Memory of his Brother Donald J. Vogler

Charlet, Nicolas-Toussaint, French, 1792–1845
> Le Marchand de dessins lithographiques, 1819, lithograph, 2016.98.2, Alisa Mellon Bruce Fund

Cheesman, Thomas, British, 1760–1834
> Head of a Young Woman, 1797, color stipple engraving, 2017.53.1, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler

Chéret, Jules, French, 1836–1932
> Papier à cigarettes Job, 1895, color lithograph on paper mounted on canvas, 2016.140.1, Evelyn Steファンnson Nef Fund

Cirola, Andrea (author), Italian, 1816–1864, Nicolas Perre (engraver), Italian, active mid-17th century, and Josepe Martinez (engraver), Spanish, 1600–1882
> Portrait of a Woman Wearing a Hat (after Antoine Watteau), 1773, chalk mankin in black and red
> Seated Nude Man, Seen from Behind, Pulling a Rope (after Carle Van Loo), c. 1760, chalk mankin in red-brown
> Academy of Fine Arts (after Carlo Van Loo), 1774, chalk mankin in red
> Singerie with Four Vignettes of Dogs Hunting, 1773, etching and chalk mankin in red
> Head of a Woman Wearing a Hat (after François Boucher), c. 1774, chalk mankin in black, red, and blue
> Woman Playing the Guitar (after Antoine Watteau), 1764, chalk mankin in red, 2017.19.39–41, 48, 58, and 59, Ellwanger/Mescha Collection

Chlad, Jan, Dutch, 1738–1798
> Portrait of a Man Turned to the Left, c. 1788/1793, etching with drypoint
> Portrait of a Woman with Wide Brim Hat, 1785, etching with drypoint, 2017.53.7, 8, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler

Chérel, Jules, French, 1836–1932
> Papier à cigarettes Job, 1895, color lithograph on paper mounted on canvas, 2016.140.1, Evelyn Steファンnson Nef Fund

Dali, Salvador, Spanish, 1901–1989
> Fantastisch Beach Scene, 1935, etching in sepiatone on chine colle, 2017.15.1, Ruth and Jacob Kainen Memorial Acquisition Fund

Davent, Léon, French, 1722–1776
> Head of a Young Woman Wearing a Hat (after Antoine Watteau), 1773, chalk mankin in black and red
> Seated Nude Man, Seen from Behind, Pulling a Rope (after Carle Van Loo), c. 1760, chalk mankin in red-brown
> Academy of Fine Arts (after Carlo Van Loo), 1774, chalk mankin in red
> Singerie with Four Vignettes of Dogs Hunting, 1773, etching and chalk mankin in red
> Head of a Woman Wearing a Hat (after François Boucher), c. 1774, chalk mankin in black, red, and blue
> Woman Playing the Guitar (after Antoine Watteau), 1764, chalk mankin in red, 2017.19.39–41, 48, 58, and 59, Ellwanger/Mescha Collection

De Pian, Giovanni, Italian, c. 1547, etching, 2016.160.1, Museum of Mathematics Fund
> The Four Elements (after Edme Bouchardon), c. 1785, chalk manner in red-brown
> Portrait of a Young Woman in Profile, c. 1884, etching with monotype wiping
> Soleilturne, 1892, etching with monotype wiping
> The Wave, 1886, etching with monotype wiping, 2017.5.2, 2017.76.1, and 2017.99.1, Alisa Mellon Bruce Fund

De Ploeg, Willem, William, American, born 1932

Duch, Victor Hugo, French, 1838–1908
> Portrait of a Young Woman, 1896, etching with aquatint, 2017.54.42, Gift of Gemini G.E.L. and the Artist

Dufour, Pieter, Dutch, 1870–1919
> Apple Trees along the Side of a Ditch, 1894, etching, 2016.157.3, Alisa Mellon Bruce Fund

Earlom, Richard, British, 1743–1822
> The Royal Academy of Arts (after Johann Zoffany), 1773, mezzotint

Edme Bouchardon, after Hyacinthe Rigaud, 1730, engraving on gold silk, 2016.1611, Alisa Mellon Bruce Fund

Elvanger/Mescha Collection
> The Gardin Scuro, for Executions by Strangling (after Francesco Galimberti), 1797, etching and aquatint
> The Ovens, for Those Who Wouldn’t Admit Their Crimes (after Francesco Galimberti), 1797, etching and aquatint
> The "Well," for Violators of State Law (after Francesco Galimberti), 1797, etching and aquatint, 2016.161–3, Alisa Mellon Bruce Fund

Elvanger/Mescha Collection
> Rising (for Walt Whitman), 1981, nickel-plated aluminum
> Delivered Word, 1981, copper-plated aluminum
> Moon Dog, 1981, nickel-plated aluminum
> Stainless, 1981, nickel-plated aluminum

Emily, Victor Hugo, French, 1863–1738
> André Hercules, Cardinal de Fleury (published 1740), etching, 2016.1611, Alisa Mellon Bruce Fund

Evelyn, Victor Hugo, French, 1863–1738
> André Hercules, Cardinal de Fleury (published 1740), etching, 2016.1611, Alisa Mellon Bruce Fund

Evans, John, British, 1796–1812
> Clerks of Eldin, John, Scottish, 1722–1776, etching and chalk manner in red

Evelyn, Victor Hugo, French, 1863–1738
> Portrait of a Young Woman, 1896, etching with aquatint, 2017.54.42, Gift of Gemini G.E.L. and the Artist

Fattori, Giovanni, Italian, 1825–1908
> Artillery Soldier on Horseback, 1888/1890, etching [proof], 2017.38.6, Alisa Mellon Bruce Fund

February y Carbó, Mariano, Spanish, 1838–1874
> Marechal ferrant au Maroc, 1875, etching and aquatint on japan paper, 2016.163.2, Alisa Mellon Bruce Fund
<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Medium</th>
<th>Year</th>
<th>Dimensions</th>
<th>Location</th>
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<tbody>
<tr>
<td>The Enchanted Isle, Martha's Vineyard</td>
<td>Félix Vallotton</td>
<td>Lithograph</td>
<td>1896</td>
<td>33 x 44 cm</td>
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<td>The Tribute Money</td>
<td>James Tissot</td>
<td>Lithograph</td>
<td>1878</td>
<td>103 x 134 cm</td>
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<td>Gavarni, Paul, French, 1804–1866</td>
<td>Francisco de Goya</td>
<td>Lithograph</td>
<td>1855</td>
<td>117 x 152 cm</td>
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<td>Frédéric Soulouque, 1853, lithograph on chine collé, 2016.198.6, Ailsa Mellon Bruce Fund</td>
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<tr>
<td>Giani, Felice, Italian, 1758–1823</td>
<td>Giovanni Battista Tiepolo</td>
<td>Lithograph</td>
<td>1782</td>
<td>75 x 62 cm</td>
<td>National Gallery of Art</td>
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<td>Personality of Architecture with the Genius of the Fine Arts, 1797,</td>
<td>Richard A. Simms and Ailsa Mellon Bruce Fund</td>
<td>Lithograph</td>
<td>1987</td>
<td>115 x 142 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>etching and aquatint in sepia, with publisher’s hand-coloring and inscriptions by Giliay, 2017.4.1, Anonymous Gift</td>
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<tr>
<td>Giliay, James, British, 1757–1815</td>
<td>Joseph Mallord Turner</td>
<td>Lithograph</td>
<td>1805</td>
<td>51 x 62 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>Wierd-Sisters [sic]: Ministers of Darkness; Minions of the Moon, 1791,</td>
<td>Theodoros Rallis</td>
<td>Lithograph</td>
<td>1791</td>
<td>51 x 62 cm</td>
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<tr>
<td>etching and engraving</td>
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<td>Fillet, William, 1687–1764</td>
<td>Jean-Baptiste van Loo</td>
<td>Lithograph</td>
<td>1757</td>
<td>76 x 53 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>The Times of Day, 1738, complete set of four etchings with engraving</td>
<td>William Hogarth</td>
<td>Etching, engraving and woodcut</td>
<td>1738</td>
<td>151 x 142 cm</td>
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<td>The Enraged Musician, 1741, engraving</td>
<td>John Hogarth</td>
<td>Etching, engraving and woodcut</td>
<td>1741</td>
<td>151 x 142 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>The Five Orders of Perriwigs as They Were Worn at the Late Coronation</td>
<td>John Hogarth</td>
<td>Etching, engraving and woodcut</td>
<td>1761</td>
<td>151 x 142 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>Measured Architectonically, 1761, etching</td>
<td>John Hogarth</td>
<td>Etching, engraving and woodcut</td>
<td>1761</td>
<td>151 x 142 cm</td>
<td>National Gallery of Art</td>
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<td>John Hogarth</td>
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<td>1761</td>
<td>151 x 142 cm</td>
<td>National Gallery of Art</td>
</tr>
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<td>The Annunciation</td>
<td>John Hogarth</td>
<td>Etching, engraving and woodcut</td>
<td>1761</td>
<td>151 x 142 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>(after Jean-Francois de Troy)</td>
<td>John Hogarth</td>
<td>Etching, engraving and woodcut</td>
<td>1761</td>
<td>151 x 142 cm</td>
<td>National Gallery of Art</td>
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<td>Grosz, George, German, 1893–1959</td>
<td>John Frueh</td>
<td>Lithograph</td>
<td>1910</td>
<td>84 x 117 cm</td>
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<td>Attentat, 1915, lithograph</td>
<td>John Frueh</td>
<td>Lithograph</td>
<td>1915</td>
<td>84 x 117 cm</td>
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<td>2017.100.1, Purchased as the Gift of Richard A. Simms and Ailsa Mellon Bruce Fund</td>
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<td>Hagedorn, Christian Ludwig von, German, 1712–1870</td>
<td>Hubert Robert</td>
<td>Lithograph</td>
<td>1825</td>
<td>62 x 48 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>Landscapes and Heads, 1743–1745, bound volume with forty-nine etchings on blue paper, 2016.169.2–49, William O'Neil Fund</td>
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<td>Huyssen, British, active late 18th century</td>
<td>Auguste-François van den Berg</td>
<td>Lithograph</td>
<td>1780</td>
<td>66 x 70 cm</td>
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<tr>
<td>Banditti: Three Heads (after John Hamilton Mortimer), 1780, etching</td>
<td>Auguste-François van den Berg</td>
<td>Lithograph</td>
<td>1780</td>
<td>66 x 70 cm</td>
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<td>Pilgrims (after John Hamilton Mortimer), 1780, etching</td>
<td>Auguste-François van den Berg</td>
<td>Lithograph</td>
<td>1780</td>
<td>66 x 70 cm</td>
<td>National Gallery of Art</td>
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<td>Désalzement champêtre, 1825, lithograph</td>
<td>Auguste-François van den Berg</td>
<td>Lithograph</td>
<td>1825</td>
<td>66 x 70 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>Colbe, Carl Wilhelm, German, 1759–1835</td>
<td>John-Joseph Houze</td>
<td>Lithograph</td>
<td>1790</td>
<td>76 x 59 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>Plan Study with Burdock, c. 1820?, etching</td>
<td>John-Joseph Houze</td>
<td>Lithograph</td>
<td>1820</td>
<td>76 x 59 cm</td>
<td>National Gallery of Art</td>
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<td>Mauclair/Mescha Collection</td>
<td>John-Joseph Houze</td>
<td>Lithograph</td>
<td>1820</td>
<td>76 x 59 cm</td>
<td>National Gallery of Art</td>
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<td>The Sower</td>
<td>John-Joseph Houze</td>
<td>Lithograph</td>
<td>1820</td>
<td>76 x 59 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>Woman with a Basket of Eggs</td>
<td>John-Joseph Houze</td>
<td>Lithograph</td>
<td>1820</td>
<td>76 x 59 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>Old Man Leaning against a Sack, probably after 1767, etching</td>
<td>John-Joseph Houze</td>
<td>Lithograph</td>
<td>1767</td>
<td>76 x 59 cm</td>
<td>National Gallery of Art</td>
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<tr>
<td>Sleeping Shepherd Boy and Woman with a Child, 1759/1782, etching</td>
<td>John-Joseph Houze</td>
<td>Lithograph</td>
<td>1759/1782</td>
<td>76 x 59 cm</td>
<td>National Gallery of Art</td>
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etching heightened with white on blue paper, 2017.18.8–35, 50–56, and 60, Ellwanger/Mescha Collection
Louis, Victor, French, probably 1731–1802
A Ruined Vault with a Vista of Saint Peter's, late 18th century, etching, 2016.158.1, Purchased as the Gift of Vincent J. Buonanno
Lützelberger, Hans, German, died before 1526
Battle of the Naked Men and Peasants (after Nicolaus Hogenberg), 1522, woodcut, 2017.211, Ruth and Jacob Kahn Memorial Acquisition Fund
Morat, Daniel, I, French, c. 1663–1752, and Isaac de Moucher, Dutch, 1667–1744
Nouveaux Livre de veue et batiments en Perspectives prope à peindre d'uns des Solies... and Zool-Stucken in huy van der Hr. D.B. Mozaqto, c. 1700, bound volume of twelve etchings from two series, 2017.58.1–12, William B. O'Neil Fund
Mattioli, Ludovico, Italian, 1662–1747
The Twelve Months; late 17th century, complete set of twelve etchings, 2017.76.3–14, Ailsa Mellon Bruce Fund
Mortimer, John Hamilton, British, 1740–1779
Four Etchings of Monsters, 1778, complete set of four etchings on pale green paper
First Set of Six Etchings of Characters from Shakespeare, 1775, complete set of six etchings
Second Set of Six Etchings of Characters from Shakespeare, 1775, complete set of six etchings
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Revengeful Monsters, 1780, etching
Banditti Taking His Post, 1778, etching
Banditti Taking His Post, 1778, etching, 2017.53.60–68, 70–77, 88, 99, and 105, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Various artists after John Hamilton Mortimer, British, 1740–1779
Etchings after Mortimer, 18th century, bound album of twenty-six etchings after John Hamilton Mortimer, 2017.53.83.1–26, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Mucha, Alphonse Marie, Czech, 1860–1939
Biscuits Lefevre-Utile, 1896, color lithograph on paper laid down on linen, 2018.140.2, Evelyn Steffansson Neff Fund
Müller, Karl, Austrian, 1862–1938
Ver Sacrum, 1903, illustrated magazine with eight color woodcuts, 2017.60.1–8, Purchased for the Virginia and Ira Jackson Collection
Munch, Edvard, Norwegian, 1863–1944
Stanislaw Przybyszewski, 1895, lithograph on japon paper
Worker, 1902, probably printed after 1906, etching in brown
Head of a Man, 1906, drypoint
Young Women on the Beach II, 1905, drypoint
Hjalti Gjeraff, 1914, drypoint, 2017.18.1–5, Gift of The Epstein Family Collection
Murray, Elizabeth, American, 1940–2007
Dictionary #1, 1994, color etching and screenprint with hand coloring
Dictionary #2, 1994, color etching and screenprint with hand coloring
Deep Night, 1995, color intaglio
Poggy Day, 1995, color intaglio
Deep Bite, 1995, color intaglio
2017.54.38, 39, 71–73, Gift of Gemini G.E.L. and the Artist
Nauman, Bruce, American, born 1941
Knot at the End of My Rope, 1991, drypoint, 2017.54.74, Gift of Gemini G.E.L. and the Artist
Niel, Gabrielle-Marie, French, 1840–after 1875
Ruines de l'Hôtel de Brentonvilliers, à la pointe de l'île Saint-Louis, 1875, etching on blue paper [proof], 2017.13.6, Ailsa Mellon Bruce Fund
Nieuwenkamp, Wynand Otto Jan, Dutch, 1667–1744
Lützelburger, Hans, German, 1662–1744
Mattioli, Ludovico, Italian, 1662–1747
The Twelve Months; late 17th century, complete set of twelve etchings, 2017.76.3–14, Ailsa Mellon Bruce Fund
Mortimer, John Hamilton, British, 1740–1779
Four Etchings of Monsters, 1778, complete set of four etchings on pale green paper
First Set of Six Etchings of Characters from Shakespeare, 1775, complete set of six etchings
Second Set of Six Etchings of Characters from Shakespeare, 1775, complete set of six etchings
A Captain of Banditti, 1778, etching
Revengeful Monsters, 1780, etching
Banditti Taking His Post, 1778, etching
Banditti Taking His Post, 1778, etching, 2017.53.60–68, 70–77, 88, 99, and 105, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Various artists after John Hamilton Mortimer, British, 1740–1779
Etchings after Mortimer, 18th century, bound album of twenty-six etchings after John Hamilton Mortimer, 2017.53.83.1–26, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Mucha, Alphonse Marie, Czech, 1860–1939
Biscuits Lefevre-Utile, 1896, color lithograph on paper laid down on linen, 2018.140.2, Evelyn Steffansson Neff Fund
Müller, Karl, Austrian, 1862–1938
Ver Sacrum, 1903, illustrated magazine with eight color woodcuts, 2017.60.1–8, Purchased for the Virginia and Ira Jackson Collection
Munch, Edvard, Norwegian, 1863–1944
Stanislaw Przybyszewski, 1895, lithograph on japon paper
Worker, 1902, probably printed after 1906, etching in brown
Head of a Man, 1906, drypoint
Young Women on the Beach II, 1905, drypoint
Hjalti Gjeraff, 1914, drypoint, 2017.18.1–5, Gift of The Epstein Family Collection
Murray, Elizabeth, American, 1940–2007
Dictionary #1, 1994, color etching and screenprint with hand coloring
Dictionary #2, 1994, color etching and screenprint with hand coloring
Deep Night, 1995, color intaglio
Poggy Day, 1995, color intaglio
Deep Bite, 1995, color intaglio
2017.54.38, 39, 71–73, Gift of Gemini G.E.L. and the Artist
Nauman, Bruce, American, born 1941
Knot at the End of My Rope, 1991, drypoint, 2017.54.74, Gift of Gemini G.E.L. and the Artist
Niel, Gabrielle-Marie, French, 1840–after 1875
Ruines de l'Hôtel de Brentonvilliers, à la pointe de l'île Saint-Louis, 1875, etching on blue paper [proof], 2017.13.6, Ailsa Mellon Bruce Fund
Nieuwenkamp, Wynand Otto Jan, Dutch, 1667–1744
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Revengeful Monsters, 1780, etching
Banditti Taking His Post, 1778, etching
Banditti Taking His Post, 1778, etching, 2017.53.60–68, 70–77, 88, 99, and 105, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Various artists after John Hamilton Mortimer, British, 1740–1779
Etchings after Mortimer, 18th century, bound album of twenty-six etchings after John Hamilton Mortimer, 2017.53.83.1–26, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Mucha, Alphonse Marie, Czech, 1860–1939
Biscuits Lefevre-Utile, 1896, color lithograph on paper laid down on linen, 2018.140.2, Evelyn Steffansson Neff Fund
bound album of sixteen etchings, 2017.53.104, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Ruscha, Ed, American, born 1937
Compass, 1990, color screenprint
Main Street, 1991, lithograph, 2017.54.21, 106, Gift of Gemini G.E.L. and the Artist
Ryland, William Wynne, British, 1732–1783
Jacob Persuaded to Send Benjamin with His Brethren into Egypt, 1762, stipple etching, 2017.9.1, Ellwanger/Mescha Collection
Sabetelli, Luigi, Italian, 1772–1850
Et vitia alium angelum fortem..., 1809/1810, etching, 2016.17.11, Anonymous in Memory of Gaillard Ravenel
Daniél’s Vision, 1809, etching, 2016.17.8.1, Gift of Ramon Osuna
Saint-Non, Jean-Claude-Richard, Abbé de, French, 1727–1791
Recueil de Grifonis, de Vues, Paysages, fragments antiques et Sujets historiques, 1756, complete set of six etchings after Jean-Baptiste Le Prince, 2016.175.1–6, Katharine Shepard Fund
Sandby, Paul, British, 1731–1800
A New Book of Ruins, c. 1750, complete set of six etchings
Part of the Remains of Llanphor near Pembroke, 1775, etching and aquatint
Manerbaur Castle from the Inward Court, 1775, etching with aquatint
Part of the Remains of Llanphor, 1775, etching, and drypoint in sepia
Manerbaur Castle from the Inward Court, 1775, etching with aquatint, in brown, 2017.53.1, 3, 4, 28, 32, 46–49, 103, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Schiamonssi, Raffaello, Italian, 1572–1622
Bust of Christ, 1606/1607, etching with engraving
Bust of the Virgin, 1606/1607, etching with engraving, 2017.9.2, 3, Purchased as the Gift of Jimmy and Jessica Younger, Houston
Schiavonetti, Luigi, Italian, 1765–1810
William Blake (after Thomas Phillips), 1808, published 1813, etching on india paper (proof), 2016.178.7, Alisa Mellon Bruce Fund
Schmidt, Georg Friedrich, German, 1712–1775
Self-Portrait of Rembrandt (after Rembrandt van Rijn), 1771, etching, 2017.3.4, Alisa Mellon Bruce Fund
Various Artists, after Julius Schnorr von Carolsfeld, German, 1784–1872
Biblia Sacra tabulis illustrata (Leipzig, Paris 1853–1860), bound volume with 240 wood engravings over yellow lithographic back-grounds, 2017.80.1, Ruth and Jacob Kahn Memorial Acquisition Fund
Schön, Erhard, German, c. 1491–1542
Army Train and Death, c. 1532, woodcut from four blocks, on four joined sheets, 2017.63, Pepita Milmore Memorial Fund and Eugene L. and Marie-Louise Garbáty Fund
Scolari, Giuseppe, Italian, active c. 1580–1607
The Rape of Proserpina, 1590/1607, woodcut and wood engraving, 2016.176.1, Ruth and Jacob Kahn Memorial Acquisition Fund
Serra, Richard, American, born 1939
Fuck Helms, 1990, screenprint with embossing
Film Forum Print, 1990, screenprint
Eidid I, 1991, etching
Eidid II, 1991, etching
Westurey II, 1991, intaglio construction
Westurey III, 1991, intaglio construction
Prephrator I, 1991, intaglio construction
Prephrator II, 1991, intaglio construction
Prephrator IV, 1991, intaglio construction
Prephrator V, 1991, intaglio construction
Prephrator VI, 1991, intaglio construction
Prephrator VIII, 1991, intaglio construction
Iceland, 1991, intaglio construction
Heimoey I, 1991, etching
Heimoey II, 1991, etching
Hvid Aфанergy #1, 1991, etching
Hvid Aфанergy #3, 1991, etching
Hvid Aфанergy #5, 1991, etching
Vide Afanergy #9, 1991, etching
For Joni, 1996, etching
Untitiled, 1996, etching
Inverness, 1996, etching
Finke Forge I, 1996, etching
Finke Forge II, 1996, etching
Cool Down, 1996, etching
Broad Cove Marsh II, 1996, etching
Dealer’s Choice, 1996, etching
Shahn, Ben, American, 1898–1969
McCarthy Peace, 1968, color offset lithograph, 2017.22.1, Gift of Andrew Robison
Sharp, William, British, 1749–1824
Miller of Trompington and Two Scholars (after John Hamilton Mortimer), 1787, etching and engraving, 2017.53.82, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Simon, Pierre, II, British, 1750 or before–c. 1810
Shakespeare, Tempest, Act I, Scene II, 1797, engraving, 2017.53.31, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Smith, Benjamin, British, 1775–1833
The Infant Shakespeare, Attended by Nature and the Passions (after George Romney), 1799, engraving, 2017.53.45, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Smith of Chichester, John, British, 1711–1784, and George Smith of Chichester, British, 1714–1776
Woodland Village with a Woman on a Footbridge, 1757, etching with engraving
Landscape with Travelers, 1756, etching with engraving, 2017.53.51, 52, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Steinberg, Saul, American, born Romania, 1914–1999
Stella, Frank, American, born 1936
Furg (State I), 1975, color offset lithograph and screenprint
Furg (State II), 1975, color offset lithograph and screenprint, 2017.54.112–113, Gift of Gemini G.E.L. and the Artist
Strang, William, Scottish, 1859–1921
Cosmo Monkhause, 1892, etching, 2017.53.106, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Stubbs, George, British, 1724–1806
Death of the Doe, 1804, mezzotint, 2017.171, Purchased as the Gift of the Krugman Family in Honor of J. Sylvia Krugman and Alisa Mellon Bruce Fund
Sobre el Falso Perspectiva (after William Hogarth), 1754, engraving and etching, 2017.53.36, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Summers, Carol, American, 1925–1960
Storm Over Mt. Meru, 1993, color woodcut, 2017.25.3, Gift of Paul Kanev
Taylor, Isaac, the Younger, British, 1759–1829
Merry Wives of Windsor, Act V, Scene V (after Robert Smirke), 1795, engraving and etching, 2017.53.50, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Teyle, Johann, Dutch, 1648–after 1697
The Neighing Horse, color etching, 1890s
The Failing Cow, color etching, 1890s
19.3.37, 38, Ellwanger/Mescha Collection
Tiepolo, Giovanni Domenico, Italian, 1727–1804
The Triumph of Hercules, 1760s, etching, Alisa Mellon Bruce Fund
Toulouse-Lautrec, Henri de, French, 1864–1901
May Milton, 1895, lithograph, 2016.153.1, Evelyn Steffansson Nel Fund
Tresham, Henry, Irish, 1751–1814
Le Avventure di Saffo (Rome, 1784), bound volume with tetch title page, etched introduction, and eighteen aquatints in brown, 2016.171.11–20, William B.O’Neal Fund
Watson, Caroline, British, 1760/1761–1814
Second Port of King Henry the Sixth, Act IV, Scene III (after Sir Joshua Reynolds), 1792, engraving, 2017.53.42, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Webb, Joseph, British, 1908–1962
Rat Barn, 1928, etching with drypoint (proof)
The Great Bridge, 1929, etching, 2017.53.107–108, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
Welliver, Neil, American, 1929–2005
Dosrey’s Nest, 1979–1980, color woodcut, 2017.25.2, Gift of Paul Kanev
Williams, William Thomas, American, born 1942
HKL Portfolio, 1970, set of four color screenprints, 2017.47.1–4, Gift of Rodney M. Miller Sr. and Billy E. Hodges
Wilson, Benjamin, British, 1749–1788
Maria, Countess of Coventry, 1751, etching and drypoint
Gowan Knight, M.B., F.R.S., 1751, etching and drypoint, 2017.53.54, 55, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler
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Wilson, William Charles, British, active 1750–1794

> As You Like It, Act IV, Scene III (after Raphael Lamar West), 1798, etching and engraving, 2017.55.53, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler

Witsen, Willem Arnold, Dutch, 1860–1923

> Oudezijds Achterburgwal, twee deuren in het midden, c. 1905/1906, etching and aquatint, 2017.271, Alisa Mellon Bruce Fund

Worldlite, Thomas, British, 1700–1766

> Mahomet, a Turkish Merchant, c. 1741, etching and drypoint

> Rembrandt’s Head by Himself (after Rembrandt van Rijn), 1758, etching and drypoint

> John Cornelis Sylius (after Rembrandt van Rijn), 1757, etching and drypoint, 2017.53.56–58, Gift of Thomas Vogler in Memory of His Brother Donald J. Vogler

**PHOTOGRAPHS**

Adams, Robert, American, born 1837

> Santa Ana Wash, Norton Air Force Base, San Bernardino, California, 1879, gelatin silver print, 2016.185.1, Gift of Paul Sack

Burns, Oregon, 1999, gelatin silver print

> Near North Powder, Oregon, 2000, gelatin silver print, 2017.45.1–2, Gift of Robert and Kerstin Adams

American 19th Century

> Portrait of a Man, c. 1850, daguerreotype, 2017.3.1, Robert B. Menschel and the Vital Projects Fund and Pepita Milmore Memorial Fund

American 19th Century

> Portrait of a Sailor, c. 1850, ambrotype, 2017.34.1, Alfred H. Moses and Fern M. Schad Fund

American 19th Century

> Portrait of a Girl, c. 1860, ambrotype, 2017.36.1, Alfred H. Moses and Fern M. Schad Fund

American 19th Century

> Postmortem Portrait of a Girl, c. 1850, daguerreotype, 2017.36.2, Alfred H. Moses and Fern M. Schad Fund

American 20th Century

> Buzz Aldrin, Lunar Module Pilot, becomes the second man to set foot on the Moon, July 21, 1969

> Neil Armstrong steps onto the Moon, July 21, 1969, 1969, gelatin silver prints, 2017.96.1–2, Pepita Milmore Memorial Fund

Avedon, Richard, American, 1923–2004


Babbitt, Platt D., American, died 1879

> Ngoro Falls, 1870’s, gelatin silver print, 2017.69.3, Pepita Milmore Memorial Fund

Baltz, Lewis, American, 1945–2014

> Docile Bodies, 1994, twelve silver dye bleach prints, 2016.195.1–12, Gift of David Knaus

Bark, Jared, American, born 1944

> Untitled (JABRK PB 1116), 1975, collage of twenty gelatin silver prints, 2017.65.1, Pepita Milmore Memorial Fund

Barker, George, American, born Canada, 1844–1894

> Silver Springs, Florida, c. 1886, albumen print, 2017.61.1, Alfred H. Moses and Fern M. Schad Fund

Beato, Felice, British, born Venice, 1832–1890

> Curio Shop, c. 1865

> Street Refreshment Stalls, c. 1865, albumen prints, 2017.70.1 and 2017.70.3, Pepita Milmore Memorial Fund

Bierstadt Brothers, American, 1819–1906

> Ferry on the Big Blue, Kansas, 1859, stereoscopic glass transparency, 2017.79.1, Pepita Milmore Memorial Fund

Breslauer, Marianne, German, 1909–2001

> Walter Menzel and Paul Citroen, 1926–1997

Brosnahan, Michael, American, born 1944

> The Distiller’s Companion, c. 1870, salted paper print, 2016.185.2, Gift of Paul Sack

Brooks, William, American, born 1968

> De Clercq, Louis, French, 1836–1901

> Grenade, Alhambra, Cour des Lions, 1850s, salted paper print, 2017.101.2, Edward J. Lenkin Fund de Patta, Margaret, American, 1903–1964

Brouwer, Willem, Dutch, 1650–1710

> Untitled

Brouwer, Willem, Dutch, 1650–1710

> Untitled, 1939, gelatin silver prints, 2017.101.3–2, Alfred H. Moses and Fern M. Schad Fund

Eakins, Thomas, American, 1844–1916

> William H. Macdowell, 1884, platinum print, 2016.173.1, Robert B. Menschel and the Vital Projects Fund

Evans, Walker, American, 1903–1975

> Untitled, 1974, dye diffusion transfer print, 2016.184.1, Pepita Milmore Memorial Fund

Fenton, Roger, British, 1819–1869

> Chapel, Wells Cathedral, 1860’s, albumen print, 2017.101.1, Pepita Milmore Memorial Fund

Frith, Francis, British, 1822–1898

> The Mosque of Kaitbey, 1858, albumen print, 2017.92.1, Pepita Milmore Memorial Fund

Fitchen, Allen, American, 1926–1997

> Father Pierre Riches at kitchen table, ... 1992

> John Muraus in Shig’s bedroom, ... 1985

Frish, Francis, British, 1822–1898

> Koye McDonough, Nile, and Gregory Corso, ... 1985, gelatin silver prints

> Peter Olovsky handsome before he left for Greece, ... 1961

> Peter Olovsky age 23..., 1956, gelatin silver prints, printed 1984–1997

> Alan Anszen visiting from Greece, ... 1984–1997

> Tom Parkinson visiting upstairs office, ... 1985

> Rudi di Prima & William Burroughs with his cigarette lighter gun, ... 1984

> Gregory Corso embraced by intimate friend, ... 1992

> A. G. & Neel Cherkovski kneeling, ... 1985

> Dr. R. D. Laing, friend & sympatico, ... 1985

> John Hammond ill ... 1986

> Ken Kesey’d come to New York, ... 1986, gelatin silver prints

> Downtown Jacksonville’s main street, ... 1993, gelatin silver print, printed 1984–1997

> Nicarogu Parra Anti-Poet, Professor of Newtonian Physics, University of Santiago Chile, ... 1984

> Oddilique, my bedroom on East 12th Street, ... 1985

> Ancient Henlock, oldest tree across new beaver pond, ... 1987

> Francesco Clemente taking a break from painting my portrait, ... 1989

> Lois Snyder Hanessy in her living room, c. 1988

> Foyer & arcade at entrance to Josef Stalin Birthday Museum, ... 1985, gelatin silver prints

> Jerry Heiserman (later Sufi "Hassan"), ... 1963, gelatin silver print, printed 1984–1997

> Museum of the Great Patriotic War, Minsk, Belarus, Soviet Union, ... 1985, gelatin silver print, 2016.184.1–4, Gift of Gary Davis

Greene, John Beasley, American, born France, 1832–1856

Karnak, Temple of the Sud, c. 1854, salted paper print, 2016.185.2, Gift of Paul Sack

Hido, Todd, American, born 1968

> #5347, 1996
ACQUISITIONS

- Patrick Flanagan on Tubber Green, 1954
- Venezuela, 1960
- Arkansas Farmers, Squatters near Bakersfield, California, 1935
- Old Age near Washington, Pennsylvania, 1936
- Death in the Doorway, Grayson, San Joaquin Valley, California, 1938
- Hutterite Bible, West of Vermillion, South Dakota, 1941
- Riverbank Gas Station, 1940
- Window–Self-Portrait, Saint George, Utah, 1953
- Lovers, Richmond, California, 1944
- Andrew at Steep Ravine, Marin County, California, 1957
- Woman from the Far West Welcomes Friends Gathering on Memorial Day in the Old Cemetery of Bergeys Valley, California, 1957
- Woman Wearing Bonnet, n.d.
- Mary Ann Savage, Toquerville, Utah, 1933
- Patrick Flanagan on Tubber Green, 1954
- Young Widow, Venezuela, 1960
- Old Woman, Egypt, 1983
- Two Women, Egypt, 1963
- Untitled, n.d.
- Texas Flood Refugees with their Possessions, 1938
- Paul’s Flag, Stinson Beach, California, c. 1955
- A Young Girl in Erinns, Ireland, 1954
- Irish Child, County Clare, Ireland, 1954
- Portrait of an Elderly Indonesian Woman, 1958
- Woman on Stairs, Indonesia, 1958
- Death in the Doorway, Grayson, San Joaquin Valley, California, 1938
- Richmond, California, 1942
- Vietnam, 1958
- Demonstration, San Francisco, California, 1934
- Grandfather and Grandson, Manzanar, 1942
- Campesino, Venezuela, 1960
- Egypt, c. 1963
- Untitled, Ireland, 1954
- Industrialized Agriculture, from Texas Farmer to Migratory Worker in Kern County, California, November, 1938
- Untitled, c. 1963
- Love and Marriage, 1952
- Grain Elevator, Everett, Texas, 1938
- Am An American, Oakland, California, 1942
- Death in the Doorway, Grayson, San Joaquin Valley, California, 1938
- Man Engaged in Self Help
- Cooperative Dairy, c. 1935
- Untitled, 1934
- A Sign of the Times, Mended Stockings, Sterngroever, San Francisco, California, 1934
- Untitled, n.d.
- Untitled, n.d.
- Braided Hair, Bay Area, California, 1952
- Pea Pickers, Nipomo, California, c. 1935
- Bolt, Richmond, California, 1952, gelatin silver prints, 2016.191.1–143, Gift of Daniel Greenberg and Susan Steinheuer
- Langenheim, Frederick and William, American, 1809–1879
- General View from the American Side (Niagara Falls), 1960, stereoscopic glass transparency, 2017.79.2, Pepita Milmore Memorial Fund
- Link, O. Winston, American, 1914–2001
- Moude Bows to the Virginia Creeper, Green Cove, Virginia
- Joe Deal
- Don Drowty
- Ellen Brooks
- Dennis Hearn
- Elaine Moyes
- Ed West
- Leonard Freed
- Harry Callahan
- Gary Metz
- Ansel Adams
- Ed Ruscha
- Mike Mandel
- Anne Tucker
- Phil Perks
- Michael Simon
- Manuel Bravo
- Nathan Lyons
- Bill Arnold
- Joyce Neimanas
- Judy Dater
- Burk Uzzle
- Todd Walker
- Eva Rubinstein
- Fred McDaniel
- Betty Hahn
- Nick Hobeczy
- John Divola
- Tom Barrow
- Cal Kowal
- Robert von Sternberg
- Jim Alinder
- M.J. Walker
- Bill Parker
- Al Woolpert
- Duke Botzius
- Gus Kayafas
- Arnold Newman
- Andy Anderson
- Pete Bunnell
- Bobby Heinicke
- Micha Bar-Am
- Beaumont Newhall
- Jerry McMillan
- Neat Slavin
- Bill Jenkins
- Emnet Gwatin
- Barbara Morgan
- Lionel Sutrop
- Bunny Yeager
- Doug Prince
- Ellen Cowin
- Reg Heron
- Mike Bishop
- Bob Fichter
- Mann, Sally, American, born 1951
- Deep South, Untitled (Three Drips), 1999
- Battlefield, Cold Harbor (Battle), 2003, gelatin silver prints, 2016.194.1–2, Gift of the Collectors Committee and The Sarah and William L. Walton Fund
- McClures, James, American, 1822–1887
- Christmas Street Theatre, Philadelphia, 1950s, albumen print, 2017.66.1, Pepita Milmore Memorial Fund
- McCoy, Steve, American, born 1950
- Procession of Nuns. Rangoon, Burma/Myanmar, 1994
- Dust Storm, Rajasthan, India, 1983, inkjet prints, printed 2016, 2016.183.1–2, Gift of Steve McCurry
- Nixon, Nicholas, American, born 1947
- The Brown Sisters, Truro, Massachusetts, 2016, gelatin silver print, 2016.163.1, Randy and Bob Fisher Fund and Pepita Milmore Memorial Fund
- Norfolk, Simon, British, born Nigeria, 1963
- The North Gate Baghdad, 2003, chromogenic print, printed 2004
- Old Billboard on a Display Pinolith at the Exhibition Grounds in Kabul
- Bullet Scarred Outdoor Cinema at the Palace of Culture in Kabul
- Victory Arch Built by the Northern Alliance at the Entrance to a Local Commander’s HQ in Basmian, 2002, chromogenic prints, printed 2007, 2016.196.8–11, Gift of Dr. and Mrs. J. Patrick Kennedy
- Oldenburg, Claes, American, born Sweden, 1929
- Sort of a Commercial for an Ice Bag, 1970, digital master of 16mm color sound film, 2017.54.75, Gift of Gemini G.E.L. and the Artist
- Owen, Hugh, British, 1808–1897
- Oyster Boats, 1860s–1870s, albumen print, 2016.193.1, Gift of Hans P. Kraus Jr.
- Paglen, Trevor, American, born 1974
- Untitled (Reaper Drone), 2010, chromogenic print, 2017.64.1, Pepita Milmore Memorial Fund, Charina Endowment Fund, and Heather and Jim Johnson Fund
- Parks, Gordon, American, 1912–2006
- Harlem Roofops, c. 1948, gelatin silver print, 2017.68.1, Alfred H. Moses and Fern M. Schad Fund
- Plumble, John, Jr., American, 1809–1857
- Portrait of a Man
- Portrait of a Man, 1950s, daguerreotypes, 2017.35.1–2, Alfred H. Moses and Fern M. Schad Fund
- Price, William Lake, British, c. 1810–c. 1896
- Group with Horse and Carriage, 1850s, albumen print, 2016.167.1, Pepita Milmore Memorial Fund
- Don Quijote in his Study, 1857, photogravure, 2017.70.2, Pepita Milmore Memorial Fund
- Rehn, Isaac, American, 1815–1883
- Portrait of a Young Man, c. 1860, ambrotypes, 2017.2.1, Robert B. Menschel and the Vital Projects Fund
- Rogovin, Milton, American, 1905–2011
- Appolonia, 1960s
- Appolonia, 1962
- Buffalo, East Side, 1960s
- Mexico, 1950s
- Mexico, 1950s
- Untitled (Storefront Churches) Untitled (Storefront Churches), 1959–1961, gelatin silver prints, 2016.196.1–7 and 2016.196.12, Gift of Dr. and Mrs. J. Patrick Kennedy
- Rudolph, Charlotte, German, 1898–1983
- Greet Palúçco Dance Study (, 1925, gelatin silver print, 2017.89.1, Alfred H. Moses and Fern M. Schad Fund
- Russell, Andrew Joseph, American, 1830–1902
- Stone Wall Rear of Fredericksburg, with Rebel Dead, 1863, albumen print, 2016.154.1, Robert B. Menschel and the Vital Projects Fund
- The Great West Illustrated in a Series of Photographic Views Across the Continent, Taken Along the Line of the Union Pacific Railroad, West from Omaha, Nebraska, 1869, bound volume of fifty albumen prints, 2016.155.1, Avalon Fund and New Century Fund
- Schulz-Dornburg, Ursula, German, born 1938
- Erevon—Gymri, 2001
- Erevon—Sevan 09, 2004/2010
Erevan—Sevan, 2002
Erevan—Gymri 08, 2004
Erevan—Gymri, 2000
Erevan—Mazamor, 2000
Erevan—Sevan 07, 2001
Gymri—Erevan 07, 2000
Sevan—Wardenis 02, 2002, gelatin silver prints, 2017.39.1–9, Charina Endowment Fund
Erevan—Gori (Tiflis), 2000, gelatin silver print, 2017.43.1, Gift of Ursula Schulz-Dornburg

Smith, Ming, American,
born c. 1950

Sun Ra Space II, New York,
New York, 1978

A Shopper at the Fair, Columbus,
Ohio, c. 1980, gelatin silver prints, 2017.42.1–2, Charina Endowment Fund

Steinberg, Saul, American,
born Romania, 1914–1999

Untitled, 1950, gelatin silver print,
2017.91.1, Robert B. Menschel and the Vital Projects Fund

Steiner, Ralph, American,
1899–1986

Louis Lozowick, 1929, gelatin silver print, 2017.97.1, Robert B. Menschel and the Vital Projects Fund

Taylor-Johnson, Sam, British,
born 1967

A Little Death, 2002, 35 mm film transferred to DVD, 2016.1971, Gift of Heather Podesta Collection

Terris, Adolphe, French, 1820–1900

Sculpture de griffon sur un chantier à Marseille

Sculpture de griffon sur un chantier à Marseille

Sculpture de griffon sur un chantier à Marseille, c. 1866–1868, cyanotypes, 2017.41.1–3, Pepita Milmore Memorial Fund

Vignes, Louis, French, 1831–1896

Two Men in Ruins near Beyrouth,
Lebanon, 1860s, albumen print, 2017.87.1, Pepita Milmore Memorial Fund

Weems, Carrie Mae, American,
born 1953

Kitchen Table Series, 1990, twenty platinum prints and fourteen screenprints, printed 2003, 2017.4.1–34, Gift of the Collectors Committee and Robert B. Menschel and the Vital Projects Fund

Yamawaki, Michiko, Japanese,
1910–2000

Ginzo
Ginzo
Ginzo
Ginzo
Ginzo, c. 1932, gelatin silver prints, 2017.95.1–5, Alfred H. Moses and Fern M. Schad Fund
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 2017. 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.

**SCULPTURES**

1942.9.188
Old: Donatello, Bacchante, n.d.
New: Master of the Martelli Mirror, A Bacchante, late 15th or early 16th century

1942.9.192
Old: Donatello, Satyr, n.d.
New: Master of the Martelli Mirror, A Satyr, late 15th or early 16th century

1957.14.137
Old: Donatello, Ornamental Plaque, n.d.
New: Italian 15th Century, Ornamental appliqué with triton, dolphins, and seed-pods, possibly late 15th century

1957.14.134
Old: Donatello, Saint Jerome, mid 15th century
New: North Italian (Veneto) 16th Century, Saint Jerome in Penitence before a Rustic Church, c. 1505/1510

1957.14.128
Old: Mantuan 15th Century, A Satyr (Making the Cuckold’s Sign), fourth quarter 15th century
New: Master of the Martelli Mirror, A Satyr, late 15th or early 16th century

1957.14.129
A Bacchante
Old: Mantuan 15th Century, fourth quarter 15th century
New: Master of the Martelli Mirror, late 15th or early 16th century

1957.14.127
Old: After Mantuan 19th Century, A Satyr and a Bacchante, 19th century
New: European 19th Century, after the Master of the Martelli Mirror, A Satyr and a Bacchante (Allegory of Reproduction), fourth quarter 19th century

1957.14.136
Old: North Italian 16th Century, Five Cupids at Play, early 16th century
New: Roman 15th Century, Infant Bacchants with Pipes, a Vase, and a Mask of Silenus, c. 1465/1471

1942.9.191
Old: Paduan 16th Century, Saint Jerome, late 15th or early 16th century
New: North Italian (Veneto) 16th Century, Saint Jerome in Penitence before a Rustic Church, c. 1505/1510

**DRAWINGS**

2006.11.4
The Presentation of the Virgin in the Temple
Old: Netherlandish 17th Century, after Federico Barocci, c. 1610
New: Attributed to Federico Barocci, c. 1600

2005.145.21
Two Nudes
Old: Auguste Rodin, c. 1900
New: Odilon Roche, 1918/1947

1982.85.1
Studies of Nude Dancers
Old: Attributed to Auguste Rodin, c. 1900/1905
New: Odilon Roche, 1918/1947
During the fiscal year, 279 insurance premiums totaling $1,557, works of art to twenty-four exhibitions. The Gallery also worked on another thirty-four exhibitions scheduled to open in the next five years and administered the tour of eight exhibitions. United States Government Indemnity was secured for three exhibitions on view in fiscal year 2017, resulting in savings of more than $1,203,579 in insurance premiums.

**EXHIBITIONS AND LOANS**

>Hubert Robert, 1733–1808
Continued from the previous fiscal year to October 2, 2016
Organized by the National Gallery of Art, Washington, and the Musée du Louvre, Paris
Margaret Morgan Grasselli and Yuriko 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

**Damiën Hirst: The Last Supper**
Continued from the previous fiscal year to January 1, 2017
Organized by the National Gallery of Art
Judith Brodie, curator

**Intersections: Photographs and Videos from the National Gallery of Art and the Corcoran Gallery of Art**
Continued from the previous fiscal year to January 2, 2017
Organized by the National Gallery of Art
Sarah Greenough and Philip Brookman, curators
Supported by the Trellis Fund
Additional funding provided by Brian and Paula Ballo Dailey

**Recent Acquisitions of Dutch and Flemish Drawings**
Continued from the previous fiscal year to January 2, 2017
Organized by the National Gallery of Art
Margaret Morgan Grasselli, curator
Supported in part by a generous grant from the Thaw Charitable Trust

**In the Tower: Barbara Kruger**
Continued from the previous fiscal year to January 22, 2017
Organized by the National Gallery of Art
Molly Donovan, curator
Supported by the Tower Project of the National Gallery of Art

**Los Angeles to New York: Dwan Gallery, 1959–1971**
Continued from the previous fiscal year to January 29, 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**
Continued from the previous fiscal year to March 5, 2017
Organized by the National Gallery of Art
Sarah Greenough, curator

**Civic Pride: Group Portraits from Amsterdam**
Continued from the previous fiscal year to August 28, 2017
Organized by the National Gallery of Art
Arthur Wheelock, curator
Made possible by the Hata Foundation
Supported, in part, by public funds from the Netherlands Cultural Services and through the generosity of Mrs. Henry H. Weldon

**Drawings for Paintings in the Age of Rembrandt**
October 4, 2016–January 2, 2017
Organized by the National Gallery of Art, Washington, and the Fondation Custodia, Collection Frits Lugt, Paris
Arthur Wheelock, curator
Made possible through the generous support of Dr. Mihael and Mrs. Mahy Polymeropoulos
Additional funding provided by the Exhibition Circle of the National Gallery of Art

**Stuart Davis: In Full Swing**
November 20, 2016–March 5, 2017
Harry Cooper, curator
Made possible by Altria Group in celebration of the 75th Anniversary of the National Gallery of Art
Major support provided by the Henry Luce Foundation
Additional support provided by the Terra Foundation for American Art
Supported by an indemnity from the Federal Council on the Arts and the Humanities

**Rineke Dijkstra**
December 10, 2016–July 16, 2017
Organized by the National Gallery of Art
Sarah Greenough, curator

**Delta Robbins: Sculpting with Color in Renaissance Florence**
February 5, 2017–June 4, 2017
Organized by the Museum of Fine Arts, Boston, in association with the National Gallery of Art, Washington
Alison Lucks, curator
Made possible by Altria Group on behalf of Steven and Michelle Wine Estates, and with Marchesi Antinori S.p.A.
Major support provided by Sally Engelhard Pingree and The Charles Engelhard Foundation, and the Buffalo and William C. Figlitz Family Foundation
Additional funding provided by the Exhibition Circle of the National Gallery of Art

**The Urban Scene: 1920–1950**
February 26, 2017–August 6, 2017
Organized by the National Gallery of Art
Charles Ritchie, curator

**In the Tower: Theaster Gates: The Minor Arts**
March 5, 2017–September 4, 2017
Organized by the National Gallery of Art
Sarah Newman, curator
Made possible by the Tower Project of the National Gallery of Art

**East of the Mississippi: Nineteenth-Century American Landscape Photography**
March 12, 2017–July 16, 2017
Organized by the National Gallery of Art, Washington, in association with the New Orleans Museum of Art
Diane Wieggoner, curator
Made possible through the generous support of the Trellis Fund
Additional funding kindly provided by Kate and Wes Mitchell

**The Woodner Collection: Master Drawings from Seven Centuries**
March 12, 2017–July 16, 2017
Organized by the National Gallery of Art
Margaret Morgan Grasselli, curator

**Frédéric Bazille and the Birth of Impressionism**
April 9, 2017–July 9, 2017
Organized by the National Gallery of Art, Washington, the Musée Fabre, Montpellier; and the Musée d’Orsay, Paris
Kimberly Jones, curator
Made possible by leadership support of The Leonard and Elaine Silverstein Family Foundation
Major support provided through the generosity of the Virginia Cretella Mars Endowment Fund for the International Exchange of Art
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

**America Collects Eighteenth-Century French Painting**
May 21, 2017–August 20, 2017
Organized by the National Gallery of Art
Yuriko Jackall, curator

**Matthias Mansen: Configurations**
July 23, 2017–December 13, 2017
Organized by the National Gallery of Art
John A. Tyson, curator

**Edward Munch: Color in Context**
September 3, 2017–January 28, 2018
Organized by the National Gallery of Art
Jonathan Bober and Mollie Berger, curators

**Posing for the Camera: Gifts from Robert B. Menschel**
September 17, 2017–January 28, 2018
Organized by the National Gallery of Art
Sarah Greenough, curator

**LENDERS TO EXHIBITIONS**

**Private Collections**
Eduardo Abu energía
Kate Agius
Ambassador of France, London
Anne Anka
Susan Bay-Nimoy
Rheda Becker
Ms. Katrin Bellinger
The Honorable Max N. Berry
Mr. and Mrs. Leon D. Black
Iwona Blazwick
Jean Bonina
Mary Boone
Matthias Brunner
Chris Carter and Dori Pierson
Rosemarie Castoro
Tony Cheng
Paula Cooper
Mr. de Royere
Beth Rudin DeWoody
Virginia Dwan
Sarah G. Epstein
Ernesto Esposito
Anne Faggionato
Peter Fleissig
Greg French
Glenn Fuhrman
Tony Ganz
NEBRASKA
Omaha: Joslyn Art Museum

NEW HAMPSHIRE
Hanover: Hood Museum of Art, Dartmouth College

NEW JERSEY
Princeton: Princeton University Art Museum

NEW MEXICO
Santa Fe: The Holt-Smithson Foundation

NEW YORK
Brooklyn: Brooklyn Museum
Buffalo: Albright-Knox Art Gallery
Poughkeepsie: The Frances Lehman Loeb Art Center, Vassar College

NORTH CAROLINA
Raleigh: North Carolina Museum of Art

OHIO
Cincinnati: American Premier Underwriters; Cincinnati Art Museum; Taft Museum of Art
Cleveland: The Cleveland Museum of Art
Columbus: Columbus Museum of Art
Oberlin: Allen Memorial Art Museum, Oberlin College
Toledo: Toledo Museum of Art

PENNSYLVANIA
Philadelphia: Library Company of Philadelphia; Philadelphia Museum of Art
Pittsburgh: Carnegie Museum of Art

RHODE ISLAND
Providence: Rhode Island School of Design Museum of Art

TEXAS
Dallas: Dallas Museum of Art
Fort Worth: Amon Carter Museum; Kimbell Art Museum
Houston: Sarah Campbell Blaffer Gallery; The Museum of Fine Arts

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

WASHINGTON
Seattle: Seattle Art Museum

LENDERS OF WORKS DISPLAYED WITH THE NGA COLLECTION

Anonymous
Bernardo Bellotto
>Piraeus, The Fortress of Sonnenstein
>Nicolaes Pietersz Berchem
>French Boulonnais Landscape with Figures
>Gerard Adriaensz Berckheyde
>The Grote of St. Baavoerk in Haarlem
>Gerard ter Borch the Younger
>The pressinig invitation to drink
>German 18th Century
>Pair of Female Figures
>Jacopo Palma il Giovane
>Venus and Cupid at the Forge of Vulcan
>Jean-Antoine Houdon
>Diana the Huntress
>Georgia O’Keeffe
>Black Bird with Snow-Covered Red Hills
>Charles Ethan Porter
>Cherries

Collection of Roger Arvid Anderson
Possibly Germain Pilon
>Vieled Mourner with Torch

Ambassador Elizabeth Frawley Bagley
Rembrandt van Rijn
>Portrait of an Old Man

The Morris and Gweneldyn Cafritz Foundation
David Smith
>Cubi XI

Calder Foundation
Alexander Calder
>Azac Josephine Baker
>Red Rouge
>Red Rouge (maquette)
>Descending Spines
>Eucalyptus
>Lois’s 43rd Birthday Present
>1 Red, 4 Black plus X White
>Red Panel
>Smaill Feathers
>Sphere Pierced by Cylinders
>The Big Ear
>Tom’s Tower with Orange Band
>Untitled
>Untitled
>Untitled
>Untitled
>Untitled
>Untitled

The Catholic University of America, Oliveira Lima Library
Frans Post
>Brazilian Landscape, Probably Pernambuco

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

Floratti Collection
Giovanni Minello
>Bust of a Woman

Foundation, Inc.
Glenstone Museum, Potomac, Maryland
Katharina Fritsch
>Hahn/Cock

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

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

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

The Metropolitan Museum of Art
Francisco di Giorgio Martini
>The Nativity

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

Musée du Louvre, Réunion des Musées Nationaux, Paris
Venetian 16th Century
>Boy on a Dolphin

National Museum of Health and Medicine, Institute of Pathology
Thomas Eakins
>Pen (marked August 9, 1974)

Ruler

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)
>Preparey Sketch for Shaw Memorial
>Shaw Memorial
>Early Study of the Allegorical Figure for the Shaw Memorial

Rose-Marie and Eijk van Otterloo Collection
Cesare van Everdingen
>Bacchus and Bacchantes
>An Offering to Venus
>Aert van der Neer
>A Snowy Winter Landscape
>Esaiaas van de Velde I
>An Elegant Company in a Garden

The White House
Paul Cézanne
>Hamlet at Payannet, near Gardanne
>Houses on a Hill, Provence
[Maisons sur un colline]
>Still Life with Skull

Mr. and Mrs. Erving Wolf
Anna Hyatt Huntington
>Hammer Panther

Foundation, Inc.
Smithsonian American Art Museum
Sir Anthony van Dyck
>Marchesa Elena Grimoldi-Cattaneo
>French 13th Century
>Angel Holding a Cross and the Crown of Thorns
>Bishop Blessing
>Heraldic Panel
>Vita Contemplativa
>Jan Anthonisz Ravesteyn
>Judith Leyster

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

The Saul Steinberg Foundation
Saul Steinberg
>Awl/Screwdriver
>Belbhop Dog and Woman
>Camera (blue jar-cover lens)
>Camera (film-conan lens)
>Camera (reflector-light lens)
>Dee Skyscraper
>Envelope
>Envelope
>Envelope
>Knife
> Ledger Book (green)
>Low-rise Building
>Open Book (Death as Liberty and portrait of a woman)
>Open Spirit Notepad
>Paintbox
>Paint Brush
>Pen (marked August 9, 1974)

Didier Eribon
>Pen

67
EXHIBITIONS AND LOANS

Paul Manship
>Actaeon
>Atalanta
>Briesis
>Flight of Europa
>Vight of Night
>Oriental Dancer: Vase
>Panther leaping at deer (Bronze Relief from the New York Century Association Flower Boxes)
>Sololme
>Edward McCartan
>Bacchus
>Nymphs and Satyrs
>Elie Nadelman
>Classical Head
>Augustus Saint-Gaudens
>Elie Nadelman
>Bacchus
>Salome

NGA LOANS TO TEMPORARY EXHIBITIONS

The department of loans and the National Lending Service administered the loans of 1,071 works of art to 224 sites during fiscal year 2017. This number includes the loan of 888 works to temporary exhibitions at 184 institutions and the extended loan of 175 Gallery works to 32 sites. Six works from the Gallery’s collections were on short-term loan to the permanent collections of four museums.

* Works in the National Lending Service

AUSTRALIA

Melbourne, National Gallery of Victoria

Van Gogh and the Seasons: Images of Nature and Humanity
April 28, 2017–July 12, 2017
Vincent van Gogh
>Farmhouse in Provence

AUSTRALIA

Vienna, Albertina

*From End to Beginning*—Pointilism and Pointilisms in Europe
September 15, 2016–January 8, 2017
Camille Pissarro
>Hampton Court Green

Raphael

September 29, 2017–January 7, 2018
Raphael
>Bindo Altoviti

BRAZIL

São Paulo, Museu de Arte de São Paulo Assis Chateaubriand
Henri de Toulouse-Lautrec
>April 29, 2017–October 1, 2017
Henri de Toulouse-Lautrec
>June 29, 2017–November 1, 2017

CZECH REPUBLIC

Prague, Národní galerie v Praze
Henri Rousseau Le Douanier: Le Désert des enfantarchaïque
September 16, 2016–January 15, 2017
Henri Rousseau
>Tropical Forest with Monkeys*

Three Centuries of American Prints from the National Gallery of Art
October 22, 2016–January 8, 2017
Circulated to: Antiguo Colegio de San Ildefonso, Mexico City
February 7, 2017–May 2, 2017
Circulated to: Dallas Museum of Art
May 28, 2017–September 3, 2017

Peggy Bacon
>Frenzied Effort

Raymond Carver
>What is it down there?

Theodore Roosevelt
>It is well that... The National Lending Service in America: 224 Sites in 50 States

*From End to Beginning*—Pointilism and Pointilisms in Europe
September 15, 2016–January 8, 2017
Camille Pissarro
>Hampton Court Green

Raphael

September 29, 2017–January 7, 2018
Raphael
>Bindo Altoviti
EXHIBITIONS AND LOANS

- From the Bus, New York
- From the Bus, New York
- From the Bus, New York
- Allen Ginsberg
- Herbert E. Huncke, author "The Evening Sun Turned Crimson,"... 1953.
- Carl Solomon in his Prince Street..., 1953.
- Gary Snyder, his small house-garden on Nishinomiya-cho, Kita-ku section,..., 1963.
- From roof of Brahmín’s house wherein weld rented third floor room six months December to May 1963,..., 1963.
- "We went up to look at Mayan Codices... 1953"
- "Now Jack as I warned you...", 1953.
- "The Blank Signature
- The Birth of the Still Life November 16, 2016—March 12, 2017
- Still Life with Fruit and Carafe
- Rome, Palazzo Braschi
- Artemisia Gentileschi and Her Times November 30, 2016–May 7, 2017
- Bernardo Cavallino
- The Triumph of Galaete
- Rome, Scuderie del Quirinale
- Mary Cassatt Retrospective
- Kyoto, The National Museum of Modern Art, Kyoto
- Mary Cassatt Retrospective September 27, 2016–December 4, 2016
- Mary Cassatt
- Children Playing on the Beach*
- Sapporo, Hokkaido Museum of Modern Art
- Van Gogh & Japan August 26, 2017–October 15, 2017
- Vincent van Gogh
- Still Life of Oranges and Lemons
- *Still Life with Peacock Pie
- Potsdam, Museum Barberini
- Claude Monet
- The Bridge at Argenteuil
- Rome, Museo Galleria di Villa Borghese
- The Birth of the Still Life November 16, 2016—March 12, 2017
- Still Life with Fruit and Carafe
- Rome, Palazzo Braschi
- Artemisia Gentileschi and Her Times November 30, 2016–May 7, 2017
- Bernardo Cavallino
- The Triumph of Galaete
- Rome, Scuderie del Quirinale
- Mary Cassatt
- Children Playing on the Beach*
- Sapporo, Hokkaido Museum of Modern Art
- Van Gogh & Japan August 26, 2017–October 15, 2017
- Vincent van Gogh
- Still Life of Oranges and Lemons with Blue Gloves
- Sendai, The Miyagi Museum of Art
- Renaissance Master and his Legacy October 15, 2016—January 15, 2017
- Circulated to: The National Museum of Art, Osaka
- January 28, 2017–April 16, 2017
- Lucas Cranach the Elder
- The Nymph of the Spring

KOREA, REPUBLIC OF (SOUTH KOREA)

Seoul, Seoul Museum of Art
Renai Image of Women December 16, 2016–March 26, 2017
Circulated to: The Miyagi Museum of Art
January 14, 2017–April 16, 2017
Auguste Renoir
*Woman with a Cat
*Child with Toys—Gabrielle and the Artist’s Son, Jean

MEXICO

Mexico City, Museo Nacional de Arte
Desnudo en el paisaje, Felipe Santiago Gutiérrez. September 12, 2016–January 18, 2017
Jean-Baptiste-Camille Corot
Italian Girl

NETHERLANDS

The Hague, Royal Picture Gallery Mauritshuis
Osias Beert the Elder
*Dishes with Oysters, Fruit, and Wine Pieter Claesz
*Still Life with Peacock Pie

SPAIN

Barcelona, Museu Picasso
The Crystal in the Flame: Cubism and War October 20, 2016–January 29, 2017
Jacques Lipchitz
*Bas-Relief, I

Madrid, Fundación Juan March
Lyonel Feininger
February 17, 2017–May 28, 2017
Lyonel Feininger
*Zichwov VY*

Madrid, Fundación MAPFRE, Instituto de Cultura
Paul Gauguin
*Self-Portrait Dedicated to Corrèrre
EXHIBITIONS AND LOANS

John Baldessari
> Two Bowlers (with Questioning Person) [left panel]
> Two Bowlers (with Questioning Person) [right panel]
> Jump (with Volcano)
> One and Three Persons (with Two Contexts—One Chaotic)
> Money (with Space Between)
> Accordionist (with Crowd)
> French Horn Player (with Three Contexts—One Uncoded)
> Two Sunsets (One with Square Blue Moon)
> Heys (with Intrusion)
> Julie Mehretu
> Myriads, Only by Dark [entire polyptich]

Edgar Degas
> New Jersey [Photostat of map]

A Nonsite, Pine Barrens, New Jersey
Glass Stratum
Robert Smithson
64 Steel Square
Carl Andre

Accordionist (with Crowd)
> Money (with Space Between)
> November 5, 2016–April 30, 2017

Edward Degas
> New Jersey [Photostat of map]

A Nonsite, Pine Barrens, New Jersey
Glass Stratum
Robert Smithson
64 Steel Square
Carl Andre

Accordionist (with Crowd)
> Money (with Space Between)
> November 5, 2016–April 30, 2017

Los Angeles to New York: Dwan Gallery, 1959–1971
March 19, 2017–September 10, 2017
Donald Judd
>Untitled
>Jo Baer
>Horizontals Flanking (Small, Thalo–Green Line)
>Horizontals Flanking (Small, Thalo–Green Line)
Carl Andre
64 Steel Square
Lawrence Weiner
>Structure Poem
>Robert Smithsonian
>Glass Stratum
>Na Nonsite, Pine Barrens, New Jersey
>Na Nonsite, Pine Barrens, New Jersey [Photostat of map with typed text]
>Robert Morris
>Untitled (Battered Cubes)
>Yves Klein
>Le Vaut et le Feu (F 113)

Playing with Fire: Paintings by Carlos Almaraz
August 6, 2017–December 3, 2017
Carlos Almaraz
>Europe and the Jaguar

San Francisco, California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco
The Brothers Le Nain: Painters of 17th-Century France
October 8, 2016–January 29, 2017
Circulated to: Musée du Louvre-Lens March 22, 2017–June 26, 2017
Louis Le Nain
> Landscape with Peasants
> Peasant Interior

Degas, Impressionism, and the Paris Millinery Trade
June 24, 2017–September 25, 2017
Edgar Degas
> Woman Viewed from Behind
> Visit to a Museum

Danny Lyon: Message to the Future
November 6, 2016–April 30, 2017
Danny Lyon
> Clifford Vought, Student Nonviolent Coordinating Committee (SNCC) Photogarher, Arrested by the National Guard, Cambridge, Maryland

Colorado
> Denver, Denver Art Museum
> The Art of American Dance
> July 10, 2016–October 2, 2016
> Circulated to: Crystal Bridges Museum of American Art
> October 22, 2016–January 16, 2017

Thomas Eakins
> Study for “Negro Boy Dancing”:
> The Boy*
> Study for “Negro Boy Dancing”:
> The Banjo Player*
> George Caleb Bingham
> The Jolly Flatboatmen
> Abastenia St. Leger Eberle
> Girls Dancing

Shade: Clifford Still/Mark Bradford
April 9, 2017–July 16, 2017
Mark Bradford
> Legendary

Connecticut
Greenwich, Bruce Museum of Arts and Science
Alfred Sisley (1839–1899):
Impressionist Master
January 21, 2017–May 21, 2017
Circulated to: Hôtel de Caumont, Center of Art
> June 10, 2017–October 15, 2017
Alfred Sisley
> Boulevard Héloïse, Argenteuil
> Flood at Port-Marly

New Haven, Yale University Art Gallery
Art and Industry in Early America: Rhode Island Furniture, 1650–1830
August 19, 2016–January 8, 2017
John Goddard
> Card Table

District of Columbia
Washington, American University Museum at the Katzen Arts Center
Val Lewton: From Hollywood to Breezewood
June 17, 2017–August 13, 2017
Val Lewton
> Doll City, Virginia
Washington, Hirshhorn Museum and Sculpture Garden
Yayoi Kusama: Infinity Mirrors
February 16, 2017–May 7, 2017
Yayoi Kusama
> Infinity Nets Yellow

Washington, National Portrait Gallery
America’s Presidents Gallery
April 11, 2017–September 4, 2017
Gilbert Stuart
> George Washington (Vaughn portrait)
> George Washington
Washington, Arthur M. Sackler Gallery
The Power of Red
September 3, 2016–February 20, 2017
Mark Rothko
> Untitled (Seagram Mural sketch)*

Florida
Sarasota, The John and Mable Ringling Museum of Art
A Feast for the Senses: Art and Experience in Medieval Europe
February 4, 2017–April 30, 2017
Master of the Saint Lucy Legend
>Mary, Queen of Heaven

Winter Park, The George D. and Harriet W. Cornell Fine Arts Museum
In the Light of Naples: The Art of Francesco 2016
September 17, 2016–December 11, 2016
Circulated to: Chazen Museum of Art

Synecdoche (Aaron Dennish)
Synecdoche (Alicia Beach)
Synecdoche (Alex Campos)
Synecdoche (Alberto Batista)
Synecdoche (Alan Greenwood)
Synecdoche (Adriane Jocelie)
Synecdoche (Agnesieszka Pienczykowska)
Synecdoche (Aiko Enokido)
Synecdoche (Alan Greenwood)
Synecdoche (Alberto Batista)
Synecdoche (Alex Campos)
Synecdoche (Alex Feldesman)
Synecdoche (Aleya Saad)
Synecdoche (Alice Yang)
Synecdoche (Alucia Beach)
Synecdoche (Alison Keane)
Synecdoche (Alison Loerke)

Kentucky
Louisville, Frazier History Museum
Kentucky by Design: Material Culture, Regionalism, and the New Deal
August 6, 2016–February 12, 2017
Addy Barnes
> Log Cabin Quilt
> Elbert S. Mowery
> Silk Quilt
> Pioneering Sall Gourd
> Shaker Rug
> Ralph N. Morgan
> Silk Quilt (Hexagonal Pattern)
Charles Goodwin
> Coverlet
> Sewing Table
> Shaker Shredded Rug
> George Vezoles
> Corner Cupboard
> Corner Cupboard
> Shaker Rug
> Bronze Powder Flask
Shaker Sugar Chest
Shaker Pegs and Candlestand
Orrville A. Carroll
>Glass Bottle
Edward D. Williams
> Shaker Cabinet
Lori Conk
Shaker Dining Table and Chairs
William Paul Childers
> Foot Warmer
American 20th Century
Toy Bank
Alois 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 25, 2016–October 18, 2016
Alfred Stieglitz
> 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

Illinois
Chicago, The Art Institute of Chicago
Moholy–Nagy: Future Present
October 2, 2016–January 3, 2017
Circulated to: Los Angeles County Museum of Art
February 12, 2017–June 18, 2017
László Moholy-Nagy
> Q
> Z

Gauguin: Artist as Alchemist
June 25, 2017–September 10, 2017
Paul Gauguin
> Mahana Atua (The Food of the Gods) [recto]
> Paire Paillard
> Pair of Wooden Shoes (Sabots) [right]
> Pair of Wooden Shoes (Sabots) [left]
> The Invocation*
> Bretton Girls Dancing, Pont-Aven
> Head of a Man with a Study of His Back; Various Sketches with a Peasant Woman and a Goose [recto]
October 23, 2016–January 29, 2017
Matisse/Diebenkorn
Maryland

Edward Steichen
Synecdoche (Charles Balbach)

Synecdoche (Christiana Shafidiya)

Synecdoche (Chris Parrott)

Synecdoche (Charlayne Haynes)

Synecdoche (Cariane Worlund)

Synecdoche (Carolyn Yorston)

Synecdoche (Carlos Martinez)

Synecdoche (Byron Kim)

Synecdoche (Bobby Sneed)

Synecdoche (Brooklyn Kim)

Synecdoche (Carol Greens)

Synecdoche (Cara Wallace)

Synecdoche (Caroline Fitzgerald)

Synecdoche (Carolyn Farrak)

Synecdoche (Carolyn Yorston)

Synecdoche (Cariane Worlund)

Synecdoche (Charlayne Haynes)

Synecdoche (Charles Cochrane)

Synecdoche (Charlie Banta)

Synecdoche (Chris Karpi)

Synecdoche (Chris Parrott)

Synecdoche (Christiana Shafidiya)

Synecdoche (Christine Forester)

Synecdoche (Bob Greene)

Synecdoche (Charles Babbach)

Edward Steichen

Mushton Shlushley, the Lyric

Maryland

Baltimore, The Baltimore Museum of Art

Matisse/Diebenkorn

October 23, 2016–January 29, 2017
Circulated to: San Francisco

Richard Diebenkorn

Seated Figure with Hat

Baltimore, The Walters Art Museum

A Feast for the Senses: Art and Experience in Medieval Europe

October 15, 2016–January 8, 2017
Circulated to: The John and Mable Ringling Museum of Art

February 4, 2017–April 30, 2017
German 18th Century

The Wounds of Christ with the Symbols of the Passion

Massachusetts

Boston, Museum of Fine Arts

Della Robbia: Sculpting with Color in Renaissance Florence

August 9, 2016–December 4, 2016
Circulated to: National Gallery of Art

February 5, 2017–June 4, 2017
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 14, 2008–November 14, 2033
Sol LeWitt

Wall Drawing No. 681 C/A wall divided vertically into four equal squares separated and bordered by black bands. Within each square, bands in one of four directions, each with color ink washes superimposed.

Saalem, Peabody Essex Museum

American Impressionist: Childe Hassam on the Isles of Shoals

July 18, 2016–November 6, 2016
Childe Hassam

Poppies, Isles of Shoals

A North East Headland

Michigan

Detroit, The Detroit Institute of Arts

Examining Political Expressions in African American Art

July 23, 2017–October 22, 2017
Norman Lewis

Untitled (Alabama)

Minnesota

Minneapolis, Walker Art Center

Merce Cunningham: Common Time

February 8, 2017–September 20, 2017
John Cage

Music Walk (Notation Plan)

Missouri

St. Louis, Saint Louis Art Museum

Degas, Impressionism, and the Paris Millinery Trade

February 12, 2017–May 7, 2017
Circulated to: California Palace of the Legion of Honor, The Fine Arts Museums of San Francisco

June 24, 2017–September 25, 2017
Edgar Degas

Madame Dietz-Monnin

Jean Béraud

Paris, rue du Havre*

New Jersey

Montclair, Montclair Art Museum

Matisse and American Art

February 4, 2017–June 18, 2017
Henri Matisse

Plaint and Checker Players

New York

Brooklyn, Brooklyn Museum

Georgia O’Keeffe: Living Modern

Circulated to: Reynolds House Museum of American Art

August 25, 2017–November 19, 2017
Alfred Steiglitz

Georgia O’Keeffe

Georgia O’Keeffe, Prospect Mountain, Lake George

Georgia O’Keeffe

Georgia O’Keeffe

Jock-in-the-Pulpit No. 3

Line and Curve

New York, American Folk Art Museum

Securing the Shadow: Posthumous Portraiture in America

October 6, 2016–February 26, 2017
Joseph Goodhue Chandler

Charles H. Sisson*

William Matthew Prior

Baby in Blue

American 19th Century

Memorial to Nicholas M. S. Catlin*

Joseph Whiting Stock

Mary and Francis Wilcox*

American 19th Century

Innocence*

New York, Dominique Lévy Gallery

Joel Shapiro’s Sculpture

October 27, 2016–December 30, 2016
Joel Shapiro

Untitled

New York, The Frick Collection

Divine Encounter: Rembrandt’s Abraham and the Angels

May 30, 2017–August 20, 2017
Rembrandt van Rijn

God the Father Supported by Angels

Abraham Entertaining the Angels [recto]

Abraham Entertaining the Angels

New York, The Metropolitan Museum of Art

Valentin de Bologne

October 4, 2016–January 22, 2017
Circulated to: Musée du Louvre

February 13, 2017–May 22, 2017
Valentin de Bologne

Soldiers Playing Cards and Dice (The Cheats)

Max Beckmann and New York

October 17, 2016–February 20, 2017
Max Beckmann

Falling Man* 

New York, The Morgan Library & Museum

Dubuffet Drawings, 1935–1962

September 30, 2016–January 2, 2017
Circulated to: UCLA at the Armand Hammer Museum of Art and Cultural Center

January 30, 2017–April 30, 2017
Jean Dubuffet

Jean Paulhan

Vache (Cow)

Café au damier

L’Arnaque (The Swindle) (displayed in New York only)

Cycliste Nue (Nude Cyclist)

New York, Museum of Arts and Design

Vouklos: The Breakthrough Years

October 18, 2016–March 15, 2017
Circulated to: Renwick Gallery

April 7, 2017–August 20, 2017
Peter Vouklos

USA 41

New York, The Museum of Modern Art

Bruce Conner (1933–2008)

July 3, 2016–October 5, 2016
Circulated to: San Francisco Museum of Modern Art

October 29, 2016–January 29, 2017
Bruce Conner

Book Pages

Robert Rauschenberg

May 16, 2017–September 17, 2017
Andy Warhol

Let Us Now Praise Famous Men (Rauschenberg Family)*

New York, Neue Galerie New York

Alexei Jawlensky

February 16, 2017–May 27, 2017
Alexej von Jawlensky

Murnau

Frosty Day

New York, The New-York Historical Society

The First Jewish Americans: Freedom and Culture in the New World

October 28, 2016–February 28, 2017
Camille Pissarro

A Creek in St. Thomas (Virgin Islands)*

Two Women Chatting by the Sea, St. Thomas*

New York, Pace Gallery

Rothko: Dark Paintings

November 4, 2016–January 7, 2017
Mark Rothko

Untitled*

Alexander Calder’s Constellation Works

April 20, 2017–June 30, 2017
Alexander Calder

Vertical Constellation with Bomb

USA 41

Voullos: The Breakthrough Years

October 18, 2016–March 15, 2017
Circulated to: Renwick Gallery

April 7, 2017–August 20, 2017
Peter Vouklos

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>Street Scene
>Untitled (subway)
>Untitled (woman in subway)**
Justice Kennedy
Mark Rothko
>Thru the Window
>Untitled
>No. 17
Cambridge, Harvard Art Museums
May 1, 2017–September 11, 2017
Jean Honoré Fragonard
>Young Girl Reading
Virginia
Norfolk, Chrysler Museum of Art
October 18, 2016–December 29, 2016
Francis Picabia: Our Heads are Round So Our Thoughts Can Change Direction
November 21, 2016–March 19, 2017
>391 no. 8, February 1919
>Pensées sans langage, 1919
>Dada nos. 4–5, 1919
>Dada no. 6, 1920
>Sept manifestes dada, 1924
PUBLICATIONS AND MEDIA

During the fiscal year the Gallery released seven major publications, including three exhibition catalogs, a special donor edition to honor and document the gifts from Robert B. Menschel for the photography collection, the third volume of the conservation journal Facture, and two CASVA volumes. In addition, printed brochures were prepared for two exhibitions. The publishing office received fifteen awards for nine publications.

For National Gallery of Art Online Editions and other digital publications devoted to the permanent collection, new entries were added to Dutch Paintings of the Seventeenth Century and work continued on American Paintings, 1900–1945; Italian Paintings of the Sixteenth Century; Renaissance Plaquettes at the National Gallery of Art; and French Paintings of the Nineteenth Century. Work also continued on the open-access web-based catalogue raisonné Mark Rothko: Works on Paper, documenting more than 2,600 works from public and private collections around the world. All are set to launch installments in 2018.

The department of exhibition programs continued to produce documentary films, brochures, and audio tours for exhibitions. Shown at the Gallery and shared with other museums here and abroad, the films are also broadcast nationally on public television stations, screened at film festivals and juried competitions, and posted on the Gallery’s website, for which the department also produced ten online features. The films, made possible by the HRH Foundation, received eleven awards in 2017.

PUBLICATIONS RELATED TO THE PERMANENT COLLECTION

- Posing for the Camera: Gifts from Robert B. Menschel
  Sarah Greenough
  (232 pages, 612 illustrations, hardcover edition)
- Facture: Conservation, Science, Art History
  Volume 3: Degas
  Edited by Daphne Barbour and Suzanne Quillen Lomax
  (196 pages, 163 illustrations, softcover edition)
  Distributed by Yale University Press

EXHIBITION CATALOGS

- America Collects Eighteenth-Century French Painting
  Yuri Jackal et al.
  (344 pages, 232 illustrations, hardcover edition)
  Published in association with Lund Humphries
- East of the Mississippi: Nineteenth-Century American Landscape Photography
  Diane Waggner
  (288 pages, 222 illustrations, hardcover edition)
  Published in association with Yale University Press
- Fragonard: The Fantasy Figures
  Yuri Jackal et al.
  (176 pages, 140 illustrations, hardcover edition)
  Published in association with Lund Humphries

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

- The Cubism Seminars
  Edited by Harry Cooper
  (356 pages, 161 illustrations, softcover edition)
  Distributed by Yale University Press
- Center 37
  Annual report, print and online versions

EXHIBITION BROCHURES

- Della Robbia: Sculpting with Color in Renaissance Florence, written by the departments of sculpture and exhibition programs; produced by the publishing office
- In the Tower: Theaster Gates: The Minor Arts, an interview with the artist, produced by the department of exhibition programs and the publishing office

EXHIBITION FILM

- Stuart Davis: In Full Swing
  Narrated by John Lithgow
  Directed by Carroll Moore
  Executive Producer, Susan M. Arensberg
  (30 minutes, color, captioned)
  Made possible by the HRH Foundation

ONLINE FEATURES

EXHIBITION FEATURES

- Underdrawings Revealed: Dutch Painters and Their Artistic Process
- Drawings for Paintings in the Age of Rembrandt
  Jan van Kessel’s Sketchbook
- Stuart Davis’s Reinventions
- Materials and Techniques of Della Robbia Sculpture
- Della Robbia Sculpture in Florence
- Hidden Paintings in the Work of Frédéric Bazille

In-Depth Features

- Madonna and Child, written by Gretchen Hirschsauer
- Provenance Study: The Princeley Collections of Liechtenstein, written by Nancy H. Yeide

EXHIBITION AUDIO TOURS

- Stuart Davis: In Full Swing narrated by Director Earl A. Powell with commentary by curators Harry Cooper and Barbara Haskell, produced by the department of exhibition programs
- Frédéric Bazille and the Birth of Impressionism narrated by Director Earl A. Powell with commentary by curators Kimberly-Jones and Paul Perrin, produced by the department of exhibition programs

DIGITAL AND SOCIAL MEDIA

The digital media division continued to further the Gallery’s digital integration plans. The imaging and visual services department continued to document NGA collections and promote access to high quality, color-accurate digital images. The website department continued its work to modernize and improve the Gallery’s website. The media production department provided digital moving image media and audio to the public, staff, docents, and volunteers.

The education division continued to manage the Gallery’s social media accounts: Facebook, Twitter, Instagram, and Pinterest. Each platform provides access to deep expertise, timely and engaging content, and opportunities to participate.

Media Productions

Throughout the year, NGA audio content was played 405,711 times and NGA videos were viewed 889,074 times. These films and videos, among others, were posted to the website and aggregates:

- The Landmarks of New York
- Conversations with Artists: Theaster Gates
- East of the Mississippi: Theaster Gates
- American Landscape Photography
- Frédéric Bazille and the Birth of Impressionism
- David Maisel | nga
- FAPE 2017: Roy Lichtenstein—Mexico—The Mural Tradition
**Film Awards**

- **Stuart Davis:** *In Full Swing* 58th Cinema in Industry (CINDY) Awards: Gold Award in the museum category; 58th Worldfest, Houston International Film Festival: Remi Award; 20th Annual Long Island International Film Expo: Official selection for screening at the Bellmore Movies and Showplace; 2nd Annual New York Jazz Film Festival: Official selection; 51st Annual U.S. International Film & Video Fest: Certificate of Creative Excellence in the category of Documentary (Arts)

- **Los Angeles to New York:** Dwan Gallery 7th Annual New York Los Angeles (NYLA) International Film Festival: Best Documentary Short; 58th Cinema in Industry (CINDY) Awards: Gold Award in the museum over 15 minutes category; 9th Annual SENE Film, Music, and Arts Festival: Official selection for screening at the Warwick Museum of Art, Rhode Island; 38th Annual Telly Competition: Bronze Award (2nd place) in the General Documentary: Individual for Non-Broadcast Productions; 50th Worldfest, Houston International Film Festival: Remi Award; 20th Annual Long Island International Film Expo: Official selection for screening at the Bellmore Movies and Showplace

**STAFF PUBLICATIONS**


**AWARDS**

**Print Awards**

- **America’s National Gallery of Art**
  - AAUP Book, Jacket, and Journal Show: American Alliance of Museums Publication Design Competition, Honorable Mention, Books; Washington Publisher Design Awards, First Place, Illustrated Text
  - **America Collects Eighteenth-Century French Painting**
  - Washington Publisher Design Award, Third Place, Illustrated Text
  - **Documenting the Salon: Paris Salon Catalogs, 1673–1945**
  - American Alliance of Museums Publication Design Competition, Honorable Mention, Books
  - **Dwan Gallery: Los Angeles to New York,** 1959–1971
  - AAUP Book, Jacket, and Journal Show: American Alliance of Museums Publication Design Competition, First Prize, Exhibition Catalog
  - **East of the Mississippi: Nineteenth-Century American Landscape Photography**
  - Washington Publisher Design Awards, Best of Show, Art Book, and Second Place, Illustrated Text
  - **Highlights from the National Gallery of Art**
  - AAUP Book, Jacket, and Journal Show: PROSE Awards, Honorable Mention
  - **Hubert Robert**
  - AAUP Book, Jacket, and Journal Show: PROSE Awards, Honorable Mention
  - **Stuart Davis:** *In Full Swing* AAUP Book, Jacket, and Journal Show: CAA Barr Award, Finalist
  - **Three Centuries of American Prints from the National Gallery of Art**
  - International Fine Print Dealers Association Book Award, Honorable Mention

**STAFF PUBLICATIONS**


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**AWARDS**

**Print Awards**

- **America’s National Gallery of Art**
  - AAUP Book, Jacket, and Journal Show: American Alliance of Museums Publication Design Competition, Honorable Mention, Books; Washington Publisher Design Awards, First Place, Illustrated Text
  - **America Collects Eighteenth-Century French Painting**
  - Washington Publisher Design Award, Third Place, Illustrated Text
  - **Documenting the Salon: Paris Salon Catalogs, 1673–1945**
  - American Alliance of Museums Publication Design Competition, Honorable Mention, Books
  - **Dwan Gallery: Los Angeles to New York,** 1959–1971
  - AAUP Book, Jacket, and Journal Show: American Alliance of Museums Publication Design Competition, First Prize, Exhibition Catalog
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  - Washington Publisher Design Awards, Best of Show, Art Book, and Second Place, Illustrated Text
  - **Highlights from the National Gallery of Art**
  - AAUP Book, Jacket, and Journal Show: PROSE Awards, Honorable Mention
  - **Hubert Robert**
  - AAUP Book, Jacket, and Journal Show: PROSE Awards, Honorable Mention
  - **Stuart Davis:** *In Full Swing* AAUP Book, Jacket, and Journal Show: CAA Barr Award, Finalist
  - **Three Centuries of American Prints from the National Gallery of Art**
  - International Fine Print Dealers Association Book Award, Honorable Mention

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**STAFF PUBLICATIONS**


Arthur K. Wheelock Jr., entries on works by Jan Lievens, Rembrandt van Rijn, Rembrandt van Rijn and Workshop, Circle of Rembrandt van Rijn, Jan Steen, and Johannes Vermeer.


Alexandra Libby, entries on works by Jacob van Loo, Rembrandt van Rijn, and Peter Paul Rubens and artist biographies on Cornelis Bisschop, Maria Schalcken, Pieter Brueghel the Younger, and Willelm de Poverer.

Henriette Rahusen, entries on works by Peter Paul Rubens and artist biographies on Cornelis Bisschop, Maria Schalcken, Pieter Brueghel the Younger, and Willelm de Poverer.
# Staff List

**Staff as of September 30, 2017**

## Office of the Director

**Director**
Earl A. Powell III

**Chief of Staff & Executive Assistant**
Angela M. LoRe

**Staff Assistants**
Carson Adkins
Celina B. Emery

**Chief Internal Auditor**
Christie Johnson

**Internal Auditor**
Steve Elsberg

**Associate Curators Department and Deputy Heads of Arensberg**
Susan MacMillan
Head of Department Programs
Exhibition
Olivia Wood
Caroline McCune
Elizabeth Dent
Exhibition Associates of Exhibitions
Assistant to the Chief Office Manager/Exhibitions
Ann B. Robertson

**Chief of Exhibitions**
D. Dodge Thompson

**Exhibition Officers**
Jennifer F. Cipriano
Naomi R. Remes
Ann B. Robertson

**Office Manager/Assistant to the Chief of Exhibitions**
Wendy Battaglino

**Exhibition Associates**
Elizabeth Dent
Caroline McCune
Olivia Wood

**Exhibition Programs**
Head of Department
Susan MacMillan Arensberg

**Deputy Heads of Department and Associate Curators**
Margaret Doyle
Lynn Matheny

## Special Projects

**Congressional Liaison Officer and Director of Special Projects**
Delia Gerace Scott

**Special Projects Associate**
Sarah Bohannan

**Special Projects Assistant**
John W. Hobson

## Design and Installation

**Senior Curator and Chief of Design**
Mark Leithauser

**Deputy Chief and Head of Exhibition Production**
Gordon Arson

**Office Manager**
Bryan Johnson

**Architects/Designers**
Donna Kirk
Brian Sentman

**Design Assistant**
Rachel Schechtmann

**Design Coordinator**
Deborah Clark-Kirkpatrick

**Production Coordinator**
Linda Daniel
Elizabeth Parr

**Armature Maker**
Andrew Watt

**Photographer**
Rob Shelley

**Graphic Design/Silkscreen Production**
Lisa Farrell
Christopher Lemple
Jeffrey Wilson
Stefan Wood

**Head of Exhibits Shop**
Randy Payne

## Exhibits Shop

**Specialists**
Lester Dumont
William Ferguson
George Grello
George McDonald
Robert Molloy

**Head of Lighting Shop**
Robert Johnson

**Lighting Shop Specialists**
Michael Daniels
Juan Garedo

**Head of Paint Shop**
Frank Conto

**Painters/Finishers**
Wilber Bonilla
Derrick Duarte

## Development

**Chief Development and Corporate Relations Officer**
Christine Myers

**Senior Development Officer for Major Gifts**
Cathryn Dickert Scoville

**Senior Development Officer for Major Gifts and Individual Giving**
Hilary Fry

**Senior Development Officer**
Giselle Larroque
Obermeier

**Development Officer for Database Management and Analytics**
Katherine Ramish

**Development Officer for Annual Giving**
McGowin By Anderson

**Development Officer for Special Projects**
Stephanie Ross

**Development Associate for Annual Giving**
Deborah Berg

## Development Associate for Major Gifts
Kate Conrad

**Development Associate for Stewardship and Communications**
Sarah Hyde

**Development Associate for Ewlyn M. Mays**

**Development Associate for Database Management and Analytics**
Melissa Brashear

**Development Assistant for Operations**
Wayne Henson

**Development Associate for Research**
Elise Roberts

**Development Assistant for Major Gifts**
Frances Gurzenda

**Development Assistant for Annual Gifts**
Laura Hyson

## Corporate Relations

**Senior Corporate Relations Officer**
Jeanette Crangle Beers

**Senior Corporate Relations**
Cristina Del Sesto

## Communications

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Anabeth Guthrie

**Publicists**
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Isabella Bulkeley
Sarah Edwards Holley
Laurie Tylec

**Web Designer/Systems Developer**
Dwayne Franklin

**Communications Coordinator**
Domini LeNoir Arts

**Office, Finance, Archives Manager**
Shana Condill

## Intern
Nabila Rizek-Acebal

## Special Events

**Chief of Protocol and Special Events**
Carol W. Kelley

**Executive Assistant**
Annie Gray Miller

**Senior Event Planner**
Maria E. A. Tousimis

**Event Planner**
Chelsea Souza

**Budget Specialist**
Benjamin Masri-Cohen

**Invitations and Protocol**
Rachel Henderson
Amy Pigulski

## Office of the Deputy Director/Chief Curator

**Deputy Director and Chief Curator**
Franklin Kelly

**Administrator for Policy and Programs**
Elizabeth Driscoll Pochter

**Administrative Assistants**
Nancy Moncure Deiss

**Curator of Nineteenth-Century Paintings**
Kimberly A. Jones

**Assistant Curator**
Yuriko Jackall

**Curatorial Assistant**
Michelle Bird

**Graduate Intern**
Nina Goodall

## Italian and Spanish Paintings

**Curator and Head of Department**
David Alan Brown

**Associate Curator**
Gretchen Hirshauer

**Curatorial Assistant**
David Essex

**Exhibition Research Assistant**
Susannah Rutherglen

## Modern Art

**Senior Curator and Head of Department**
Harry Cooper

**Curator of Art, 1975–Present**
Molly Donovan

**Curator of Art, 1945–1974**
James Meyer

**Research Associate**
Jennifer Roberts

**Curatorial Assistants**
Kerry Rose
Paige Rozanski

## Northern Baroque Paintings

**Curator and Head of Department**
Arthur K. Wheelock Jr.

**Assistant Curator**
Alexandra Libby

**Curatorial Assistant**
Kristen Gonzalez

**Researcher**
Henriette Rahusen
STAFF LIST

Northern Renaissance Paintings
Curator and Head of Department
John Oliver Hand

Photographs
Senior Curator and Head of Department
Sarah Greenough

Curator of Nineteenth-Century Photographs
Diane Wagoner

Associate Curator
Andrea Nelson

Consulting Curator
Philip Brookman

Collections Management Associate
Andrea Hackman

Curatorial Assistant
Anne Davis

Curatorial Research Associate
Anna Wieck

Exhibition Research Associate
Anjuli Lebowitz

Steidlitz Online Project Cataloger
Amanda Summerlin

Dumbarton Oaks Humanities Fellow
Adela Kim

Paintings
American and Modern Prints and Drawings Curator and Head of Department
Judith Cline

American and Modern Prints and Drawings
Curator and Head of Department
Judith Cline

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Registrar for Exhibitions
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Registrar for Exhibitions
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Mariah Shay

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Judy Metro

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Project Coordinator and Contributing Author
Laili Nasr

Research Associates
Jessica Stewart
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Chief, Imaging, Website, and Media
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Department Head, Photographic Services
Lorene Emerson

Department Head, Web and Imaging Services
Peter Duker

Chief, Media Productions
Vicki Toyé

Imaging and Visual Services

Photographic Services
Color Management Specialist
Ken Fleisher

Photographers
Ric Blanc
Lee Ewing
Greg Williams
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Visual Information Specialists
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Christina Moore
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Permissions Coordinator
Barbara Goldstein Wood

Image Permissions, NGA Collections
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eDAMS Coordinator
Jaime McCurry

Gallery Website
Website Designer
Guillermo Saenz
Website Developer
Carolyn Campbell
Website, Special Projects
John Gordy

Media Production
Supervisory Audiovisual Production Systems Specialist
Brian Dooda
Audiovisual Production Specialists
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Adam Enatsky
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Information Technology Manager
Suzanne Sarraf

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Executive Librarian
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Library Systems Manager
Karen P. Cassidy
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Amanda Kim
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Jeffrey Leone
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Cathy F. Quinn
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Gretchen Berkman
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Bindery Assistant
Jane E. Higgins

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Head of Reader Services
John Hagood

Reference Librarian for Interlibrary Loan
Tessa Brawley-Barker
Interlibrary Loan Assistants
Gillian Grossman
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Rodrick McElveen

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Iain Roberts
Reference Librarian
Anne Simmons
Vertical Files Student Assistant
Anna Tomlinson
Serials Assistants
Tammy Hamilton
Bruce B. Hebbelthwaite

Department of Image Collections
Chief, Library Image Collections
Gregory P.J. Most
Deputy Chief and Image Specialist for Architecture
Andrea R. Gibbs

Image Specialist for Modern Art
Meg Melvin
Image Specialist for American and British Art
Andrew L. Thomas
Image Specialist for Italian Art
Melissa Beck Lemke
Image Specialist for Special Projects
Lisa M. Coldiron
Image Specialist for French Art
Nicholas A. Martin

Image Specialist for Spanish Art
Thomas A.O’Callaghan Jr.
Image Specialist for Northern European Art
Molli E. Kuenster

Circulation Desk Technician
Carrie A. Scharf

Conservation
Chief of Conservation
Mervin Richard

Interlibrary Loan Assistants
Gillian Grossman
Faye Karas

Rare Book Librarian
Yuri Long
Supervisory Librarian, Technician
Rodrick McElveen

Circulation Assistants
Charlotte Donvito
Iain Roberts
Reference Librarian
Anne Simmons
Vertical Files Student Assistant
Anna Tomlinson
Serials Assistants
Tammy Hamilton
Bruce B. Hebbelthwaite

Department of Image Collections
Chief, Library Image Collections
Gregory P.J. Most
Deputy Chief and Image Specialist for Architecture
Andrea R. Gibbs

Image Specialist for Modern Art
Meg Melvin
Image Specialist for American and British Art
Andrew L. Thomas
Image Specialist for Italian Art
Melissa Beck Lemke
Image Specialist for Special Projects
Lisa M. Coldiron
Image Specialist for French Art
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Carrie A. Scharf

Photograph Conservation
Chief of Conservation
Mervin Richard
Conservation Administrator
Michael Skakka

Conservation Program Assistants
Michelle LeBlou
Nicola Wood

Painting Conservation
Head of Department and Senior Conservator
Jay Krueger

Senior Conservators
Ann Hoeningwald
Michael Swicklik
Elizabeth Walmley

Conservator
Joanna Dunn
Associate Conservator
Dina Anchin

Conservation Technician
Douglas Lachance

Paper Conservation
Chief of Department and Senior Conservator
Julia Burke

Preventive Conservation
Head of Department and Senior Conservator
Bethann Heinbaugh

Senior Conservator of Frames
Richard Ford

Associate Preventive Conservator
James Gleason

Scientific Research Department
Head of Department and Senior Conservator
Barbara H. Berrie

Senior Imaging Scientist
John K. Delaney

Research Conservator for Paintings Technology
E. Melanie Gifford

Senior Conservation Scientists
Suzanne Quilen Lomax
Christopher A. Marines

Conservation Scientists
Lisha Deming Glinsman
Kathryn Morales
Michael R. Palmer

Photographic Materials Scientist
Joan M. Walker

Charles E. Culpeper Advanced Training Fellow
Xiao Ma

Samuel H. Kress Imaging Fellow
Francesca Gabrieli

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Associate Deans
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Theresa O’Malley

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Assistant Administrator for Budget and Accounting
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Elise Ferone
Danielle Horetsky
Elizabeth Kielinski
Jen Rokoski

Catherine Southwick

Research Staff
Lacey Baradel
Mattia Biffis
Lara Langer
Lorenzo Pericolo
Silvia Tita
Benjamin Zweig

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Dale Kinney

Andrew W. Mellon Professor
Estelle Lingo

Edmond J. Safra Visiting Professor
Antoinette Le Normand–Romain

Paul Mellon Senior Fellow
David Young Kim
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William C. Seitz  Senior Fellow
Hagi Kenaan

Samuel H. Kress  Senior Fellows
Claudia Bolgia
Giancarla Periti

Ailsa Mellon Bruce  Senior Fellow
Lisa Claypool
Sarah Elizabeth Fraser

Millen Architectural History  Guest Scholar
Basile C. Baudez

Ailsa Mellon Bruce  National Gallery of Art
Sabbatical Curatorial Fellow
Mary G. Morton

Paul Mellon Visiting Senior Fellows
Renzo Baldasso
Karen Koehler
Lawrence Wells Nichols
Tom Nichols
Lisa Pon
Shigeumi Tsuji

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Julia Bryan-Wilson
Judit Geskő
Rachel E. Perry
Nancy S. Steinhardt
Reva Wolf

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Fernando Loffredo
Megan C. McNamee

Predoctoral Fellows  not in Residence
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Andrew P. Griebeler
María Lumbreras
Paul Mellon Fellows
Ravinder S. Binning
Magdalene Breidenthal
Samuel H. Kress  Fellow
Grace Chuang
Wyeth Fellow
Caitlin Beach
Ittleson Fellow
Allison Caplan
Andrew W. Mellon Fellow
Fatima Quaishi
Twenty-Four-Month Chester Dale Fellow
Catherine Dannman
Twelve-Month Chester Dale Fellow
Andrianna Campbell
Robert H. and Clarice Smith Fellow
Oliver M. Wunsch
Ailsa Mellon Bruce  Predoctoral Fellowships for Travel Abroad for Historians of American Art
Lee Ann Custer
Jessica Flores García
Jill Vauz

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Administrator
Darrell R. Wilson
Deputy Administrator
John Robbins
Deputy Administrator  for Capital Projects
and Chief Architect
Susan Wetherell

Gallery Business Advisor
Erin Fisher
Staff Assistant
Katherine White
Assistant to the Administrator for Budget Analysis
Jill Dunham
Budget Analysts
Salima McClain
Melanie Smith

Program Analyst
Cheryl Miller
Systems Manager
G. Lee Cathey
CAD Team
Martin Livezey
Larry White
Staff Assistant
(CASVA housing)
Gwendolyn Murphy

Administrative Services
Chief
Winfred E. Turner
Deputy Chief
Arlington Walker
Administrative Officer
Scott Stephens

Program Specialist
Tyrese Davis
Program Specialist
(Travel Coordinator)
Marie Joy Borja
Program Assistant
Christy Williams

Printing, Mailroom, Records, Supply, and Telecommunications
Supervisor
Dionne Page
Lead Support Services Specialist
Bryan Durham
Support Services Specialists
Janine Davis
Lenzuel Jamison
Anthony Mearite
Frances Moffatt
Anthony Proctor
Kenneth Saunders
Printing Services Specialist
Michael Austin
Printing Services Clerk
Anushirvan Aazami
Lead Telecommunications Specialist
Daniel Rytz
Telecommunications Specialists
Frederick Braxton
Ashley McDonald
Haywood Turnipsseed

Property, Logistics, and Transportation
Supervisor
Anthony Thomas
Lead Support Services Specialists
Mohamed Gasmii
Anthony Sean Hilliard
Motor Vehicle Operators
Frank Armstrong
Otis Johnson
Fred Scott
Materials Handlers
Jose Aviles
Jorge Johnson
Support Services Specialist
Kevin Grays
Supply Technician
Nathan Howell

Architecture and Engineering
Senior Engineer
Senior Program Manager
Alison Hunt
Senior Architect/Senior Program Manager
Carl M. Campoli
Fire Protection Engineer/Program Manager
Robert Wilson
Architects/Program Managers
William H. Cross Jr.
Michael Gavula
Judy Renfrew
Construction Project Manager
Juan Radulovic
Construction Field Representative
Abby Frankson
Interior Designer
Irwin Gueco
Program Analyst
Lauren Huh
Program Specialist
Hillary Lord

Equal Employment Opportunity
Equal Employment Opportunity Officer
Marisa Marinov

Facilities Management
Chief
David Samec
Office Manager
Hilary Evans
Staff Assistant
Quita Wilder

Engineering
Deputy Chief
Shelly Arnoldi
Assistant Deputy
Michael Smith

Senior Mechanical/Physical Plant Engineer
Ngoc (Ted) Huynh

Engineers
James Cromwell
Chris Lowry

Engineering Technicians
Bryan Allen
Wade Brightwell
Michael Ottmers

Facilities Services
Deputy Chief
Dan Hamm
Special Projects Coordinator
William Cabeza

Special Projects Workers
Paul Cotton
Anthony Givens

Entomologist
Darryl Forest

Work Control Center
Facilities Management Processes Specialist–IT
Vasily Lazarenko

Work Control Coordinators
John Platt
John Todd

Engineering Technician
Fernando Restrepo

Building Services
Supervisors
Anthony Dickey
Sylvia Dorssey
Deborah Hamilton
Angela Lee

Leaders
Gerald Carthorne
Devigar Dozier
Andre Gordon
Sheldon Malloy
Darlene Middleton

Custodians and Laborers
Wendy Contreras
Rosario Cordero
Michael Deleaux
Carris Fields
Doris Fowler
Oliver Fowler
O’Tinda Harris
Carolyn Harvey
Alice Holloman
Sharon Jenkins
Michon Jenkins-Savoy
Teresa Lee
Paul Marshall
Gail Maxfield
Darryl Parker
Tambra Parks
Cassandra Smith
Anthony Stewart
Angeline Sutton
Kenneth Tenwalde
Dawn Thompson
Angelica Williams
Leora Wilson
Tasha Wilson
Ronald Winston

Building Maintenance
Deputy Chief
David Houser
Assistant Deputy
Miguel Rodriguez

Production Center Foreman
Charlie DiPasquale

Carpenter Shop
Supervisor
Allan Scheufele

Wood Crafter Leader
Carl Sturm

Wood Crafters
Lynn C. Edwards
José Guerra
Burt Parks
Howard Thompson

Paint Shop
Supervisor
Paul Zappulla

Paint Lead
Vic Bercian

Painters
Steven Brady
Dennis Garner
James Miller
Troy Patterson

Mason Shop
Supervisor
Gino Ricci

Mason Leaders
Tony Love
Patrick Verdin
Masons
Dennis Colella
Daniel DePaz
Mauricio Diaz
Silvio Groliami
Miguel Jimenez
Leonard Pagliaro
Conrad Solomon
Charles Sydnor

Building Operations
Deputy Chief
Rodney Stringer
Assistant Operations Manager—Mechanical
Noel Ashton
Energy Manager and Assistant Operations Manager—Electrical
David Matthews
Assistant Energy Manager
Brook Marvin
Supervisory Engineering Technician
Larry Smith
Supervisors
James Gant
James Hamilton

Leaders
Wayne Atchison
Artemas Edwards
David Trent
A/C Equipment Mechanics
Richard Cleveland
Gregory Curry
Jerry Dicks
Jerry Dobbs
Anthony Dyer
Joseph Green
Sahlu Tekletsetadik
Wilbert Thompson
Jerome Wojciechowski

Maintenance Helper
Barron Henson

Insulators
James Deal
Dewayne Queen

Controls Shop
Supervisor
Anthony Brooks
Technicians
Nicholas Carter
Eugene Givens
Anthony Hayes

Electric Shop
Supervisor
Chris Fioravanti
Leader
Timothy Maxwell

Electricians
Troy Cahill
Curtis Headlee
Charles Simonis
Richard Thomson
Electrical Worker
Earl Ashford

Continuous Conditioning Shop
Engineering Technician
John Yasem
Mechanical Engineering Technician
Seong-Mo An

Horticultural Services
Chief
Cynthia Kaufmann
Deputy Chief
Juliana Goodman
Volunteers
Frederick Abbey
Martha Davidson
April Gifford
Randy Harris
Yvon Jensen
Hannah Mazer
Lourine Musto
Susan Nerlinger
Georgiae Rosen

Music
Music Program Specialist
Danielle DeSwett Hahn
Music Specialist
Robert Hanson
Music Program Coordinator
Kathleen Chau
Concert Aides
Vrejohie Armenian
Mary Carter
Cathy Kazmierczak
Bruno Nasta

Personnel
Chief
Douglas Goodell
Deputy Personnel Officer
Luis Baquedano
Supervisory Human Resources Specialist
Terri Sosa-Gayles
Personnel Systems Specialists
Michele Caputo
Darryl Cherry

Staffing Specialists
Jamaa Carrington
Kathy Sutton Davis
Terrence Snyder

Gallery Representative
Sarah Montgomery

Human Resources Specialists
David Bachrach
Miriam Berman
Todd Wheeler
Mendi Cogle Wingfield

Human Resources Assistant
Annette Brown

Training Officer
Judith Frank

Training Specialist
Nikka Anderson

Staff Assistant
Jaki Johnson

Procurement and Contracts
Chief
Rodney C. Cartwright
Deputy Chief
Michael Benavides

Contracting Officers
Ethan S. Premysler
David Reindl
LaVonne Shingler
Geoffrey Spotts
Janet Wu

Financial Management Analyst
Kenneth Baksys

Senior Electronics Technician
Louis Wagner Jr.

Electronics Technicians
Ty Cullins
Christian Havecker
Dontae Mariano
IT Specialist
Bradley Hnatt

Identification
Reppard Powers III
Brannock Reilly
Vladimir Solomoyuk

Risk Management
Deputy Chief
Alton C. Limbaugh Jr.

Safety and Occupational Health Specialist
Robert Casper

Fire Protection Specialist
Glenn Hnatt

Operations
Major
Larry Kaylor

Security Specialist
Steven Butler Jr.

Command Center
Deputy Chief
Phil Arnett
Johanna Speight
David Weston Jr.

Command Center Operators
Chesley Hall Jr.
Denise Milburn
Keith Roseborough
Altina Sumter

Surveillance
Eugene Velazquez

Auxiliary
Laverne Whitted

Commanders
Timothy Fortt
Quellan Josey
David Lee
Quinnavo McClain
Jeroboam Powell

Lieutenants
Alphonso Brown III
Thomas Gorman
Dennis Hill
Joseph Hudson Jr.
Vernon Morton
Dexter Moten
James Murphy
Marlene Tucker
Gerald Walker
Sheila Wright

Sergeants
Brian Bowman
Wesley Branon
Jerry Doss Sr.
Alfonzo Fountain
Carolyn Groce
John Eric Jackson
Franklin Jess
William McLaughlin

John Rogers
Gregory Tyson
Andre Vaughn
Ricardo Watson
Walter Wright
Mitchell Wright Jr.
Philip Young Jr.

Security Driver
Carlos Dubose

Police Officers
Michael Aulis
Ronnie Baker
Allen Billingslea
Hosea Byrum
Timothy Carter Sr.
Edwin Diamola Jr.
Ernest Higginbotham
Rodney Madison

James McGowan
Javier Medina
Calvin Roberts
Abdul Sharif
Brian Sumner
Kevin Taylor

Special Police Officers
Wayne Alexander
Calvin Allen (Union Representative)
Roger Allen
Irene Anderson-Thomas
Leonard Bashful
Charles Berkey Jr.
Vander Blount
Neil Braithwaite
Roy Brown Jr.
Vincent Brown
George Burgess
Siats Carter
Edward Chapman
Venus Cristwell
Dominic Dangerefield
Larita Dodson
James Doye

Rob Edwards
Edward Foster
William Gill
Ryan Goolsby
Peter Henderson Jr.
Donna Hinton
Mildred Homan
David Jackson
Eliot Jones
Felisha Jones

 Aaron Kinchen
Albert Lawrence
Franklin Lewis
David Logan
Richard Lydick
Rodney Mathew
Isaac Mathis III
Oumar Mbjdi
Wayne Morris Jr.
Darrin Moyer
Jacob Neal
Beverly North
Marcus Reeves
Linda Roché
Loretta Roy
Michael Simpson
Timothy Smith

Michael Strong
Bawasim Tchalm
Joseito Tungod
Larry Turner
Mary Vaughan
Gregory Watson
Raymond White
James Wilcher

John Wilcher
Harold Williams
Lee Williams
Lynn Williams

NATIONAL GALLERY OF ART

85
<table>
<thead>
<tr>
<th>Staff List</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Office Manager</strong></td>
</tr>
<tr>
<td><strong>Staff Assistants</strong></td>
</tr>
<tr>
<td><strong>Culinary &amp; Catering Contracts Manager</strong></td>
</tr>
<tr>
<td><strong>Service Contracts Manager</strong></td>
</tr>
<tr>
<td><strong>Product Development Manager</strong></td>
</tr>
<tr>
<td><strong>Book Buyer</strong></td>
</tr>
<tr>
<td><strong>Buyers</strong></td>
</tr>
<tr>
<td><strong>Inventory Control/Reorder Buyers</strong></td>
</tr>
<tr>
<td><strong>Systems Analyst/Programmer</strong></td>
</tr>
<tr>
<td><strong>Visual Presentation Manager</strong></td>
</tr>
<tr>
<td><strong>Senior Budget Analyst</strong></td>
</tr>
<tr>
<td><strong>Chief of Investments</strong></td>
</tr>
<tr>
<td><strong>Assistant Store Manager</strong></td>
</tr>
<tr>
<td><strong>Lead Materials Handler</strong></td>
</tr>
<tr>
<td><strong>Materials Handlers</strong></td>
</tr>
<tr>
<td><strong>Fulfillment Specialist</strong></td>
</tr>
<tr>
<td><strong>Treasurer</strong></td>
</tr>
<tr>
<td><strong>Executive Assistant</strong></td>
</tr>
<tr>
<td><strong>Staff Assistant</strong></td>
</tr>
<tr>
<td><strong>Assistant Store Manager</strong></td>
</tr>
<tr>
<td><strong>Category Specialists</strong></td>
</tr>
<tr>
<td><strong>Lead Cashiers</strong></td>
</tr>
<tr>
<td><strong>Cashiers</strong></td>
</tr>
<tr>
<td><strong>Manager, Financial Reporting, Analysis and Policy</strong></td>
</tr>
<tr>
<td><strong>Senior Financial Systems Manager</strong></td>
</tr>
<tr>
<td><strong>Financial Systems Administrator</strong></td>
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<tr>
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**Operations**

<table>
<thead>
<tr>
<th>Manager</th>
<th>Alex Wu</th>
</tr>
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<tbody>
<tr>
<td><strong>Treasurer</strong></td>
<td>William W. McClure</td>
</tr>
<tr>
<td><strong>Executive Assistant</strong></td>
<td>Judy Shindel</td>
</tr>
<tr>
<td><strong>Staff Assistant</strong></td>
<td>Brittany Bordeaux</td>
</tr>
<tr>
<td><strong>Senior Budget Analyst</strong></td>
<td>Christine Kelleher</td>
</tr>
<tr>
<td><strong>Chief of Investments</strong></td>
<td>James Gaglione</td>
</tr>
<tr>
<td><strong>Manager, Financial Reporting, Analysis and Policy</strong></td>
<td>Kelly Liller</td>
</tr>
<tr>
<td><strong>Senior Financial Systems Manager</strong></td>
<td>Leslie Braxton</td>
</tr>
<tr>
<td><strong>Financial Systems Administrator</strong></td>
<td>Priscilla Hopkins, Vashaun Trotter</td>
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<tr>
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<td>David Beaudet</td>
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<tr>
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<td>Svetlana Reznikov-Velkovsky</td>
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<td>Ei Bhattacharyya, Katherine Blackwell</td>
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**Technology Solutions**

<table>
<thead>
<tr>
<th>Chief Information Officer</th>
<th>Linda K. Stone</th>
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</thead>
<tbody>
<tr>
<td><strong>Information Systems Security Officer</strong></td>
<td>Nabil Ghadiel</td>
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<td><strong>Information Security Engineer</strong></td>
<td>William Nguyen</td>
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<tr>
<td><strong>IT Planning &amp; Budget Analyst</strong></td>
<td>Susan Farr</td>
</tr>
<tr>
<td><strong>Manager, Technical Lead</strong></td>
<td>Kristian Senzano</td>
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**Hiring**

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<td>Kristian Senzano</td>
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</table>

**New Initiatives**

<table>
<thead>
<tr>
<th><strong>IT Program Manager</strong></th>
<th>Laszlo Zeke</th>
</tr>
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<tr>
<td><strong>Architect, Lead Applications Developer</strong></td>
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</tr>
<tr>
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<td>Ei Bhattacharyya, Katherine Blackwell</td>
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