NATIONAL GALLERY OF ART
In 1992, a veteran returned to the National Gallery of Art. Having served his country for fourteen years of active and reserve duty in the United States Navy, Earl A. Powell III was a veteran in the truest sense of the word. Four years spent serving under former National Gallery Director J. Carter Brown earned Rusty, as he is known to all, the distinction as a veteran of the National Gallery. His skills as a veteran museum director were honed during his twelve-year tenure as director of the Los Angeles County Museum of Art. Now this veteran returned home to serve his nation again. During his twenty-six-year tenure he would become the longest-serving director in the Gallery’s seventy-seven year history. By any measure of a gallery director, Rusty is in a class by himself. During his tenure, more than 126 million visitors enjoyed the Gallery’s outstanding permanent collection and hundreds of special exhibitions. The endowment more than quadrupled, while the federal appropriation grew by 319 percent. He and the board successfully matched a landmark challenge grant from The Andrew W. Mellon Foundation on the occasion of the Gallery’s 75th anniversary. He diligently worked with Congress to secure funds to renew the Gallery’s entire physical plant. Through his quiet determination, Rusty perfected what many recognize as the nation’s most successful public-private partnership. For this, and for so much more, we wish him fair winds and following seas.
SCULPTURE GARDEN
Rusty guided the Sculpture Garden from conception and funding to design and dedication, with large-scale modern sculptures installed in landscape settings. Since the Sculpture Garden opened in 1999, the Gallery has welcomed more than twenty-two million visitors. Today it is home to more than twenty awe-inspiring works of art, advancing the Gallery’s mission to make art accessible to the public.

MASTER FACILITIES PLAN
Rusty’s leadership resulted in the Master Facilities Plan (MFP) to address the structural integrity and system performance of both the East and West Buildings. He convinced Congress to invest in long-term construction projects to address a myriad of issues all designed to ensure the continued protection of the collection, improve the display of the art, and enhance the visitor’s experience. Based on the trust Rusty engendered with Congress, the MFP continues to this day.

EAST BUILDING VENEER AND RENOVATION
Coupling federal funds with $30 million raised in private funds, Rusty and his team expanded the East Building gallery space by 12,250 square feet, allowing for the display of hundreds more works of art. These interior improvements followed a massive project to rehabilitate the stone veneer on the exterior of the building. Rusty secured $82 million in federal funds over two years to remove, catalog, clean, repair, and reinstall more than 17,000 stone panels. Typical of Rusty’s practice, the projects were completed ahead of schedule and on budget.

EXHIBITIONS
During Rusty’s tenure, the Gallery presented more than 250 special exhibitions, ranging from small and scholarly to hugely popular, such as the 1995 blockbuster Vermeer exhibition. In 2012, the Gallery hosted an exquisite exhibition, Colorful Realm: Japanese Bird-and-Flower Paintings by Ito Jakuchu (1716–1800), which featured thirty meticulously painted silk scrolls on loan from the Japanese Imperial Household. This show marked only the second time since 1889 that these treasures had been shown together in public.

THE PERMANENT COLLECTION
Rusty shepherded continued growth of the Gallery’s collection with the addition of beautiful and important acquisitions. Among his first was Bernardo Bellotto’s Fortress of Königstein, followed a few years later by one of his favorite works, Winslow Homer’s Home, Sweet Home. For twenty-six years, Rusty would oversee the acquisition of more than 60,000 works, including masterpieces such as The Jolly Flatboatmen by George Caleb Bingham in 2015, Head of a Woman (Fernande) by Pablo Picasso in 2002, and The Concert by Gerrit van Honthorst in 2013.

THE CORCORAN COLLECTION
The accession of eight thousand Corcoran Collection works represents the largest expansion of the permanent collection, increasing the strength of the nineteenth-century America collection. Installed alongside related works in the Gallery’s collection, Corcoran works such as Albert Bierstadt’s The Last of the Buffalo, Frederic Remington’s Off the Range (Coming Through the Rye), and Frederic Edwin Church’s Niagara have made the Gallery’s American collection one of the finest in the country.
Early in this fiscal year, Earl A. Powell III announced plans for his retirement from the National Gallery of Art. As Rusty’s long tenure as director draws to a close, we honor his legacy of distinguished leadership. For more than a quarter century, he has lead the Gallery with a keen sense of purpose and established a secure footing for the future. We are grateful for his superb stewardship and thank him for his decades of dedicated service.

Just as Rusty and his predecessors have, the new director will continue to develop and strengthen the public-private partnership that sustains this singular institution. This unique engagement between the federal government and the private sector, with private citizens providing support for acquisitions and key programs and Congress funding the daily operations of the museum, has enabled the Gallery to thrive in service to the citizens of the United States. The trustees and staff join me in expressing our sincere gratitude to the President and to the Congress for their generous, sustaining support of the Gallery.

I am thrilled to report that the Andrew W. Mellon Foundation’s $30 million endowment challenge grant given in honor of the Gallery’s 75th anniversary has been completed ahead of schedule through the extraordinary generosity of our loyal friends and patrons. In 2016, the Gallery pledged to raise $45 million in new endowment funds by March 2021 to match the Mellon Foundation’s grant endowing core programming. More than two hundred donors, both longtime Gallery patrons and new supporters, have made commitments surpassing our $45 million matching obligation, creating new endowment funding to secure our vital programs in education and outreach, digital initiatives, conservation science, scholarly research, and other Gallery priorities.

We appreciate all who have generously given to meet this challenge. Leadership gifts and commitments were made in this fiscal year by the A. James and Alice B. Clark Foundation, Leonard and Elaine Silverstein, The Frederic C. Hamilton Family Foundation, Jo Carole and Ronald S. Lauder, Leonot A. Lauder, Jacqueline B. Mars, and Denise and Andrew Saul. The trustees and staff express deep gratitude to The Andrew W. Mellon Foundation and to all the donors who, in the spirit of patriotic philanthropy, have pledged to meet this Mellon challenge grant.

The Trustees’ Council serves the Gallery as a national advisory body to the Board of Trustees. It is jointly chaired by Benjamin R. Jacobs and Jo Carole Lauder to whom we are deeply grateful for lending their talent and experience to the Council. In this fiscal year we were pleased to welcome returning Trustees’ Council members Gregory W. Fazakerley, Norma Lee Fungar, Teresa Heinz, Betsy K. Karel, Linda H. Kaufman, and Diana Walker, as well as four new members, Debra Black, Nancy Marks, Scott Nathan, and Stephen G. Stein. My fellow trustees and I thank each member of the Trustees’ Council for their participation, support, and guidance.

We mourn the loss of several friends of the Gallery, including former Trustees’ Council members Barney A. Ebsworth and Leonard Silverstein, Barney, a Collectors Committee member since 1992, was a renowned art collector and art donor who gifted to the Gallery several important early works of American modernism. Leonard was an ardent advocate for French art and culture and a dedicated patron of the arts. He funded many special exhibitions and, most recently, a generous endowment for art conservation. We were also saddened by the loss of Frederick H. Prince this year. He and his wife, Trustees’ Council member Diana Prince, are longtime supporters of education, exhibitions, and art acquisition at the Gallery. We mourn the passing of two other former Trustees’ Council members, Robert L. Kirk and Eugene V. Thaw. Gene and Clare Thaw generously donated art from their own collection and supported exhibitions of works on paper.

With sadness, we mark the passing of Victoria F. Sant, a treasured member of the Gallery family. She was elected a trustee in 2000 and served for fifteen years, skillfully and graciously leading the Board of Trustees as its chair and then president. Vicki demonstrated a unique generosity of spirit, from her initial involvement as a docent in the 1980s to the many gifts of art and funds that she and her husband, Roger W. Sant, contributed to the Gallery over the past three decades, including their leadership gifts for the renovation and expansion of the East Building and the Andrew W. Mellon Foundation’s challenge grant as well as the acquisition of Rosy Paine’s Graft and Henri Matisse’s bronze sculpture Figure decorative. Together with Roger, Vicki created a remarkable legacy.

We remember fondly all of these dear friends of the Gallery and celebrate their many significant contributions to the nation’s museum.

In this fiscal year, The Lee and Juliet Folger Fund generously made possible the acquisition of two superlative works that further strengthen our collection of seventeenth-century Dutch paintings: the radiant An English Warship Firing a Salute by Willem van de Velde the Younger, and the exquisite Still Life with Flowers Surrounded by Insects and a Snail by Clara Peeters. The latter is the first work by one of the most significant female painters of the era to enter the collection. The trustees join me in expressing our appreciation and deepest gratitude to Julie and Lee Folger for their sustained dedication to enhancing the nation’s collection of Dutch paintings.

This year, the Robert H. Smith Family Foundation continued its support of the Center for Advanced Study in the Visual Arts and the Robert H. Smith research conservator and curatorial positions, among other priorities. We are thankful to the Smith family for their ongoing generosity, which fortifies critical areas of the Gallery’s mission for the benefit of future generations.

Indeed, we remain ever mindful of our charge to care for and exhibit the work of great artists for a broad and diverse audience.
The generosity of foundations, corporations, and individuals enables special exhibitions at the Gallery to continue to delight and educate visitors from across the country and around the globe. The trustees and I express our sincere appreciation to the Anna-Maria and Stephen Kellen Foundation for its extraordinary generosity in underwriting the noteworthy and thought-provoking exhibition Cézanne Portraits. We are grateful as well to Clarice and Michelle Smith and the Robert H. Smith Family Foundation and to Robert and Arlene Kogod for their generous support of the groundbreaking exhibition Outliers and American Vanguard Art. Another outstanding exhibition this fiscal year, Vermeer and the Masters of Genre Painting: Inspiration and Rivalry was sponsored by the Hata Foundation, BP America, and Dr. Mihael and Mrs. Mahy Polymeropoulos, to whom we are so grateful. We are deeply appreciative of the support provided by The Edwin L. Cox Exhibition Fund and Leonard and Elaine Silverstein for the stunning exhibition Corot: Women. The Board of Trustees is thrilled that Betsy Karel and the Trellis Fund have generously provided funds to continue supporting photography exhibitions at the Gallery. This year, Betsy and the Trellis Fund made possible the exhibition Sally Mann: A Thousand Crossings, also sponsored by Sally Engelhard Pingree and The Charles Engelhard Foundation.

Members of the Exhibition Circle and the Tower Project also provide critical support of special exhibitions at the Gallery. The landmark exhibition Rachel Whiteread, the Gallery’s first comprehensive exhibition of the artist’s work, was generously supported by members of the Exhibition Circle, along with Dr. Mihael and Mrs. Mahy Polymeropoulos and by Amanda and Glenn Fuhrman and The FLAG Art Foundation. The luminous Winter, Wind, and Waves: Marine Paintings from the Dutch Golden Age was also made possible through the support of members of the Exhibition Circle and by a generous grant from the Hata Foundation. We are grateful to the Robert and Mercedes Eichholz Foundation and the Tower Project for generously supporting the exhibition In the Tower: Anne Truitt. Thanks to the Exhibition Circle and contributions from the Eugene V. and Clare E. Thaw Charitable Trust, Sharing Images: Renaissance Prints into Maiolica and Bronze found an enthusiastic audience while on view and sustained afterwards with its beautiful catalog. We thank Bank of America for its support of the national tour of Gordon Parks: The New Tide, Early Work 1940–1950. We note with grateful appreciation that this is Bank of America’s sixth exhibition sponsorship in ten years. We extend sincere thanks to all of the Gallery’s friends for their ongoing commitment to our special exhibitions program.

Annual support to the Gallery provides crucial resources for numerous other activities. With its focus on art acquisition, the Collectors Committee made an important contribution to the contemporary art collection this year by funding the acquisition of Theaster Gates’s Ground Rules (black line) and works from Dawoud Bey’s The Birmingham Project series. The Circle helps the Gallery with annual contributions of unrestricted funds. We are grateful to the more than one thousand members nationwide who support this institution and its programs. We were pleased to welcome longtime member Betsy Scott Kleeblatt as chair of the Circle and extend our sincere thanks to her for accepting this leadership position. We launched a new National Membership this fiscal year, which aims to expand the Gallery’s engaged community by offering entry-level memberships. The Board of Trustees is sincerely grateful for the generosity of all our members at every level.

We also express our gratitude to members of the Legacy Circle, who have included the Gallery in their estate plans. This year a number of individuals chose to make a planned gift to help secure the future of the Gallery. The trustees and I express our heartfelt appreciation for these generous future gifts.

Every day, the dedicated staff of the Gallery upholds the museum’s cherished mission to serve the nation by preserving, collecting, exhibiting, and fostering the understanding of works of art of the highest quality. The fulfillment of this mission would not be possible without the enduring support of the federal government and the extraordinary generosity of private citizens. We are profoundly grateful for the opportunity to fulfill the vision of the founders of this institution, and for the leadership of those committed to its success. Thank you Rusty, for your many dedicated years of service.

Frederick W. Beinecke
The National Gallery of Art was conceived and given to the people of the United States by financier and art collector Andrew W. Mellon, based on his belief that the United States should have a world-class national art museum comparable to those of other nations. This unprecedented gift to the nation was accepted through a 1937 Joint Resolution of Congress. Today, the Gallery continues to operate through a unique federal and private partnership. We are grateful to the President and Congress for the funding that allows us to carry out the Gallery’s mission: to serve the United States of America in a national role by preserving, collecting, exhibiting, and fostering the understanding of works of art, at the highest possible museum and scholarly standards.

Since reopening the East Building in 2016 after a three-year renovation, the Gallery has delighted audiences with renovated and expanded gallery spaces. This fiscal year, the Gallery continued to plan and design additional East Building renovation projects through the Master Facilities Plan. These focused on the atrium skylight and building systems renovation in Tower 3, including fire and life safety improvements and a new back-of-house exit staircase. With continued support from Congress, the Gallery entered the final stages of awarding a construction contract, and construction should be complete by early 2021.

During the year, the Gallery continued to systematically clean, restore, and refinish the permanent collection galleries on the Main Floor of the West Building. The galleries were reinstalled with a new hanging track system that was incorporated into the existing architectural details, providing future ease of installation as well as added security for the works of art. A Ground Floor gift shop was converted into gallery space, allowing the display of additional works of art, including five from the Corcoran Collection. The four niches in the new gallery were glazed with a special paint finish, and, for the first time, the lifesize Venus by Antonio Canovas was paired with Dancer with Finger on Chin by the same sculptor. Neoclassical brackets designed years ago for a Gallery exhibition, and subsequently given to the Corcoran, were refurbished to accommodate four busts by Hiram Powers.

Every work of art in the Gallery’s collection has been privately donated or purchased with privately donated funds. This year, the Board of Trustees voted to acquire a rare early painting by Morris Louis, two complete bound volumes by Giovanni Francesco Costa, a 1928 drawing by Stuart Davis, and a handcrafted album by ringl + pit (Grete Stern and Ellen Auerbach). We were delighted with the acquisition of these important works and grateful to the generous donors who strengthen the collection.

The Gallery also acquired a major portrait bust by one of the most renowned sculptors of the Romantic era, Pierre-Jean David d’Angers. Purchased with funds from the Patrons’ Permanent Fund and the Buffy and William Cafritz Family Sculpture Fund, the larger-than-life Comte Antoine Boulay de la Meurthe is among the finest portrait busts by David d’Angers anywhere and the first marble by the sculptor to enter the Gallery’s collection. The naturalistic details and colossal scale of this masterpiece of nineteenth-century French sculpture capture the expressive force of Romanticism.

Thanks to the generosity of the Richard C. Von Hess Foundation, the Nell and Robert Weidenhammer Fund, Barry D. Friedman, and the Friends of Dutch Art, the Gallery purchased Jan van Kessel’s Insects and a Sprig of Rosemary. Formerly in the collection of Mr. and Mrs. Paul Mellon, the seventeenth-century painting is an especially fine example of the artist’s work.

Through its impressive exhibition program, the Gallery presents works from its collection as well as those lent from institutions around the world. Fragonard: The Fantasy Figures was the first exhibition to unite Jean Honoré Fragonard’s fantasy figures with his recently discovered drawing, focusing on this aspect of the artist’s production in a powerful and intimate way. We were grateful to the public and private collections, both here and abroad, that generously lent to this exhibition, as well as to Lionel and Ariane Sauvage whose gift supported the catalog’s publication.

Vermeer and the Masters of Genre Painting: Inspiration and Rivalry deeply enriched our understanding of the web of influence among seventeenth-century Dutch artists. The exhibition would not have been possible without the incredible generosity of the lenders, both museums and private collectors, or the support of the Hata Foundation, Dr. Mihael and Mrs. Mahy Polymeropoulos, the Exhibition Circle of the National Gallery of Art, and BP America.

The groundbreaking exhibition Outliers and American Vanguard Art considered how, and in what terms, self-taught artists have been represented in the past, and how institutions like the Gallery might present their works today. As the nation’s collection of fine art, we were proud to initiate this discussion of what has been left out of American modernism’s dominant narrative, and why it should be included.

In her compelling photographs, Sally Mann uses the personal to allude to the universal, considering intimate questions of family, memory, and death while also evoking larger concerns about the influence of the South’s past on its present. We were grateful to work closely with the artist in presenting Sally Mann: A Thousand Crossings, featuring a wide selection of the work she has created for four decades. With the acquisition of works from the Corcoran Gallery of Art in 2014, the Gallery is now one of the largest repositories of Mann’s photographs.

Cézanne Portraits provided an unrivaled opportunity to reveal the extent and depth of Cézanne’s achievement in portraiture. The partnership between the National Gallery of Art, the National Portrait
Gallery in London, and the Musée d’Orsay in Paris made it possible to explore his working techniques as well as his intellectual solutions to representation in these exceptional portraits.

To foster an understanding of the works in these exhibitions and the collection, the education division designed numerous initiatives of note. Highlights included the John Wilmerding Symposium on American Art, which focused on portraiture and featured a conversation among artists Janine Antoni, Byron Kim, and Glenn Ligon. The symposium and a related community celebration were made possible by a grant from The Walton Family Foundation. Another panel discussion brought together artists Mark Bradford and Frank Stella with noted philanthropists to speak on the importance of art in today’s world. In addition, the A. W. Mellon Lectures in the Fine Arts, hosted by the Center for Advanced Study in the Visual Arts, explored how the mass deaths of World War II, the Holocaust, and the atomic bomb affected artists.

Evenings at the Edge, the popular after-hours program, presented a vibrant mix of art and entertainment. Color’s Garden: An Adventure with the Elements of Art, a specially commissioned play, offered audiences of all ages another opportunity to engage with art. Uncovering America, a new set of digital teaching resources made possible in part by the Teresa & H. John Heinz III Educational Endowment Fund, was launched on the Gallery’s website.

Gallery conservators, scientists, and curators, all leaders in their field, collaborated to treat several notable works throughout the year. Following a four-year-long conservation treatment, Giovanni Battista Tiepolo’s Bacchus and Ariadne returned to public view in the West Building. The comprehensive restoration of this remarkable eighteenth-century work revealed significant discoveries about Tiepolo’s process and clues to the painting’s original home.

Gallery conservation scientists performed hyperspectral infrared reflectance imaging of Pablo Picasso’s Mother and Child by the Sea, a Blue Period painting in the collection of the Pola Museum of Art, Japan. Their work revealed significant discoveries for Picasso scholars and provided more information about a prior paint composition. The infrared images also showed another earlier signature by the artist in the opposite orientation.

This year the Gallery established an Executive Digital and Technology Committee (EDTC) to set priorities and provide executive-level decisions and oversight for digital and information technology programs. The new governance charter adopted by the EDTC will significantly increase the effectiveness of the Gallery’s oversight and management of digital programs and create a strong, collaborative foundation to achieve the Gallery’s digital ambitions in the future.

During fiscal year 2018, the Gallery welcomed more than 4.6 million visitors. The Gallery’s website had 5.4 million visits. We continue to see an increase in followers and engagements across our four social media networks. In total, the Gallery now serves an audience of more than 1.4 million users on Facebook, Twitter, Instagram, and Pinterest.

The Trustees and staff mourned the loss of an important member of the Gallery’s family, Victoria P. Sant. Contributions to the Gallery by Vicki and her husband, Roger, span more than thirty years, as they generously supported every major Gallery initiative during that time. Vicki served on the Gallery’s Board of Trustees for fifteen years, including ten years as president of the board. Vicki and Roger oversaw a time of dynamic growth in the Gallery’s collection. They gifted some of the Gallery’s most iconic works of art including Roxy Paine’s Graft, Leo Villareal’s Multiverse, and Henri Matisse’s Figure décorative. Vicki’s Gallery family will remember her for her endless enthusiasm, generosity, and love of the Gallery.

I would like to extend my gratitude and appreciation to the talented staff of the National Gallery of Art, its dedicated Board of Trustees past and present, the numerous generous donors, our supportive colleagues in the Administration and in Congress, and all of the Gallery’s many friends. Nancy and I appreciate your support and friendship over these many years. It has been the honor of a lifetime to have served this institution, which is truly a national treasure.

Earl A. Powell III
Further enhancing the Gallery’s collection of French landscape paintings is the generous gift of Mr. and Mrs. David Rockefeller of Camille Pissarro’s *Landscape at Les Pâtis, Pontoise* (1868). The work was painted in Pontoise, about fifteen miles northwest of Paris on the Oise River where the painter lived with his family in the 1860s. Pissarro maintained close contact with the art world in Paris, visiting regularly by train, but preferred to live in the verdant countryside and rural communities of the Île-de-France. This bold painting shows the influence of the dominant landscape painters of the day, Jean-Baptiste-Camille Corot and Gustave Courbet, both of whom reoriented the genre away from the Italian campagna to the scenery of rural France. Corot’s sensitive evocations of natural light inform the overall illumination of Pissarro’s painting, the bright sky backlighting the composition and sending shimmers across the patchwork of fields. The geometric approach to the topography is inspired by the groundbreaking work of Courbet, whose depictions of the rocky cliffs and rivers of his native Ornans electrified artists and critics in the 1860s.

In its broad handling and rich orchestration of greens, *Landscape at Les Pâtis, Pontoise* belongs to a group of large-scale, ambitious landscapes from the mid-1860s intended for exhibition at the Salon. The painting is the first work representing this crucial moment in Pissarro’s career to enter the Gallery’s collection. In addition to deepening the
Camille Pissarro, *Landscape at Les Pâtis, Pontoise*, Gift of Mr. and Mrs. David Rockefeller, in Honor of the 50th Anniversary of the National Gallery of Art
The Shipwreck

The Dutch and Flemish collection was enhanced by four acquisitions this year: Clara Peeters’s *Still Life with Flowers Surrounded by Insects and a Snail* (c. 1615/1618) and Willem van de Velde the Younger’s *An English Warship Firing a Salute* (1673), both acquired thanks to the extraordinary generosity of The Lee and Juliet Folger Fund; Jan van Kessel’s *Insects and a Sprig of Rosemary* (1653), a gift of twenty-nine paintings from William and Abigail Gerdts, including works by a number of artists not previously represented in the Gallery’s collection. The gift included a rare painting by Van Kessel’s beautifully preserved *Insects and a Sprig of Rosemary* (1653), given in honor of Felix and Lise Haas.

Clara Peeters is considered one of the most significant female painters of the seventeenth century. Active from about 1607 to 1621, she produced sophisticated, yet sensitively rendered banquet pieces of simple foodstuffs, tableware, and flowers. *Still Life with Flowers Surrounded by Insects and a Snail* pictures a bouquet of loosely arranged spring flowers in a small roemer (white wine glass), framed by an assemblage of trompe l’œil insects and a single snail. Signed but not dated, this small work on copper is one of only forty or so paintings by Peeters known today. It is the first painting by a woman to enter the Gallery’s Flemish collection.

*An English Warship Firing a Salute* is one of the first paintings Willem van de Velde the Younger executed in England after emigrating with his father from the Netherlands in 1672. Signed and dated “W. V Velde In Londen 1673,” it depicts a warship bearing the English royal arms firing a salute in honor of a departing state barge. Aboard the ship, the crew climbs the rigging and tends to the sails. Meanwhile, two women check the animal’s organs and a child plays with the hog’s inflated bladder. In the seventeenth century, rural life came to be regarded as embodying the solid essence of Dutch society, and the theme of butchered livestock symbolized the hard work and virtuous spirit of the population.

The American paintings collection was significantly enhanced through the gift of twenty-nine paintings from William and Abigail Gerdts, including works by a number of artists not previously represented in the Gallery’s collection. The gift included a rare painting by Henry Inman, *Rip Van Winkle—Awakening from his Long Sleep*, perhaps the earliest painted representation of Rip Van Winkle, as well as a number of remarkable still-life paintings. An early oil study for Francis William Edmonds’s *The Bashful Cousin*, a work already in the Gallery’s collection, came as a gift from H. Nichols B. Clark in honor of John Wilmerding. Archibald John Motley Jr.’s highly important early work *Portrait of My Grandmother* (1922) was acquired through the Patrons’ Permanent Fund, Avalon Fund, and Motley Fund.
A pioneer in the study of American still-life painting and author of numerous publications on the subject, William Gerdts was also an astute collector. Long before others began to focus on the subject, Professor Gerdts acquired works by a number of women who were actively exhibiting and selling their still-life paintings during the nineteenth century. Included in the Gerdts gift are the first paintings by Fidelia Bridges and Lilly Martin Spencer to enter the collection. An exceptional floral painting, Peonies in a Vase, by African American artist Charles Ethan Porter was also part of the Gerdts’s gift.

Although the number of works on view in the public galleries is limited, technology provides another avenue for sharing images and information about works that may not be on view. New digital photographs of all the works given by Professor and Mrs. Gerdts, as well as information provided by the donors, will be added to the Gallery’s website. Similarly, preliminary studies for major works are often difficult to show in the large West Building galleries. On the website, however, small oil sketches can be seen alongside completed works. Thus, the addition of an early study for Edmonds’s The Bashful Cousin, when shown on the website, will serve as an instructive example of the creative process.

Archibald Motley’s portrait of his grandmother, Emily Motley, was placed on view in a West Building gallery filled with images of women—many from the Corcoran Collection. The women in the “Boston School” paintings from the Corcoran are often women of privilege shown in beautiful domestic interiors. Emily Motley’s life experience was very different. Born enslaved in 1842, she lived through the Civil War on a sugar plantation in Louisiana. Following the war, she married and, with her husband, journeyed north settling in Chicago where she remained for the rest of her life. She was eighty years old when her grandson painted her portrait on canvas cut from a laundry bag “borrowed” from a train on which his father worked as a Pullman porter. Like Gilbert Stuart’s portrait of Catherine Brass Yates and James McNell Whistler’s portrait of Joanna Hiffernan (Symphony in White, No. 1: The White Girl, Motley’s portrait of his grandmother is a remarkable demonstration of the subtleties present within a single color—white. Motley’s portrait of his elderly grandmother significantly enhances the Gallery’s portrait collection and broadens immeasurably the story of American women that can be told in the permanent galleries.

The department of modern art acquired a diverse group of paintings, from modernist classics to contemporary masterpieces. Juan Gris’s Glass and Checkerboard (c. 1917), the gift of Dian Woodner from the collection of her late father, Ian Woodner, shows the cubist painter at the height of his powers, reorganizing the still-life objects of the title into a complex abstraction of modest size but great impact. Pierre Soulages’s Peinture 326 x 181 cm, 14 mars 2009 is a monumental work of four stacked canvases done in the artist’s late style, known as outre-noir or ultra-black, in which a surprising degree of luminosity is elicited from the variable working of black paint alone. A gift of the artist and his wife, it complements four other Soulages paintings in the collection from earlier periods of his long career. Morris Louis’s Sub-Harline (1948), purchased as the gift of Howard and Roberta Ahmanson, is a rare early work by this leading Washington Color School painter. It reveals the artist learning the lessons of Joan Miró while starting to develop the flowing lyricism of his mature style already represented in the collection by five of his classic stained canvases. Blue Diagram (2009) by Amy Sillman, a gift of Anne and Joel Ehrenkranz, is the first painting by this major mid-career artist to enter the collection, joining a number of prints and drawings; its rich color, improvisatory brushwork, and hints of figuration represent her work at its best. Sylvia Sleigh, an artist new to the collection, is a figure painter known for sensitive yet frank descriptions of both male and female nudes. Her Manhattan Landscape with Figures (1968) depicts the artist’s dealer, R. V. Bendrat (who donated the work in celebration of his 95th birthday), along with his partner standing on a flowered balcony. Stephen Hannock’s Flooded Oxbow with Green Light, for Betty and Agnes Mongan (Mass MoCA #265) (2017) weaves text and image into a unique and engaging reflection on nineteenth-century American landscape painting; it is the second painting by the artist in the collection. Another work that addresses history by weaving text and image, albeit very differently, is Mary Kelly’s My James (2008) a photo-based relief by this important feminist and conceptual artist. Made of compressed lint taken from a clothes dryer, the work honors James Chaney, who was killed by the Ku Klux Klan in 1964.

Archibald John Motley Jr., Portrait of My Grandmother, Patrons’ Permanent Fund, Avalon Fund, and Motley Fund
SCULPTURES

Sculpture of the Romantic era gained major new significance in the Gallery’s collection with the acquisition of an over-life-size marble bust by the French master Pierre-Jean David d’Angers, represented in the collection by works in plaster and bronze but not marble, acquired through the Patrons’ Permanent Fund and the Buffy and William Cafritz Family Sculpture Fund. The mobile, incisively carved face of Pierre-Jean David d’Angers, Comte Antoine Boulay de la Meurthe (1832) conveys the forceful intellect of a leader on the counsel that drafted the Napoleonic code. From ancien régime France comes a terracotta statuette of Maurice Falconet. It gracefully portrays a warm human interaction through spirited modeling and careful finish and is the first gift of sculpture by David H. McDonnell, long a supporter of the Gallery’s collection with the acquisition of an over-life-size marble bust by Hosmer, a popular creation of the American expatriate Harriet Goodhue Hosmer. The first marble work by Hosmer to enter the Gallery’s collection, it belongs to a gift of ten sculptures from William and Abigail Gerds.

Six newly acquired sculptures added both diversity and strength to the modern art collection. Theaster Gates’s Ground Rules (black line) (2015) is a monumental wood relief by an artist whose wide-ranging practice is focused on reviving poor neighborhoods in Chicago by repurposing their buildings and materials. In this case, he turned the gymnasium floor of a decommissioned school into an arresting abstraction that speaks to the importance of rules in games and society. Another major contemporary acquisition is Joel Shapiro’s untitled (2017–2018) in which the veteran sculptor created a dynamic play of wooden volumes and saturated blue color. A gift of the Alex Katz Foundation, it is the first large-scale work by the artist to enter the collection. Alex Katz himself is represented by Ada (Weathervane) (2016), an outdoor work of colored steel that features a painted silhouette of the artist’s wife and muse turning in the breeze. Anne Truitt is a sculptor already well represented thanks to a number of recent acquisitions, but the quiet and sober rectangular sentinel Twining Court II (2002), the gift of Mary and John Pappajohn, is the first of her late works to enter the collection. Barbara Hepworth, the important English modernist sculptor, entered the collection for the first time with Sculpture with Color and Strings (1939/1961), an organic abstraction of solids and voids, straight lines and curving planes, given by Richard and Elaine Kaufman. The same donors are also responsible for the gift of two virtuosic and witty wire sculptures by Alexander Calder, French Poodle (c. 1952) and Birdsong (Vogelgesang) (c. 1930).

DRAWINGS

Two Italian drawings given by Dian Woodner were outstanding in importance: Head of a Youth Looking Up (c. 1485) by the Sienese painter Pinturicchio, and The Virgin and Four Other Women (1505/1510) by the Venetian Vittore Carpaccio. Masterpieces of the greatest rarity, together they bring further depth to the Gallery’s representation of the early stages of draftsmanship in Europe.

An important group of twenty-nine old master drawings came as the gift of William Rudolf, whose late wife, Edith, assembled the collection. Included are red chalk figure studies by Ludovico Cigoli and Sigismondo Coccapani, leading draftsmen in early seventeenth-century Florence; a study of The Flagellation by the Milanese artist Daniele Crespi; two pen studies by Sebastiano Ricci; and a handsome landscape by Francesco Zuccarelli.

A monumental study for Saint Nicholas of Bari by Jacopo da Empoli was acquired with funds given by a consortium of donors. It is a superb example of the bold, simplified style that characterized works of the Counter-Reformation. Adding to the Gallery’s rich holdings of drawings by Giovanni Battista Tiepolo was a drapery study in red chalk from the artist’s late years in Madrid, acquired as the gift of Andrea Woodner.

The Gallery’s holdings of Dutch drawings were enriched by a sheet with dynamic studies of a bear by Leonard Bramer, probably made in the 1620s, given in memory of the Gallery’s former director J. Carter Brown by his children, John Carter Brown IV and Elissa Brown. David H. McDonnell donated Govert Flinck’s Man Playing a Pipe (1640s),
Theaster Gates, *Ground Rules (black line)*, Gift of the Collectors Committee
along with a particularly fine group of French and Italian eighteenth-century gouaches. Thanks to the generosity of Ivan E. and Winifred Phillips, two important French eighteenth-century drawings were added to the collection: a vibrant pen and wash study of *Naiads and Dolphins* (1762/1765) by Jean-Baptiste-Marie Pierre—the collection’s first work by the master—and a compositional study of *The Education of the Virgin* (c. 1762) by Jean-Baptiste Deshays.

Two stunning British watercolors were purchased as the gift of Alexander M. and Judith W. Laughlin: William James Müller’s fresh and beautifully dappled *Eel Bucks at Goring* (c. 1843) and James Duffield Harding’s view on the Rhine (c. 1839). The holdings of nineteenth-century drawings were further enhanced by the gift of a conté crayon night scene (1894) by Charles Angrand, a scintillating landscape by Adolph Menzel, and a rather mysterious drawing from 1885 by the Belgian symbolist Georges Lemmen, all gifts of Helen Porter and James T. Dyke. Purchased for the Gallery by their son Merritt P. Dyke was a sun-drenched pastel landscape (1898) by John Appleton Brown, a choice example of American impressionism. A transformative group of American drawings was donated by William and Abigail Gerdts. Consisting of thirty predominantly nineteenth-century drawings, watercolors, and miniatures, the Gerdts donation features exemplary works by Fidelia Bridges; a breezy, impromptu drawing made by Winslow Homer during his first trip to the Bahamas in 1885; and a flamboyant, early self-portrait by William Merritt Chase.

The most important acquisition of a twentieth-century European drawing was bequeathed by Harry Grubert: *Temptation* (1919) by Max Beckmann, which focuses on the rise of prostitution in postwar Germany. Other fine additions included *Torso and Head of Two Figures* (1928), an ostensibly abstract work despite its title by Stuart Davis, purchased through the Pepita Milmore Memorial Fund and Addie Burr Clark Fund, plus seven bold, abstract collages and paintings on paper by Leon Polk Smith, donated by the artist’s foundation.

The Gallery’s collection of works by Anne Truitt was further enhanced by an important acrylic on paper from 1962, donated by Margot Wells Backas, as well as two acrylics on paper—featured in the Gallery’s recent Truitt exhibition—donated by Mary H. D. Swift. Six superb drawings by Al Taylor from the 1980s and 1990s, donated by Debbie Taylor in honor of Judith Brodie, deepened the Gallery’s already impressive representation of this wittily inventive artist.

Especially significant in terms of the Gallery’s contemporary holdings was the acquisition of an untitled drawing from 2017 by Robert Gober, which depicts a human torso punctured by a prison window, beyond which blue sky beckons. Derived from a 1992 study by Gober, the drawing was purchased as the gift of Emily and Mitchell Rales, with additional funding from the Pepita Milmore Memorial Fund, Edward E. MacCrone Fund, Mr. and Mrs. Curtin Winsor III, and Eleanor Wirth.

**PRINTS AND ILLUSTRATED BOOKS**

The earliest and most important addition to the Gallery’s collection of European prints was an engraving of the humble *Apostle Simon Zelotes* by the mid-fifteenth-century German printmaker Master E. S., who effectively used hatching to shade and lend solidity to his figures. This single-figure devotional image was joined by a superb impression of another Northern religious subject, *The Parable of the Wise and Foolish Virgins* engraved circa 1560/1563 by the Flemish artist Philip Galle after Pieter Bruegel the Elder. Also notable was the gift
of Hans Lützelburger’s 1545 volume Imagines Mortis (The Dance of Death), after Hans Holbein the Younger, which was presented by John B. Davidson in honor of Andrew Robison.

Two major mannerist engravings that disseminated fresco designs for the palace of François I at Fontainebleau were Enea Vico’s 1542 Battle of the Lapiths and Centaurs, after Rosso Fiorentino, and Giulio Bonasone’s 1545 The Trojans Hauling the Wooden Horse into Troy, after Francesco Primaticcio, in which the eye is led in an S curve from the onlookers at the lower right up to the colossal equine.

The eighteenth-century holdings were significantly enriched by the acquisition of a collection of fifty aquatints from the first decades of the invention of that technique. The group includes twenty-three rare and accomplished prints by François-Philippe Charpentier and six by the amateur Abbé de Saint-Non, two of the first artists to experiment with this tonal intaglio printmaking technique. Also included were the first aquatint published in England (1771) and a grand example of the work of German master Johann Gottlieb Prestel. Giovanni Francesco Costa’s The Delights of the Brenta River (1762), a two-volume series of 140 etched views that represent one of the great projects and rarities of eighteenth-century Venetian printmaking, was also added to the collection.

With the fulfillment of Helena Gunnarsson’s pledges this year, the Gallery’s collection of etchings by the late nineteenth-century French master Félix-Hilaire Buhot increased to more than 250 works. At the same time, the holdings of works of another experimental printmaker, Camille Pissarro, were augmented by important gifts from Martin and Liane Atlas. Modern German graphics continued to expand through gifts from Christopher and Beverly With along with Ingrid Rose, who gave two portfolios of visionary compositions by Gustav Wolf in memory of her husband, Milton Rose.
A major gift from Bob Stana and Tom Judy comprising more than sixty-five prints featured examples by contemporary artists John Baldessari and Ann Hamilton, mid-twentieth-century abstractionists Dorothy Dehner and Claire Falkenstein, and artist-activists Nancy Spero and Leon Albert Golub, the latter two represented by a collaboratively made lithograph for the historic portfolio Conspiracy: The Artist as Witness (1971). Thirteen prints by Saul Steinberg, including The Museum (1972), a mocking take on the temple of art, and LA (1994), both the edition print and seven related proofs, were donated by the Saul Steinberg Foundation in honor of Judith Brodie.

An outstanding gift of twenty-nine edition prints by Jasper Johns, many inscribed to the artist’s legendary dealer Leo Castelli, came from Barbara Bertozzi Castelli. These critical additions to the Gallery’s Jasper Johns Archive include such major prints as Passage I (1966), Target (1967), and Savarin (1977–1979), the latter in eight remarkably beautiful autonomous impressions. Seven prints published by Gemini G.E.L. by major American artists including Johns, Ed Ruscha, and Richard Serra formed an important gift from Lee and Ann Fensterstock; and a monumental portfolio containing 214 lithographs by Liechtenstein artist Martin Frommelt, Creation: Five Constellations on Genesis (1989–1990), was donated by the Birding Stiftung of Liechtenstein. Other notable contemporary prints acquired were Zero Writing II (2003), a set of seven haunting photogravures by William Kentridge, and the wondrously chaotic Entropia (review) (2004) by Julie Mehretu, both donated by Neal Urtell as part of the Thomas G. Klarner Collection.

In the area of modern illustrated books, there were two major acquisitions. The first was a pristine copy of François Rabelais’s Pantagruel (1943) illustrated with color woodcuts by André Derain, purchased for the Virginia and Ira Jackson Collection; the second was an equally pristine copy of Marcel Broodthaers’s Un coup de dés jamais n’abolira le hasard (1969), which takes its title from a radical poem by Stéphane Mallarmé and was a gift of the Collectors Committee. Broodthaers replaced the French poet’s words with variably sized black bands, paying homage to Mallarmé by translating his work into abstract form.

PHOTOGRAPHS

This year the department of photographs acquired more than 1,000 photographs through gift and purchase. Including works made from the early 1840s to 2016, they span the history of the medium and significantly enhance the quality, scope, and importance of the Gallery’s collection, enabling the story of the evolution of photography to be told in a more nuanced and complex fashion. Among the most notable was the acquisition of 119 nineteenth-century photographs from the collection of Charles Isaacs and Carol Nigro. This magnificent group of pictures, which includes work by such seminal photographers as Gustave Le Gray, Charles Marville, and Carleton Watkins, was acquired with funds from the R. K. Mellon Foundation, Diana and Mallory Walker, and W. Bruce and Delaney H. Lundberg, and through gifts from Charles Isaacs and Carol Nigro and Dr. and Mrs. Charles and Alma Isaacs. The collection is especially strong in its representation of nineteenth-century British photographs with works by William Henry Fox Talbot and Julia Margaret Cameron, as well as rare pictures by British amateur photographers from the late 1850s and 1860s such as Lady Filmer, John Dillwyn Llewelyn, Captain Horatio Ross, and Mary Dillwyn, among others.

Another important nineteenth-century addition was the acquisition of nine carte-de-visite portraits of African Americans made during the 1860s, including the Gallery’s first portrait of Frederick Douglass and a superb print of Gordon, the Whipped Slave, an icon of nineteenth-century American visual culture.

Numerous important twentieth-century photographs were also added to the collection. Foremost among these was the acquisition of 185 photographs by the mid-twentieth-century photographer Wright Morris, a gift from Barbara A. Koeng and Stephen E. Arkin in memory of Josephine Morris. A well-known author, Wright Morris was also hailed for his sensitive photographs of the culture of the Great Plains in the 1930s and 1940s and for his innovative use of “photo-texts,” which pair words and photographs to create new insights.

The collection continued to be enriched by significant photographs by women from the 1920s to the 1950s, including works by Rogi André, Aenne Biermann, Ilse Bing, Louise Dahl-Wolfe, Kati Horna, and Genevieve Naylor. Foremost among these acquisitions was a 1931 unique-bound album of photographs, watercolors, and collages by the German photographers ring+pit (Grete Stern and Ellen Auerbach) acquired with the Alfred H. Moses and Fern M. Schad Fund. With its lively integration of diverse materials, the album speaks to the culture of young artists in German bohemian circles at the time.

Other important twentieth-century acquisitions include a gift of forty photographs by the photojournalist Leonard Freed from the artist’s widow, Brigitte Freed; thirty-three pictures by David Vestal, a gift of Seth and Erin Neubardt and Jack and Judy Stern; thirty-six...
nine pictures by the New Topographics photographer Joe Deal, a gift of Dr. Richard A. and Mrs. Alice Thall and acquired with the Pepita Milmore Memorial Fund and the Robert B. Menschel and the Vital Projects Fund; ninety-one photographs by Larry Fink from Social Graces (1984), which explore the foibles of Manhattan socialites and residents of rural Pennsylvania, a gift of Tony Podesta; eighty-seven pictures by Thomas Roma from Come Sunday (1991–1994), which show the power of faith to bind a community together, a gift of Joy of Giving Something, Inc.; and forty-two photographs by Ursula Schulz-Dornburg from the series Iraqi Wetlands, which enrich our holdings of twenty-first-century German work, a gift of Gregory and Aline Gooding. In addition, Mary and Dan Solomon donated thirty-eight pictures of the moon made between the 1860s and 1969. The Gallery also acquired seven photographs by Ming Smith, Shawn Walker, and Louis Draper, members of the Kamoinge group of African American photographers, and four diptychs and one video by Dawoud Bey from The Birmingham Project, a work that honors the victims of the 1963 16th Street Baptist Church bombing.

RARE BOOKS AND IMAGES

In fiscal year 2018 the library received a major scholarly collection of books and archival material on nineteenth- and twentieth-century American art assembled and donated by William and Abigail Gerdts. Notable among the 130 titles added to the rare book and special collections during the fiscal year are Thierbuch: sehr künstliche und wol gerissene Figuren von allerley Thieren by Georg Schaller (Frankfurt, 1579), featuring 107 woodcut illustrations of domestic, wild, and mythical animals by Jost Amman and Johann Melchior Bocksberger acquired through the J. Paul Getty Fund in honor of Franklin Murphy.

The David K. E. Bruce Fund supported the purchase of two important twentieth-century photo books. Aveux non avenus (Paris, 1930) includes thirty-four heliogravures by Claude Cahun (née Lucy Schwob), the surrealist photographer, sculptor, and writer whose self-portraits prefigure the work of Cindy Sherman. A rare deluxe edition of Raboche-Krest'ianskaia Krasnaia Armiia (Moscow, 1934), with graphic design by El Lissitzky, commemorates the Workers’ and Peasants’ Red Army with dramatic montages by pioneering photojournalists Dmitri Debabov, Vladimir Griuntal, Ivan Shagin, Arkady Shaikhet, and Gennady Zelma.

The most notable acquisition this fiscal year in the department of image collections was a collection of sixty-six photographs and negatives by Benjamin Brecknell Turner. Turner began experimenting with the medium of photography in 1849 and was a founding member of the Photographic Society of London (later the Royal Photographic Society) in 1853. Other important rare photographs include a Daguerreian etching of sculpture at Notre Dame in Paris by Hippolyte Fizeau; a group of daguerreotypes of early American portraiture (1850s); and a group portrait by Moses P. Rice of the Jicarilla Apache Indian delegation at the Corcoran Gallery of Art (1880) posed in front of Frederic Edwin Church’s painting Niagara, now in the Gallery’s collection. Among the rare albums acquired are those documenting the architecture and decoration of Castel Béranger, Hector Guimard’s art nouveau masterpiece (Paris, 1898); a unique extra-illustrated family copy of the architecture of F. Wagner-Poltrock (Berlin, 1927); Parham Park in Sussex (London, 1947); and Der Barock-Zwinger und seine Wiedergeburt, with original photographs documenting the reconstruction of the Zwinger Palace in Dresden (1945–1955).

Additions to the artists’ portraits collection include Judy Dater’s photograph of Imogen Cunningham photographing Twinka Thiebaud (1974); two portraits of Charles Burchfield by Dwight Boyer (c. 1965); a set of ten photos of Naud Squire and Ethel Mars by various artists (c. 1890–1940); and photographs of Marsden Hartley and his paintings at the Alfredo Valente Gallery (c. 1940). Individual portraits of John Pope by Masury and Silsbee (1854), Stuart Davis by Anne Zane Shanks (c. 1950), Pablo Picasso by Kurt Wyss (1967), and Francis Bacon by J. S. Lewinski (1968) are also noteworthy.
During fiscal year 2018 the Gallery showcased an ambitious exhibition program made up of nineteen exhibitions. Three of these exhibitions, Matthias Mansen: Configurations; Edvard Munch: Color in Context; and Posing for the Camera: Gifts from Robert B. Menschel, continued from the previous year.

Fragonard: The Fantasy Figures combined art, fashion, science, and conservation in an exhibition that brought together for the first time fourteen rapidly executed, brightly colored paintings of lavishly costumed individuals by Jean Honoré Fragonard. These fantasy figure paintings were shown alongside his newly discovered Sketches of Portraits, a drawing that prompted a two-year investigation of his Young Girl Reading and helped establish the Gallery’s painting as a part of the fantasy figure series, shedding light on Fragonard’s approach to the ensemble as a whole. A combined x-radiograph and hyperspectral image of Young Girl Reading allowed visitors to compare underlying layers of the painting with the artist’s sketch and the final work of art. An illustrated diagram correlated each of the painted fantasy figures with its corresponding sketch on the drawing, clarifying the relationship between the two. Names appearing on all but one of the sketches, suggesting that the fantasy figures are actually true portraits, informed brief texts accompanying each painting. A large color photomural of Young Girl Reading above the Fourth Street entrance of the West Building announced the exhibition. The portraits were arranged symmetrically in the one-room presentation with Young Girl Reading on the main axis. Three supplementary features were presented on the Gallery’s website: Sketches of Portraits: The Fantasy Figures Identified, Young Girl Reading: A Hidden Portrait Revealed, and Mapping the Fantasy Figures.
Visitors eagerly await their turn to view the popular exhibition
Vermeer and the Masters of Genre Painting: Inspiration and Rivalry.
Established in the nineteenth century, Rotterdam’s Museum Boijmans Van Beuningen possesses one of the world’s finest collections of fifteenth- and sixteenth-century Netherlandish drawings. The exhibition *Bosch to Bloemaert: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen, Rotterdam* offered American audiences an exceptional opportunity to see a beautiful and remarkably comprehensive overview of the period, encompassing nearly all media and types of drawings of the time. A large entrance graphic featured a lovely black and red chalk drawing, *Portrait of a Young Woman* by Hendrick Goltzius. Several drawings were displayed on pedestals so that recto and verso could be viewed.

*Vermeer and the Masters of Genre Painting: Inspiration and Rivalry* was a landmark exhibition that examined the artistic exchanges among Johannes Vermeer and his contemporaries from the mid-1650s to around 1680, when they reached the height of their technical ability and mastery of genre painting. The exhibition brought together nearly seventy works by Vermeer and his fellow Dutch painters, including Gerrit Dou, Gabriel Metsu, Caspar Netscher, and Jan Steen. Juxtaposing paintings related by theme, motif, and composition, the exhibition explored how these artists inspired, rivaled, surpassed, and pushed each other to greater artistic achievement. The exhibition featured ten paintings by Vermeer (many of which had not been seen in the United States since the Gallery’s 1995 exhibition *Johannes Vermeer*).

A banner of Vermeer’s *A Lady Writing* from the Gallery’s collection beckoned visitors to the building. In anticipation of large crowds, the exhibition layout was designed to allow visitors the maximum space to view the paintings. The first gallery included a map of the Netherlands marking cities where the artists lived to emphasize their proximity to each other. An illustrated brochure examined sixteen works from the exhibition. An online video narrated by the curator featured comparisons of similar works by these artists; a shortened, silent version played in the exhibition space.

*In the Tower: Anne Truitt*, the first major presentation of Truitt’s work at the Gallery, celebrated the museum’s acquisition of several major artworks by Truitt in recent years, including works from the Corcoran Collection, as well as several outstanding loans. Nine sculptures, two paintings, and twelve works on paper were installed in the day-lit Tower Gallery in the East Building. Masterfully crafted mounts were fabricated to display Truitt’s minimalist sculptures without pedestals or platforms, authentic to the artist’s intention. The exhibition traced the artistic development from 1961 to 2002 of this leading figure associated with minimalism, who lived and worked in Washington, DC. Jem Cohen’s 2009 film *Anne Truitt, Working*, which included interviews with the artist at the Yaddo artists’ colony in Saratoga Springs, New York, and footage of Truitt’s studio in Washington, was shown in the gallery. An accompanying illustrated brochure featured excerpts from the curator’s conversations with the artist in the years before her death.

A special installation in the Gallery’s East Building featured *Mural* (1943) by Jackson Pollock, on loan from the University of Iowa Museum of Art. Originally commissioned by Peggy Guggenheim for her New York City townhouse, the early painting is Pollock’s largest work at nearly twenty feet long, and represents a major turning point in the seminal artist’s career and style. *Mural* was installed adjacent to the permanent collection to put it in context with other works
in the Gallery’s collection. Early and mature drawings and paintings by the artist were hung in the same room. Illustrated texts provided background on Pollock’s technique and on the work’s original patron.

Considered Estonia’s greatest Renaissance artist, Michel Sittow was sought after by the renowned European courts of his day. Celebrating the centennial of the establishment of the Republic of Estonia, Michel Sittow: Estonian Painter at the Courts of Renaissance Europe provided an exceptional opportunity to examine the rare and masterful works attributed to Sittow. This first monographic exhibition devoted to the artist included some twenty paintings from American and European collections, including thirteen paintings by Sittow, as well as works by Juan de Flandes, Hans Memling, and Jan Gossaert that provide a context for understanding Sittow’s achievement. A banner featuring Sittow’s Portrait of Diego de Guevara invited visitors into the West Building. The small-scale paintings were grouped on panels, and several were reunited diptychs. The largest paintings, part of an altarpiece from the Art Museum of Estonia (Niguliste Museum), served as the visual anchor for the room. Text panels provided a chronological overview of Sittow’s career as a court artist for rulers in Spain, the Netherlands, and Denmark.

Self-taught artists—variously termed folk, primitive, visionary, naïve, and outsider—have played a significant role in the history of modernism, yet their contributions have been largely disregarded or forgotten. Outliers and American Vanguard Art focused on three periods during the last century when the intersection of self-taught artists with the mainstream has been at its most fertile. It was the first major exhibition to explore how those key moments, which coincided with periods of American social, political, and cultural upheaval, challenged or erased traditional hierarchies and probed prevailing assumptions about creativity, artistic practice, and the role of the artist in contemporary culture. Vanguard artists found affinities and inspiration in the work of their untutored, marginalized peers and became staunch advocates, embracing them as fellow artists. Bringing together some 250 works in a range of media, the exhibition included more than eighty schooled and unschooled artists and argued for a more diverse and inclusive representation in cultural institutions and cultural history.

A large banner with an image from Jacob Lawrence’s Sidewalk Drawings invited visitors through the East Building entrance. The exhibition was installed in the Concourse galleries of the East Building, which provided both generous spaces for three-dimensional works and quilts and intimate spaces for works on paper by artists such as Bill Traylor and James Castle.

The exhibition included a number of media presentations: audio recordings of songs; two slideshow presentations of large, immersive environmental works that brought site-specific works into the exhibition space; a short film featuring excerpts from an interview with artist Lonnie Holley; and, in the small auditorium, artist James Benning’s haunting film Stemple Pass (2012). An illustrated booklet accompanied the exhibition and a web feature presented biographies of each of the exhibition artists.
One of the most innovative Italian books of the early baroque period, the *Descrizione del Sacro Monte della Vernia*, published in 1612, illustrates the experiences of Saint Francis and the buildings of the Franciscan community at La Verna. Drawing from the Gallery’s rich holdings of works with Franciscan imagery, *Heavenly Earth: Images of Saint Francis at La Verna* contextualized this publication, which was shown with some thirty traditional representations from the late fifteenth through the mid-eighteenth centuries. The exhibition, installed in an intimate gallery, featured a painting of Saint Francis by Bernardo Strozzi surrounded by prints and drawings from the collection. Two pedestals allowed the visitor to view pages of a pop-up book illustrating the surrounding landscape in Saint Francis’s world. A feature on the Gallery’s website, *Sacred Mountain of La Verna*, offered a close look at the holy site with photographs of its appearance today.

For more than forty years, Sally Mann has made experimental, elegiac, and hauntingly beautiful photographs that explore the overarching themes of existence: memory, desire, death, the bonds of family, and nature’s magisterial indifference to human endeavor. What unites this broad body of work is that it is all bred of a place, the American South. Using her deep love of her native land and her knowledge of its fraught history, Mann asks provocative questions about history, identity, race, and religion that reverberate across geographic and national boundaries. *Sally Mann: A Thousand Crossings* considered how Mann’s relationship with this land has shaped her work and how the legacy of the South—as both homeland and graveyard, refuge and battleground—continues to permeate American identity.

The exhibition was the first major survey of the artist’s work to travel internationally. Featuring some 110 photographs, including many works not previously published or publicly shown, the exhibition was organized in five sections, spatially and thematically. Rich earth-tone wall color set apart the brooding Civil War series. Three complementary exhibition films provided important context for Mann’s photographs. *Sally Mann: Collodion and the Angel of Uncertainty* brought visitors into the artist’s studio to observe her technique, which revives the collodion process used by many Civil War photographers. A short film featuring the artist in conversation with choreographer and dancer Bill T. Jones explored their shared interest in confronting the difficult his-
A third film featured an interview with Janssen Evelyn, who modeled for Mann, reflecting on the photographs of black men in the “Abide with Me” section of the exhibition.

_Cézanne Portraits_, the first exhibition devoted to the subject, explored the unconventional aspects of Paul Cézanne’s portraiture, the role his portraits played in the development of his radical style and method, and the range and influence of his sitters. The exhibition brought together some sixty paintings drawn from collections around the world. They encompassed his entire career and include portraits made in Paris as well as in Aix, where he eventually settled. Several paintings were exclusive to the Gallery’s presentation, while some works had never before been exhibited in the United States. A striking banner featuring Cézanne’s _Boy in a Red Waistcoat_ announced the exhibition at the Sixth Street entrance of the West Building. Wall colors were chosen to complement Cézanne’s pallet. Exhibition wall texts presented an overview of the role of portraiture in Cézanne’s work as his style shifted throughout the decades. Exhibition curators offered insights on eighteen paintings in a free audio tour. A web feature, _Cézanne’s Sitters_, provided biographical information about those depicted, dividing them into categories of family, friends, youths, the art world, and people of Aix. A second web feature reproduced portrait drawings from Cézanne’s intact sketchbook in the Gallery’s collection.

Inspired by the acquisition of the important William A. Clark maiolica collection from the Corcoran Gallery of Art and drawn largely from the Gallery’s expanded holdings, _Sharing Images: Renaissance Prints into Maiolica and Bronze_ brought together some ninety objects to highlight the impact of Renaissance prints on maiolica and bronze plaquettes. Focusing on designs by major artists of the time, the exhibition told the story of how printed images were transmitted, transformed, and translated onto ceramics and small bronze reliefs, creating a shared visual canon across artistic media and geographical boundaries. The exhibition was designed so that casework and mounts necessary to hold fragile maiolica were in close proximity to the prints from which they were derived. A variety of casework was designed to accommodate the works, including two ornate bronze cases and five beautiful walnut cases.

_Water, Wind, and Waves: Marine Paintings from the Dutch Golden Age_ explored the deep, multifaceted relationship the Dutch had with the water, including their gratitude for the sea’s bounty and their fear of its sometimes-destructive power. Drawn largely from the Gallery’s collection, the exhibition featured nearly fifty paintings, prints, drawings, rare books, and ship models. From quiet harbor scenes and frozen canals to fierce naval battles pitting Dutch crews against their Spanish foes, the range of images revealed the extraordinary impact the water had on art of the Dutch Golden Age. A graphic banner of ships in distress graced the Fourth Street entrance. Ship models from private collections as well as two from the Peabody Essex Museum...
displayed on Renaissance tables from the Gallery’s collection helped to bring the Dutch maritime paintings to life. An illustrated brochure, which was also available on the website, examined the influence of the Dutch shipbuilding industry on seventeenth-century painters.

Humor may be fundamental to human experience, but its expression in painting and sculpture has been limited. Instead, prints, as the most widely distributed medium, and drawings, as the most private, have been the natural vehicles for comic content. Drawn from the Gallery’s collection, Sense of Humor: Caricature, Satire, and the Comical in Prints and Drawings from Leonardo to the Present celebrated this incredibly rich though easily overlooked tradition through works including Renaissance caricatures, biting English satires, and twentieth-century comics. Two graphic images rotated at the entrance: Francisco de Goya’s aquatint Asta su abuelo (And So Was His Grandfather) in Los caprichos (first edition) and Roy Lichtenstein’s Reflections on The Scream.

Camille Corot, best known as the great master of landscape painting in the nineteenth century, bridged the French neoclassical tradition with the impressionist movement of the 1870s. His figure paintings constitute a much smaller, less well-known portion of his work, but they appeared throughout his prolific fifty-year career, with particular force toward the end. Rarely seen outside his studio during his lifetime, these works made an impact on later nineteenth- and early twentieth-century modernist artists who copied or borrowed from them. His sophisticated use of color and his deft, delicate touch applied to the female form resulted in pictures of quiet majesty. The forty-five paintings displayed in Corot: Women were largely divided into three major subjects: costumed single figures, nudes, and allegorical studio scenes. Illustrated texts in the exhibition galleries explored these themes, revealing how Corot drew on art historical precedent while also experimenting with modern aesthetic sensibilities.

Dawoud Bey: The Birmingham Project marked the Gallery’s acquisition of four large-scale photographs and one video from Bey’s series The Birmingham Project, a tribute to the victims of the 16th Street Baptist Church bombing in Birmingham, Alabama. Coinciding with the fifty-fifth anniversary of this tragedy, the exhibition focused on how Bey visualized the past through the lens of the present, pushing the boundaries of portraiture and engaging ongoing national issues of racism, violence against African Americans, and terrorism in places of worship. The exhibition was installed in two galleries. Four diptychs hung across from each other in the first room, and a film, also considered
a diptych, played in the second room. Accompanying the exhibition, a ten-minute filmed interview with the artist explored the inspiration and evolution of the project, as well as Bey’s broader interest in portraiture and American history.

Rachel Whiteread, the first comprehensive survey of the work of the British sculptor, brought together roughly one hundred objects from the course of the artist’s thirty-year career. The exhibition featured drawings, photographs, architecture-scaled sculptures, archival materials, documentary materials on public projects, and several new works on view for the first time. Ranging in scale and effect from the monumental to the modest, Whiteread’s sculptures memorialize everyday objects, domestic interiors, and public spaces. Throughout her celebrated career, Whiteread has effectively recast the memories of locations and objects to chart the seismic changes in how we live, from the late twentieth century and into the twenty-first century. Whiteread’s Untitled (Domestic), a twenty-two-foot stairway, was positioned near the entrance to the exhibition. A long feature produced by Artangel documented the artist’s site-specific House installation, erected in late 1993 and dismantled eleven weeks later. A short feature produced by the BBC, Rachel Whiteread: Ghost in the Room, was screened continuously in the East Building Small Auditorium. The film included extensive interviews with the artist and gave broad context to her entire career.

The Gallery administered the loan of 740 works of art to 231 sites during fiscal year 2018. This year, the Gallery continued to loan numerous works by female artists to a number of exhibitions domestically and internationally. Some of the highlights included Piano mécanique by Joan Mitchell to the Musée des national beaux-arts du Québec and the Art Gallery of Ontario; Untitled (Comet) and Tulip Car #1 by Vija Celmins to the Kunsthalle d’Emden; Hartley and Loneliness by Alice Neel to the Deichtorhallen Hamburg; Sunny by Anni Albers to the Museo Guggenheim Bilbao and the Kunstsammlung Nordrhein-Westfalen; three paintings by Berthe Morisot to the Musee national des beaux-arts du Québec; Little Girl in a Blue Armchair by Mary Cassatt to the Musée Jacquemart-André and the National Museum of Western Art Tokyo; Children Playing on the Beach by Mary Cassatt and The Sisters by Berthe Morisot to the Denver Art Museum, the Speed Art Museum, and the Sterling and Francine Clark Art Institute; and Jack-in-the-Pulpit No. 3 and Line and Curve by Georgia O’Keeffe to the Reynolda House Museum of American Art.
Using Archibald John Motley Jr.’s Portrait of My Grandmother as a model, David Ibata demonstrates painting techniques to students in the Art Around the Corner program.
The education division served more than 780,000 visitors at the Gallery this year through its programming and publications. Several new initiatives helped broaden the division’s reach by making programmatic offerings more inclusive to new and more diverse visitors.

The second annual John Wilmerding Symposium on American Art, funded by The Walton Family Foundation, brought together a group of distinguished scholars, curators, and artists who spoke about stories embedded in works of American art in the Gallery’s collection.

The following day, the large-scale Community Celebration further explored the expanding and changing stories of American art and the Gallery’s role in sharing those stories. In the weeks leading up to the celebration, a performance artist collected stories at several locations in the community and then used them to provide material for a “story chorus” on the day of the event. Visitors also drew and wrote on a large paper path inspired by Jacob Lawrence’s Sidewalk Drawings, which was on view in the Outliers and American Vanguard Art exhibition. A second community weekend, Art + Play, delighted visitors at a two-day event that emphasized the connection between art and enjoyment. The weekend included an “exquisite corpse” workshop, based on the drawing game created by early twentieth-century surrealist artists. A specially commissioned play for all ages that drew its inspiration from Henri Matisse’s cut-outs, Color’s Garden: An Adventure with the Elements of Art, invited visitors to connect with the visual arts through the performing arts.
Advanced Art History Workshop participants investigate photographs in the Gallery’s collection to hone their skills in careful observation and interpretation.
Evenings at the Edge, which was conceived with young professionals in mind, considered topics as varied as outlier art and artistic exchange. Together, these large-scale community events served almost 20,000 visitors.

The division welcomed seven interns from four states and three countries and fourteen summer interns from across the United States. With an eye to diversity, the Gallery’s intention is to help broaden perspectives within the museum field.

Incorporating artists into the Gallery’s programs helped visitors think more deeply about artists’ processes and choices. Lectures and symposia in the Gallery’s auditoria highlighted more artists than ever including Janine Antoni, Kevin Beasley, Mark Bradford, Byron Kim, Glenn Ligon, Sally Mann, Michelangelo Pistoletto, Amy Sherald, and Frank Stella. Drop-in pilot art making facilitated by local teaching artists brought in rising numbers of visitors and allowed the educators to make connections with various local communities. And in response to participants’ interest, the multiple-visit teen program titled Museum Makers recast part of its focus on career possibilities in the art field, emphasizing the intersection of art, graphic design, and visual communication.

For the first time, the Gallery published online lesson plans for English language learners offering teachers ways to increase students’ comprehension, speaking, and writing skills through art. The Gallery is among the first museums to offer such resources. Additionally, during the summer, the division launched Uncovering America, a new set of digital teaching resources focused on viewing American history through American art that has already proven popular with teachers nationwide. Finally, to assist both offsite and onsite visitors, the division added more audio content to the website, including the popular Director’s Tour and featured selections in English, Spanish, French, Russian, Japanese, and Mandarin. Brochures and signage let visitors know this content is free and available on their personal devices while at the museum.

Interviews with visitors at three exhibitions and during eleven different programs allowed the division to move beyond tracking numbers and helped staff to understand the ideas that visitors take away, the tools and resources that they find most helpful, and the ways they comprehend content. This data helps the Gallery innovate its programming in a thoughtful and targeted manner.

Largely a result of social media and public television showings, outreach served more than thirty-three million people, an increase over the prior year.

CONCERTS AND FILMS

In celebration of its seventy-sixth season, the music department presented and produced fifty unique musical events, attracting more than 17,000 people. In addition to Sunday afternoon concerts, the music department collaborated with the education division on two Evenings at the Edge programs, and oversaw the operation of the fifteen concerts in the Jazz in the Garden summer series, which brought more than 100,000 people into the Sculpture Garden.

Numerous concerts were presented in honor of exhibitions: a symposium and the American premiere of Norwegian composer Gisle Kverndokk’s opera Letters from Ruth celebrated Edvard Munch: Color in Context; one concert celebrated Bosch to Bloemaert: Early Netherlandish Drawings from the Museum Boijmans Van Beuningen, Rotterdam; four salon concerts plus an opera production celebrated Fragonard: The Fantasy Figures; one Sunday concert and one midweek pop-up concert celebrated
Michel Sittow: Estonian Painter at the Courts of Renaissance Europe; one concert celebrated Cézanne Portraits; and two concerts celebrated Outliers and American Vanguard Art. Lonnie Holley, a featured artist in that exhibition, performed at both an Evenings at the Edge program and a Sunday concert.

The music department collaborated externally with the TEDxMidAtlantic and the National Cherry Blossom Festival, and presented artists from Norway, India, Japan, Finland, Denmark, the United Kingdom, Italy, Armenia, Slovakia, and Estonia.

Concerts at the Gallery merited eight reviews in various publications, including the Washington Post, and numerous other mentions in the media; most notably the Jazz in the Garden series received extensive local and tourist media mention as a must-see event. Fiscal year 2018 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 and frequently introduced by filmmakers, scholars, artists, and critics. The Gallery’s membership in the International Federation of Film Archives remains vital for access to rare prints.

During the year, the department researched the film series Revolutionary Rising: Soviet Film Vanguard to coincide with the centenary of the 1917 October Revolution. The Warrior, the Reader, the Writer: Fantasy Figures in French Period Film was presented as a companion series to the exhibition Fragonard: The Fantasy Figures. Works by the Ghanaian-British artist-filmmaker John Akomfrah were screened in the series Lateral Time: John Akomfrah and Smoking Dogs Films. The Rajiv Vaidya Memorial Lecture: “Agnès Varda and the Art of the Documentary” was followed by a screening of Varda’s most recent film, Visages Villages.

The season included special events such as Jem Cohen: Portraits of People and Place in association with the exhibition In the Tower: Anne Truitt and the premiere of a new feature documentary on Dutch landscape designer Piet Oudolf, with the noted designer in attendance. It also featured the American premiere of a new film on Cézanne’s portraits, Avant-Garde to Underground: Outliers and Film, and the series Affinities, or The Weight of Cinema.

The department examined the relationship between artists and the May 1968 youth rebellions in Paris. The series Paris, May ’68: Zanzibar and Philippe Garrel, coinciding with the fiftieth anniversary, included...
acquired a state-of-the-art digital photography system for rare books. In cooperation with the Gallery’s division of imaging and visual services, the library loaned 2,765 titles to universities and public libraries in forty-nine states and twenty countries. In cooperation with Visual Arts staff and loaned 2,757 items for Gallery and Center for Advanced Study in the Humanities for the 17,550 unique visits to the library’s web pages. The department borrowed 2,739 photographs and photo boxes on-site, image specialists answered 1,178 reference inquiries, and department staff created 7,090 scans. The Gallery’s conservation division reviewed or treated 232 photographs and albums.

A library exhibition and an accompanying online feature celebrated the 75th anniversary of the George M. Richter Archive of Illustrations on Art arriving at the Gallery in 1943. Purchased with funds provided by Solomon R. Guggenheim in the midst of World War II, the archive was heralded for its significance as “an invaluable record of many works of art from the great European museums now either destroyed or dispersed.” The 60,000 photographs assembled by Richter formed the nucleus of the department that now includes images ranging from daguerreotypes to digital files covering all periods and forms of art and architecture.

The Gallery Archives continued its core mission of collecting and maintaining the Gallery’s valuable records. During the past year, the archives undertook a number of activities to enhance the preservation and discovery of archival holdings.

Historical resources were added to the Gallery’s website, as well as a digital collection of the Gallery’s past calendars of events from 1941 to 2017, making this comprehensive information easily discoverable. The archives added numerous images of past exhibition installations to its web pages and also enhanced its public space resulting in improved security, work areas, and a better research environment.

The archives continued to spearhead a multiyear project to inventory and digitize more than 26,000 data sheets relating to the Index of American Design collection. The data sheets hold critical provenance information, and staff continued to collaborate on planning the public database. When completed, this project will serve as a significant new research tool.

During the year, the archives received five hundred inquiries from staff, scholars, researchers, and the general public about the Gallery’s buildings, exhibitions, collections, and people. Notable records transfers from Gallery offices include records documenting the director’s tenure, curatorial departmental records, outgoing loan files, photographic images from various offices, and media files and tapes documenting the construction of the Sculpture Garden, East Building exterior stone repair work, Gallery exhibitions, publications, and ephemera. The archives continued to receive numerous born-digital image files relating to the East Building renovations, Master Facilities Plan projects, exhibition installations, and Gallery events.

The archives successfully completed a major milestone in its multiyear Kress Collection History and Conservation Database project. A detailed strategic plan for building a sustainable database was submitted to the Kress Foundation, and the department expects to request additional support next year to build the database.

The study room for American prints and drawings in the West Building hosted 828 visitors, including students in twenty-three classes from twelve universities and four schools. Additionally, curators provided eighteen presentations for visitors and staff.

The study room for European works of art on paper in the East Building hosted 1,152 visitors, who viewed the Gallery’s original prints, drawings, and illustrated books. This included forty-one classes from

RESOURCES FOR SCHOLARLY RESEARCH

The library added 10,408 books and 1,098 auction catalogs to its holdings in fiscal year 2018. The reader services department answered 3,491 inquiries, welcomed 600 new readers among 1,430 visitors, created 10,799 scans from its collections, and recorded 17,550 unique visits to the library’s web pages. The department borrowed 2,757 items for Gallery and Center for Advanced Study in the Visual Arts staff and loaned 2,765 titles to universities and public libraries in forty-nine states and twenty countries. In cooperation with the Gallery’s division of imaging and visual services, the library acquired a state-of-the-art digital photography system for rare books.

The department of image collections added 141,789 photographic images, including 101 rare albums, more than 111,000 negatives and transparencies from the David Finn Archive, almost 20,000 digital files, and more than 3,000 rare photographs, bringing the approximate number of images held to sixteen million. Researchers viewed 2,739 photographs and photo boxes on-site, image specialists answered 1,178 reference inquiries, and department staff created 7,090 scans. The Gallery’s conservation division reviewed or treated 232 photographs and albums.

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EDUCATING

Families enjoy Color’s Garden: An Adventure with the Elements of Art, a specially commissioned play inspired by the Gallery’s permanent collection.

many archival prints. Three Italian portrayals of the life of Saint Francis in conjunction with the exhibition Heavenly Earth: Images of Saint Francis at La Verna), a new documentary on Joseph Beuys, Thomas Riedelsheimer’s new film on Andy Goldsworthy, and the premiere of the documentary Witkin & Witkin, rounded out the season.

The department organized a complete retrospective of the early works of auteur Ingmar Bergman on the occasion of Bergman’s centennial. The season also featured the series Jacques Becker: Poet of the Commonplace. Additional special events included a ciné-concert with experimental films by Peter Hutton, a lecture by Stanley Kubrick scholar Robert Kolker, and the Washington premiere of In the Intense Now by Brazilian auteur João Moreira Salles.

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fifteen universities, colleges, and seminaries; ten special groups; and twelve tours for Gallery docents, interns, and staff. Gallery curators conducted fifty of these classes, lectures, and tours.

**PUBLISHING**

The publishing office completed the initial contents and design of the digital catalogue raisonné *Mark Rothko: Works on Paper*, with entries for the Gallery’s nearly nine hundred works on paper by Rothko. Works in the Rothko Estate and from public and private collections around the world will follow in coming years. Eight book-length publications were released, including six exhibition catalogs (*Michel Sittow: Estonian Painter at the Courts of Renaissance Europe; Outliers and American Vanguard Art; Sally Mann: A Thousand Crossings; Sharing Images: Renaissance prints into Maiolica and Bronze; Corot: Women*; and *Tintoretto: Artist of Renaissance Venice*) and two CASVA volumes (*The Artist in Edo* and *Center*). In addition, educational exhibition brochures were prepared for *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry; Outliers and American Vanguard Art; In the Tower: Anne Truitt*; and *Water, Wind, and Waves: Marine Paintings from the Dutch Golden Age*, as well as one library installation. The department received awards for seven of its publications—*Dwan Gallery: Los Angeles to New York, 1959–1971; Three Centuries of American Prints from the National Gallery of Art: Documenting the Salons; Paris Salon Catalogs. 1673–1945; America’s National Gallery of Art: East of the Mississippi Nineteenth-Century American Landscape Photography; Outliers and American Vanguard Art; and Sally Mann: A Thousand Crossings.*

For NGA Online Editions, the Gallery’s ongoing series of digital catalogs of the permanent collection, new entries were launched in *American Paintings, 1900–1945*, while writing and editing continued for subsequent volumes, *French Paintings of the Nineteenth Century* and *Italian Paintings of the Sixteenth Century*. The *Alfred Stieglitz Key Set* publication, which is scheduled to launch in 2019, will become the first Online Edition devoted to works from the Gallery’s photography collection.

In addition to labels and wall texts for exhibitions and installations, the publishing office edited online features and produced the bimonthly *Gallery Bulletin*, more than 325 education projects, and more than 1,000 pieces of collateral, including press releases, invitations, newsletters, quarterly calendars, and recurring film and music program calendars.
EDUCATING

DIGITAL MEDIA

In fiscal year 2018 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 679 objects, including eighty-two new acquisitions. The department captured 719 new images as part of the division’s rapid imaging program to document the sculpture collection, provided technical imaging for 112 conservation treatments, and made publication-quality images for ten Gallery exhibitions and catalogs including *Outliers and American Vanguard Art*, *Sally Mann: A Thousand Crossings*, and *Corot: Women*.

The department posted 4,663 new and replacement images to the Gallery’s website, including 300 ultra-resolution images, allowing the public to pan and zoom at extremely close detail. Web visitors downloaded more than one million open-access images from NGA Images. Since NGA Images launched in 2012, more than four million images have been downloaded.

The Gallery’s website was visited by 5.4 million people this fiscal year. The website department created shorter webpage addresses to make reading and sharing content easier. A new image delivery standard was added to object pages, providing a convenient and powerful tool for comparing images. Other important projects included a significant exhibition feature for *Heavenly Earth: Images of Saint Francis at La Verna*, an expanded and redesigned feature about African American artists in the collection, and contributions to the new resource *Uncovering America*.

The media production department continued to provide digital moving image media and audio to the public, staff, docents, and volunteers, supporting more than 1,700 live events in public presentation spaces. Audio content was accessed more than 650,000 times, and video content more than 500,000 times. Several films were produced to celebrate artists, musicians, and filmmakers, including Binh Danh, Susan Meiselas, Jean Desmet, and the Rose Ensemble.

Fourteen unique multimedia installations were installed and maintained in exhibitions including *Vermeer and the Masters of Genre Painting: Inspiration and Rivalry*, *In the Tower: Anne Truitt; Outliers and American Vanguard Art*, *Sally Mann: A Thousand Crossings*, *Dawoud Bey: The Birmingham Project*, and *Rachel Whiteread*. 

Advanced placement art history students practice essay writing in front of Michelangelo Pistoletto’s *Donna che indica* as part of the Advanced Art History Workshop.
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 fiscal year 2018 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), Huey Copeland (Northwestern University), Aden Kumler (University of Chicago), Chika Okeke-Agulu (Princeton University), and William W. Wallace (Washington University in St. Louis).

During its thirty-eighth academic year, the Center welcomed fellows from France, Italy, China, Spain, the United Kingdom, and twelve of the United States. The topics of their research ranged from the meanings of aesthetic production of the Nahua people of Central Mexico to artistic encounters with Byzantium during the expansion of Aragon, and from the reemergence of narrative in 1970s performance art in the United States to a history of photography of the Swahili Coast.

In 2017 the Center accepted responsibility for the Sydney J. Freedberg Lecture on Italian Art. This annual lecture, which features original research presented by distinguished scholars of Renaissance Italy, began in 1997 and is now endowed. For the twenty-first lecture in the series, Beverly Louise Brown presented on the topic “Sugar and Spice and All Things Nice? Titian’s Portrait of Clarice Strozzi.”

Other highlights included a study day for an international group of curators, conservators, and art historians held in connection with the exhibition Veermeir and the Masters of Genre Painting: Inspiration and Rivalry. This year’s Wyeth Lecture in American Art was delivered by Cécile Whiting on the topic “The Panorama and the Globe: Expanding the American Landscape in World War II” followed by an incontro with members of the Center on “Global War and the New American Landscape, 1939–1948.” CASVA held a two-day meeting on “New Initiatives in African American Art” to reinforce the Center’s commitment to the advancement of the field first explored in last year’s Wyeth Foundation for American Art Symposium on the topic of “The African American Art World in Twentieth-Century Washington, DC.” A two-day symposium entitled “Boundary Trouble: The Self-Taught Artist and American Avant-Gardes,” was held on the occasion of the exhibition Outliers and American Vanguard Art. The papers will be published in a volume of Studies in the History of Art. Edmond J. Safra Visiting Professor David Bomford led an international colloquy for scholars, curators, and conservators on the subject “Art and Uncertainty: The Limits of Technical Art History.” He also gave a public lecture titled “Pentimenti: When Artists Change Their Minds.”

The new audio and video series Reflections on the Collection: The Edmond J. Safra Visiting Professors at the National Gallery of Art was posted to the Gallery’s website with the four inaugural presentations by Edmond J. Safra Visiting Professors Kathleen A. Foster, Jacqueline Lichtenstein, Anna Ottani Cavina, and Carl Brandon Strehlke. In this series, the professors share their unique insights on works of art from the Gallery’s collection.

The sixty-seventh A. W. Mellon Lectures in the Fine Arts were delivered by Hal Foster of Princeton University on the topic “Positive Barbarism: Brutal Aesthetics in the Postwar Period.”

The Center’s research projects provide primary materials for scholarship. The Malvasia project makes available a multivolume English translation and critical edition in Italian of Carlo Cesare Malvasia’s Felsina pittrice (Bologna, 1678). Volume nine chronicles the life of Guido Reni. Progress was also made on the volume dedicated to Francesco Francia and Lorenzo Costa. The project is directed by the dean and coordinated by Professor Lorenzo Pericolo of the University of Warwick, who also edits the critical edition. The digital database for the History of Early American Landscape Design project, directed by Associate Dean Therese O’Malley, is in the beta-testing phase with a projected release date of 2019 to 2020. Associate Dean Peter Lukehart and his team continue to identify and incorporate new documentary sources for the online database The History of the Accademia di San Luca, c. 1590–1635: Documents from the Archivio di Stato di Roma (www.nga.gov/academia).

For more on the Center’s programs, see the archive of annual reports at www.nga.gov/content/ngaweb/research/casva/publications/center-report.html.
Painting conservators restore paintings in the Gallery’s collection. Clockwise from left: Erin Stephenson with Mark Rothko’s No. 10, Sarah Murray with Benjamin West’s Telemachus and Calypso, and Jay Krueger with Cy Twombly’s Synopsis of a Battle.
The conservation division continued work on the fourth volume of its biennial publication *Facture*, dedicated to conservation research topics related to the Gallery’s collection. This volume focuses on the creation and production of series, multiples, and replicas in various mediums from the Renaissance to the present. The division also continued work on the development of ConservationSpace, the open-source document management software that was launched at the Gallery in 2017 and has steadily been adopted by the conservation community. Conservators across the division engaged in collaborative research with curators and scientists to contribute to catalogs and programs associated with future Gallery exhibitions. Staff also shared their knowledge through the presentation of papers and publication of articles to professional colleagues nationally and internationally, by providing gallery talks and lectures, and serving as a resource for members of the general public.

The Art Materials Research and Study Collection database has been redesigned to integrate its holdings of manufacturers’ technical literature, company histories, and pigment origin data. It now documents more than 21,000 samples of paints and other media and will be revamped to allow content sharing with the public in an online setting.

Object conservators completed fourteen major treatments on works in a wide range of materials, sizes, and time periods. This work included essential repairs to stabilize damaged wood components and lifting varnish on the newly acquired *Ground Rules* by...
Object conservation fellow Robert Price repairs the glazes on Andrea della Robbia’s terracotta sculpture *The Adoration of the Child*. 
Theaster Gates. Conservators also removed disfigured and aged fills from Andrea della Robbia’s glazed ceramic relief _The Adoration of the Child_, and then replaced them with elegant color-corrected fills. An innovative major structural treatment of the monumental weathering steel _America_ by Alfredo Halegua involved removing a badly corroded mounting system, welding newly fabricated mounts, and installing the conserved work in the Sculpture Garden. George Rickey’s outdoor sculpture _Divided Square Oblique II_, which was damaged in severe weather, required the realignment of deformed components using a customized form to reshape the stainless steel.

The department performed 362 minor treatments in the course of collection preservation, including Frederic Remington’s bronze quartet of riders in _Off the Range (Coming Through the Rye)_; Anne Truitt’s _Summer Remembered_; and Ermenegildo Hamerani’s bronze medal depicting _Saint Luke Painting the Virgin_. The department completed major examinations of thirty-one works and 821 minor condition examinations to prepare works for loan and in conjunction with exhibitions. Extensive technical exams were also performed on Andrea del Verrocchio sculptures in advance of the 2019 exhibition.

Object conservators presented at professional conferences on the conservation treatments of _Ghost_ by Rachel Whiteread, Adolph Gottlieb’s _Wall_, Edgar Degas’s original sculptures, and the _Shaw Memorial_ by Augustus Saint-Gaudens. They led discussions with emerging scholars on topics including Spanish polychrome sculpture and the materials and methods used by Verrocchio’s workshop. Conservators also contributed to an international digital publication focused on copper-alloy casting that lead to groundbreaking insights on the interaction of patina and alloy in Renaissance bronzes, which was shared with an audience of international scholars.

The painting conservation department completed thirty-one major treatments, sixty-three minor treatments, and 166 major examinations involving detailed study, analysis, x-radiography, and infrared reflectography. More than 960 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 those on paintings by Paul Cézanne, Henri Matisse, Giorgio Morandi, Sebastiano Ricci, and Mark Rothko. Conservation of notable works included Fra Angelico’s _The Entombment of Christ_, François Boucher’s _Allegory of Music_, Sir Anthony van Dyck’s _Lady with a Fan_, Claude Monet’s _The Artist’s Garden at Vétheuil_, Sir Henry Raeburn’s _The Binning Children_, and Jacopo Tintoretto’s _A Procurator of Saint Mark’s_ and _Summer_. Giovanni Battista Tiepolo’s _Bacchus and Ariadne_ was the focus of a multiyear treatment that involved extensive imaging and collaboration with the scientific research department. Restorations dating to the late eighteenth century compromised the understanding of this masterpiece, and the treatment revealed significant discoveries about Tiepolo’s materials and his approach to painting.

The department continued to support Gallery publications. Working on NGA Online Editions and the systematic catalog project, several conservators were closely involved with curators and catalog authors to resolve questions of facture and condition, prepare technical entries, and edit the scholarly essays for volumes devoted to sixteenth-century Italian paintings by Titian, Tintoretto, and Veronese; nineteenth-century French paintings by Cézanne, Monet, and Matisse; and twentieth-century American art.

Conservation scientists John Delaney and Kathryn Dooley perform reflectance imaging spectroscopy to further study _Pope Innocent X_ by the Circle of Diego Velázquez.
Painting conservation fellow Kari Rayner removes discolored varnish from Mary, Queen of Heaven by the Master of the Saint Lucy Legend.
century French paintings; and American modernism. Technical examinations and updates for the online Dutch catalog continue, primarily focusing on the Corcoran Collection and recent acquisitions.

The paper conservation department completed eight major treatments, 101 minor treatments, and 1,475 examinations and took more than seventy x-radiographs, ultraviolet, and infrared images. Matting-framing specialists and technicians matted 576 prints, drawings, and photographs; framed and unframed 1,341 artworks; constructed 216 custom housings; devised 209 mounts for display; built or repaired 247 frames; and installed 203 artworks in exhibitions. The department actively participated in Gallery projects to scan paper-based records for digital storage and to establish an exhibition management system.

Exhibitions requiring special attention by the conservators and framers included "Sense of Humor, Sharing Images: Renaissance Prints into Maiolica and Bronze," and "Sally Mann: A Thousand Crossings." Noteworthy paper conservation treatments included the bathing of prints by Marcantonio Raimondi, Annibale Carracci, and Louis Lozowick to reduce disfiguring and discolored components in the paper. Physical deterioration caused by iron gall ink in a double-sided drawing by Baccio Bandinelli required delicate reinforcement to prevent the paper from breaking apart while making sure the image remained readable.

Twenty-nine drawings by Giovanni Battista Tiepolo and other Italian masters were conserved. In addition to treatment projects, the paper conservation department assisted with the Mark Rothko online catalogue raisonée of drawings by identifying media and documenting watermarks in the paper. This past year conservators taught international workshops on the use of gels in the treatment of works on paper and presented lectures on Gallery drawings. They continued research on Genoese baroque drawings, prints by Jasper Johns, and Mary Cassatt’s drawings and prints.

Framers continued to develop innovative and attractive approaches for displaying works of art including a new design for sealed packages for matted works on paper and the framing of prints on felt by Joseph Beuys. Collaborating with other divisions, the framers organized and reviewed frame stock and created a frame inventory management database.

The photograph conservation department completed fifteen major treatments, 155 minor treatments, and 1,270 condition examinations for loans, collection maintenance, and exhibitions. The department continued to devote most of its time and resources in support of Gallery exhibitions, including "Sally Mann: A Thousand Crossings; Gordon Parks: The New Tide, Early Work 1940–1950; Dawoud Bey: The Birmingham Project; the future exhibition "The Eye of the Sun: Nineteenth-Century Photographs from the National Gallery of Art; as well as rotating exhibitions in the permanent collection.

Among the more challenging treatments was Gordon Parks’s 1949 photograph "Tenement House, Ansonia, Connecticut," one of a large group of photographs and films given to the Corcoran Gallery of Art by the artist in 1998, now in the Gallery’s collection. Several other demanding examinations and treatments were performed on many photographs in preparation for "By the Light of the Silvery Moon: A Century of Lunar Photographs from the 1850s to Apollo 11." These prints required significant repairs to stabilize them for travel and to greatly enhance their appearance while on display.

Many daguerreotypes will be featured in "The Eye of the Sun." The display of these extraordinary early photographs, which have a mirror-
like surface, pose major challenges. Photograph conservators collaborated with other departments to plan for their enhanced exhibition. Preventive conservation staff substantially contributed to initiatives including the development of an emergency preparedness plan, the ongoing deep-clean project, and material testing for products used in the storage, display, and transport of art. Department conservators assisted with examinations, handling, display, and packing of eleven special exhibitions, four of which required ongoing support at subsequent venues.

Two special exhibitions required extraordinary work by the department. Conservators travelled to lenders to assess, advise, examine, and pack loans for Outliers and American Vanguard Art, then assisted with the complex installation and maintenance of the exhibition. Staff spent several weeks continuing to check the condition of loans and assist with the installation at the next venue. Preventive conservators also traveled to assess loans and helped to resolve many transportation and installation challenges for Rachel Whiteread.

The department modified and treated fifty-eight frames to improve their appearance and structural integrity. One unique project involved the artist-selected frame on Morris Louis’s Sub-Marine. The frame had been overgilded, covering an original surface that matched colors in the painting. With the assistance of family snapshots provided by the donors, which captured the painting in the background, the artist-intended appearance of the frame was restored.

The textile conservator completed one major treatment, six minor examinations, four minor treatments, and 584 condition examinations for exhibitions, loans, and collection maintenance. The textile conservator coordinated and contributed to a study day for an in-depth exchange on the complex artist’s methods and materials employed by Robert Rauschenberg and printers at Gemini G.E.L. for the 1974 work Hoarfrost Editions, which is comprised of nine large and fragile components: Ringer, Preview, Scrape, Pull, Sand, Ringer State, Mule, Plus Fours, and Scent. The study day was attended by visiting scholars, artists, conservators, curators, and conservation scientists.

Examinations and treatments were completed for numerous textile hangings in Outliers and American Vanguard Art, including Rosie Lee Tompkins’s Three Sixes (quilted by Willia Ette Graham) and two untitled works quilted by Irene Bankhead. Condition examinations were carried out for the installation of several delicate and complex textile works: Enrico Baj’s When I Was Young; Barry Le Va’s Equal Quantities: Placed or Dropped In, Out, and On in Relation to Specific Boundaries; Betye Saar’s Dat Of Black Magic; and Salvatore Scarpitta’s Harpoon Rack II. Much of this work required close coordination and collaboration with other departments.

Scientists examined seventy-four works of art in association with conservation treatments and research in support of exhibition catalogs and ongoing projects by conservators and curators. Considerable effort was given to the technical investigation of works by Andrea del Verrocchio and members of his workshop in preparation for a forthcoming exhibition. The technical investigations produced unprecedented information about the artist’s working methods. Six paintings from international collections were examined in detail using state-of-the-art imaging technology, while the analysis of other works, in less detail, was also undertaken. Study of new images acquired using multiple imaging methods in combination with new cross-section analysis provided insight into the making of The Feast of the Gods by Giovanni Bellini and Titian to allow an improved reconstruction of the appearance of the painting as it was first completed by Bellini.

Research into use of soft matter for cleaning delicate surfaces reached a conclusion and has resulted in the publication of several papers. Investigation into the mechanisms of metal soap formation and subsequent changes in oil paint films has provided new data on these processes, augmented by fruitful collaborations with scientists at research institutions. Conducted in collaboration with the photograph conservators, scientists’ studies on the immediate and long-term reactions of photographic images continue to offer astounding information about the metal nanoparticles that form the image.

The expertise developed within the department was solicited through invitations to advise and share capabilities with colleagues working in collections throughout the world, to give keynote and plenary talks at conferences, and to provide training to visiting conservators and scientists.
Fiscal year 2018 marked another year of strong financial growth for the Gallery. 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 in fiscal year 2018. Net assets totaled $1.3 billion at September 30, 2018, an increase of $70.3 million or 5.6 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 $994.5 million, an increase of $58.1 million above last year. The diversified portfolio returned 7.1 percent for the year, benefitting from positive performance across nearly all asset categories. The strongest contributors to performance included the Gallery’s investments in U.S. and international developed public market equities and hedge funds. The investment portfolio’s long-term performance over the ten-year period totaled 7.7 percent, exceeding the Gallery’s custom investable benchmark by 120 basis points.

Cash balances increased $20.0 million over the prior year primarily in order to fund the construction contract for renovations to the Gallery’s East Building atrium and adjacent spaces, to begin in fiscal year 2019. Spanning 16,000 square feet, the deteriorating atrium skylight has not been renovated since the East Building opened in 1978 and requires complete replacement of the glass units and aluminum frames. The structural steel space frame will remain in place while undergoing refurbishment, and public access will be maintained while the renovation is underway. The project is part of the federally funded Master Facilities Plan, 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. Investments in property, plant, and equipment decreased by $6.4 million in fiscal year 2018 as capital expenditures slowed in advance of the upcoming major East Building atrium renovations and were more than offset by depreciation expense. Fiscal year 2018 capital expenditures of $8.9 million included completion of design documents for the atrium renovation, replacement of a number of building systems and communications components, as well as modernization of information technology systems.

Pledges receivable increased by $3.5 million as generous individuals and foundations have continued to contribute to The Andrew W. Mellon Foundation’s challenge grant in celebration of the Gallery’s 75th anniversary. Total liabilities increased slightly by $4.3 million, primarily due to contract obligations related to the East Building atrium skylight renovation project.
OPERATING RESULTS

The Gallery ended the fiscal year with a modest unrestricted operating surplus of $0.9 million before depreciation and amortization. This surplus is primarily the result of careful management of expenses and unrestricted gifts that exceeded the budget plan.

Operating support and revenue totaled $168.7 million in fiscal year 2018, increasing $5.1 million, or 3.1 percent over fiscal year 2017. Federal support recognized for operations totaled $129.7 million, an increase of $2.5 million or 1.9 percent, primarily as a result of increased outlays from prior year obligations. 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 year 2018. Operating gifts and grants totaled $11.2 million, an increase of $2.9 million over the prior year, primarily due to major gifts received from foundations and individual donors for special exhibitions including Cézanne Portraits and Outliers and American Vanguard Art.

Funds appropriated under the Gallery’s investment spending policy totaled $18.0 million versus $18.7 million in fiscal year 2017, decreasing 3.6 percent primarily as a result of the successful fundraising for exhibitions described above and also because shared costs for Rachel Whiteread and other traveling exhibitions that opened at the end of fiscal year 2018 will not be reflected until next fiscal year. Revenues from the Gallery shops totaled $8.6 million, an increase of $0.6 million primarily from sales of exhibition catalogs. Royalties and other income decreased slightly from $1.4 million in fiscal year 2017 to $1.3 million in fiscal year 2018.

Fiscal year 2018 operating expenses totaled $167.8 million, increasing $4.0 million or 2.5 percent over the prior year, due primarily to increased costs of exhibitions and related programs in fiscal year 2018. Major exhibitions opening during the fiscal year included Outliers and American Vanguard Art, Cézanne Portraits, Vermeer and the Masters of Genre Painting: Inspiration and Rivalry, Rachel Whiteread, and Corot: Women.

The collection was augmented by several major purchases in fiscal year 2018 including Willem van de Velde the Younger’s An English Warship Firing a Salute (1673), Archibald John Motley Jr.’s Portrait of My Grandmother (1922), Pierre-Jean David d’Angers’s Comte Antoine Boulay de la Meurthe (1832), Claude-Joseph Vernet’s Moonlight (1772), and Clara Peeters’s Still Life with Flowers Surrounded by Insects and a Snail (c. 1615/1618).

AUDITORS’ REPORT AND FINANCIAL STATEMENTS

Summarized financial information is shown on the following pages. The Gallery’s complete fiscal year 2018 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 year 2018 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, 2018 and 2017
(In thousands)

### STATEMENTS OF FINANCIAL POSITION

<table>
<thead>
<tr>
<th>ASSETS</th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and cash equivalents</td>
<td>$89,886</td>
<td>$69,926</td>
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<tr>
<td>Pledges, accounts receivable, and other assets</td>
<td>28,980</td>
<td>25,998</td>
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<tr>
<td>Investments and trusts held by others</td>
<td>994,526</td>
<td>936,470</td>
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<tr>
<td>Property, plant, and equipment, net</td>
<td>324,993</td>
<td>331,427</td>
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<tr>
<td>Total assets</td>
<td>$1,438,385</td>
<td>$1,363,821</td>
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</table>

### LIABILITIES AND NET ASSETS

**LIABILITIES:**

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Environmental liability</td>
<td>$19,863</td>
<td>$22,978</td>
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<tr>
<td>Other liabilities</td>
<td>91,080</td>
<td>83,691</td>
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<tr>
<td>Total liabilities</td>
<td>110,943</td>
<td>106,669</td>
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</table>

**NET ASSETS:**

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Without donor restrictions</td>
<td>588,663</td>
<td>576,934</td>
</tr>
<tr>
<td>With donor restrictions</td>
<td>738,779</td>
<td>680,218</td>
</tr>
<tr>
<td>Total net assets</td>
<td>1,327,442</td>
<td>1,257,152</td>
</tr>
<tr>
<td>Total liabilities and net assets</td>
<td>$1,438,385</td>
<td>$1,363,821</td>
</tr>
</tbody>
</table>

### CHANGE IN NET ASSETS

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Net assets at beginning of year</td>
<td>$1,257,152</td>
<td>$1,142,764</td>
</tr>
<tr>
<td>Change in net assets from operating activities</td>
<td>910</td>
<td>(182)</td>
</tr>
<tr>
<td>Nonoperating gifts and federal appropriations</td>
<td>48,647</td>
<td>49,387</td>
</tr>
<tr>
<td>Investment return in excess of amount appropriated for operations</td>
<td>47,309</td>
<td>87,747</td>
</tr>
<tr>
<td>Acquisitions of art</td>
<td>(14,871)</td>
<td>(6,274)</td>
</tr>
<tr>
<td>Environmental liability change in value</td>
<td>4,298</td>
<td>1,153</td>
</tr>
<tr>
<td>Depreciation expense and other</td>
<td>(16,003)</td>
<td>(17,443)</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>$70,290</td>
<td>$114,388</td>
</tr>
<tr>
<td>Net assets at end of year</td>
<td>$1,327,442</td>
<td>$1,257,152</td>
</tr>
</tbody>
</table>
### UNRESTRICTED SUPPORT AND REVENUE

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Federal appropriations</td>
<td>$129,651</td>
<td>$127,173</td>
</tr>
<tr>
<td>Gifts and grants</td>
<td>11,171</td>
<td>8,266</td>
</tr>
<tr>
<td>Spending policy appropriated for operations</td>
<td>17,988</td>
<td>18,669</td>
</tr>
<tr>
<td>Gallery shops sales, net</td>
<td>8,639</td>
<td>8,085</td>
</tr>
<tr>
<td>Royalties and other income</td>
<td>1,250</td>
<td>1,374</td>
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<tr>
<td><strong>Total support and revenue</strong></td>
<td><strong>$168,699</strong></td>
<td><strong>$163,567</strong></td>
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</table>

### UNRESTRICTED EXPENSES*

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collections</td>
<td>$51,225</td>
<td>$50,940</td>
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<tr>
<td>Special exhibitions</td>
<td>22,423</td>
<td>21,149</td>
</tr>
<tr>
<td>Education, Gallery shops, and public programs</td>
<td>45,255</td>
<td>42,777</td>
</tr>
<tr>
<td>Editorial and photography</td>
<td>7,401</td>
<td>7,071</td>
</tr>
<tr>
<td>General and administrative</td>
<td>37,008</td>
<td>37,748</td>
</tr>
<tr>
<td>Development</td>
<td>4,477</td>
<td>4,064</td>
</tr>
<tr>
<td><strong>Total expenses</strong></td>
<td><strong>167,789</strong></td>
<td><strong>163,749</strong></td>
</tr>
<tr>
<td><strong>Change in net assets from operating activities</strong></td>
<td><strong>$910</strong></td>
<td><strong>($182)</strong></td>
</tr>
</tbody>
</table>

*excluding depreciation and amortization

### 2018 UNRESTRICTED OPERATING SUPPORT AND REVENUE

$168,699 (In thousands)

### 2018 UNRESTRICTED OPERATING EXPENSES BEFORE DEPRECIATION AND AMORTIZATION

$167,789 (In thousands)
ACQUISITIONS

PAINTINGS

Babcock, William Perkins, American, 1826–1899
> Flowers in a Cut Glass Vase, 1857, oil on canvas, 2018.44.1, Gift of William and Abigail Gerds

Batcheller, Frederick, American, 1837–1889
> Myosotis and Roses in Vase, n.d., oil on canvas, 2018.44.25, Gift of William and Abigail Gerds

Bonnat, Léon, French, 1833–1922
> Breadfruit with Green Lights, 1884, oil on canvas, 2018.109.1, Purchased as the Gift of Robert K. Kraft

Harty, Anna Eliza, American, 1839–1934
> Two McLaughlin Pears, n.d., oil on board, 2018.44.11, Gift of William and Abigail Gerds

Inman, Henry, American, 1801–1846
> Boy Van Winkle: Awakening from His Long Sleep, 1823, oil on wood, 2018.44.134, Gift of William and Abigail Gerds

Inman, John O’Brien, American, 1828–1896
> Still Life, oil on canvas, 2018.65, Gift of William and Abigail Gerds

Dunning, Robert Spear, American, 1829–1905
> Still Life: Wineglass, Two Peaches, n.d., oil on canvas

Fredricks, Daniel, American, 1835–1863
> Still Life with Fruits (Still Life with Apples), oil on canvas

Gift of William and Abigail Gerds

Dupuis, Pierre, French, 1610–1682
> Still Life with Flowers (Two Peaches), n.d., oil on board

Inman, John Q. O'Brien, American, 1829–1888
> Still Life (Still Life with Flowers), oil on cardboard, 2018.621, Pepita Milmore Memorial Fund and Firestone Fund

Kessel, Jan van, Flemish, 1626–1679

Knebel, Mary, American, born 1941
> My James, 2008, compressed lint on wood, 2018.44.21, Gift of William and Abigail Gerds

Inman, Henry, American, 1801–1846
> Still Life: Wineglass, Two Peaches, n.d., oil on canvas

Linneman, Joseph, American, 1806–1863
> Still Life with Flowers and Fruits, n.d., oil on board

Tweed, Charles, American, born 1826–1888
> Still Life, oil on board, 2018.44.135, Gift of William and Abigail Gerds

Mead, Larkin Goldsmith, American, 1830–1908
> Portrait of a Bearded Gentleman, c. 1759, oil on canvas, 2018.44.1, Gift of William and Abigail Gerds

Hosmer, Harriet Goodhue, American, 1830–1908
> View of a Ruined Temple, oil on panel, 2018.311, Gift of William and Abigail Gerds

David d’Angers, Pierre-Jean, French, 1788–1859
> The Slaughtered Hog, 1849, oil on canvas, 2018.44.13, Gift of William and Abigail Gerds

Cohen, Charles, French, 1793–1889
> Still Life: Fruits, c. 1759, oil on canvas, 2018.44.2

Vignon, Claude, French, 1794–1870
> Portrait of Captain John F. Adam, oil on canvas, 2018.44.3, Gift of William and Abigail Gerds

> Still Life: Flowers, oil on canvas, 2018.44.14, Gift of William and Abigail Gerds

Mumford, William, American, born 1847–1910
> Portrait of Captain John F. Adam, oil on canvas, 2018.44.3, Gift of William and Abigail Gerds

> Still Life: Flowers, oil on canvas, 2018.44.14, Gift of William and Abigail Gerds

Sculptures

Amado, L., Italian, active 1852–1870
> Monument to Pietro Tenerani, 1852, marble, 2018.44.127, Gift of William and Abigail Gerds

Bartoloni, Lorenzo, Italian, 1777–1850
> Auroboro, n.d., marble, 2018.44.128, Gift of William and Abigail Gerds

Belli, Valerio, Italian, 1468–1546
> The Adoration of the Shepherds, 1530s, bronze, 2017.112.1, Gift of the Bartolucci Family in memory of Eleonora Luciano

Calder, Alexander, American, 1898–1976
> French Poodle, c. 1952, brass wire

Sculpture with Color and Strings, model P939, cast 1961, bronze, 2017.112.4, Gift of Richard and Elaine Kaufman

Crawford, Thomas, American, 1814–1857
> Rippled, n.d., marble, 2018.44.126, Gift of William and Abigail Gerds

Daniel-Dupuis, Jean-Baptiste, French, 1849–1899
> Butterfly, c. 1930, brass wire

Pennsylvania Academy of the Fine Arts Founder’s Medal, struck c. 2005, silver, 2018.44.129, a, b, Gift of William and Abigail Gerds

David of Angers, Pierre-Jean, French, 1788–1856
> Portrait of a Bearded Gentleman, probably c. 1890, marble, 2018.313, Gift of John Busse Safe, former Curator of Education, and his family

Gates, Theodore, American, born 1973
> Ground Rules (black line), 2015, wood floorboard, 2018.311, Gift of the Collectors Committee

Hepworth, Barbara, British, 1903–1975
> Sculpture with Color and Strings, model P939, cast 1961, bronze, 2017.112.4, Gift of Richard and Elaine Kaufman

Hosmer, Harriet Goodhue, American, 1830–1908
> Portrait of a Bearded Gentleman, probably c. 1890, marble, 2018.313, Gift of John Busse Safe, former Curator of Education, and his family

Horn, Alexander, American, 1853–1908
> Portrait of a Bearded Gentleman, probably c. 1890, marble, 2018.313, Gift of William and Abigail Gerds

Katz, Alex, American, born 1927
> Akr (Wenhouevar), 2016, porcelain enamel on shaped steel mounted on powder-coated steel base, 2017.112.1, Gift of Robert Lococo and the Artist

Mead, Larkin Goldsmith, American, 1835–1910
> Vase of Morning Glories, n.d., oil on wood, 2018.44.19, Gift of William and Abigail Gerds

Bertelli, Lorenzo, Italian, 1777–1850
> Auroboro, n.d., marble, 2018.44.128, Gift of William and Abigail Gerds

Bell, Valerio, Italian, 1468–1546
> The Adoration of the Shepherds, 1530s, bronze, 2017.112.1, Gift of the Bartolucci Family in memory of Eleonora Luciano

Calden, Alexander, American, 1898–1976
> French Poodle, c. 1952, brass wire

Sculpture with Color and Strings, model P939, cast 1961, bronze, 2017.112.4, Gift of Richard and Elaine Kaufman

Crawford, Thomas, American, 1814–1857
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> Akr (Wenhouevar), 2016, porcelain enamel on shaped steel mounted on powder-coated steel base, 2017.112.1, Gift of Robert Lococo and the Artist

Mead, Larkin Goldsmith, American, 1835–1910
> Vase of Morning Glories, n.d., oil on wood, 2018.44.19, Gift of William and Abigail Gerds
PHOTOGRAPHS

Aczel, Marta, Hungarian, 1909–1997
• Luminated (Beow), 1933
• Luminated (Three Fish), c. 1935, gelatin silver prints, 2017.151.1 and 2018.21.23, Purchased as a Gift of the Richard King Mellon Foundation

Adams, Robert, American, born 1937

Alinari Family, Italian, 19th century
• Pesci. Corridore del Composanto, c. 1870, albumen print, 2018.7.14, Purchased as a Gift of the Richard King Mellon Foundation

Altobell, Gioacchino, Italian, c. 1820–c. 1879
• Porte de Nomentano (Bridge of Nomentano), c. 1860s, albumen print, 2018.23.36, Gift in honor of Ralph and Nancy Ellen Nigrò

American 19th Century
• Petersham School in Miss Laura’s Day, c. 1850, daguerreotype, 2017.153.1, Pepita Milmore Memorial Fund

American 19th Century
• Portrait of a Man Behind Newspaper, c. 1857, daguerreotype, 2018.7.6, Purchased as a Gift of Diana and Mallory Walker

American 19th Century
• Portrait of a Woman, 1850s, daguerreotype with applied color, 2018.7.45, Purchased as a Gift of the Richard King Mellon Foundation

American 19th Century
• Portrait of Two Children, 1850s, daguerreotype, 2018.23.27, Gift of Charles Isaacs and Carol Nigrò Ph.D.

American 19th Century
• Portrait of a Man, c. 1860s, carte-de-visite albumen print, 2018.95.9, Pepita Milmore Memorial Fund

American 20th Century
• Astronaut Edwin Aldrin Spins a Can of Ham for Televiewers, 1969, gelatin silver print, 2018.21.11, Gift of Mary and Dan Solomon

American 20th Century

American 20th Century
• Photograph of the moon from the 260-foot camera of Hektoris, 1969, gelatin silver print, 2018.21.23, Gift of Mary and Dan Solomon

American 20th Century
• Armstrong on the Moon, 1969, gelatin silver print, 2018.21.25, Gift of Mary and Dan Solomon

American 20th Century
• Surveyor’s camera returned detailed photos, 1969, gelatin silver print, 2018.21.26, Gift of Mary and Dan Solomon

American 20th Century
• Apollo II spacecraft, 1969, gelatin silver print, 2018.21.28, Gift of Mary and Dan Solomon

American 20th Century
• Watches Dad at work, 1971, gelatin silver print, 2018.21.29, Gift of Mary and Dan Solomon

American 20th Century
• Man in moon. Target for Surveyor 2, 1966, gelatin silver print, 2018.21.34, Gift of Mary and Dan Solomon

American 20th Century
• Apollo 11 Astronauts in Houston, 1969, gelatin silver print, 2018.21.35, Gift of Mary and Dan Solomon

American 20th Century
• President Nixon on obelisk USS. Hornet, 1969, gelatin silver print, 2018.21.36, Gift of Mary and Dan Solomon

Anderson, James, British, 1813–1877
• Temple of Vesta and Fountain, Rome, 1860s, albumen print, 2018.23.75, Purchased as a Gift of the Richard King Mellon Foundation

Anderson, James, attributed to, British, 1813–1877
• Piazza Colonona, Column of Marcus Aurelius and Charig Plaque, c. 1860, albumen print, 2018.7.16, Purchased as a Gift of the Richard King Mellon Foundation

Andre & Ives, American, active 1860s
• Frederick Douglass, 1863, carte-de-visite albumen print, 2018.9.1, Pepita Milmore Memorial Fund

Bach, Johann Sebastian, German, 1685–1750
• Cantatas, 1966–1971, gelatin silver print, 2018.41.1, Frederick H. and Mary and Fern M. Schad Fund

Biermann, Ernane, German, 1898–1933
• Portret (Autobranchie), 1927–1929, gelatin silver print, 2018.84.1, Alfred H. Moses and Fern M. Schad Fund

Birmann, Ernane, American, born 1890
• Exposure, 2017, acrylic on plywood, 2018.49.1, Pepita Milmore Memorial Fund

Bing, Ilse, American, born Germany, 1899–1998
• Die Reklame, Frankfurt (Advertisements, Frankfurt), 1929

Bo, Hai, Chinese, born 1962
• Shadow, 2009, inkjet print, 2018.138.1, Gift of Howard and Roberta Ahmanson

Brady, Mathew B., American, 1822–1896
• Pet of the 7th Regiment,” c. 1861, carte-de-visite albumen print, 2018.95.3, Pepita Milmore Memorial Fund

Braun, Adolphe, French, 1812–1877
• Lançoscope, c. 1864, albumen print, 2018.23.16, Gift of Charles Isaacs and Carol Nigrò Ph.D.

Brecht, Bertolt, German, 1813–1956
• The Factory, 1912, watercolor, 2017.152.1, Gift of the Richard King Mellon Foundation

Brey, Dawoud, American, born 1953


Bunea, Peter, British, born 1957
• The Dangle Hole, c. 1865, carbon print, 2018.7.1, Purchased as a Gift of Diana and Mallory Walker

Bureau, Ferdinand, French, 1822–1896
• Hoarfrost, a Park Scene, 1862, albumen print, 2018.7.10, Purchased as a Gift of the Richard King Mellon Foundation

Cameron, Julia Margaret, British, 1815–1879
• A Minstrel Group, 1867, albumen print, 2018.7.31, Purchased as a Gift of the Richard King Mellon Foundation

Campbell of Strachatho, Lord James, Scottish, 18th century
• Teverho Castle, Vale of Liven, Scotland, 1857

• Teverho Castle, Vale of Liven, Scotland, c. 1855, salted paper prints, 2018.7.21 and 2018.6.8, Purchased as a Gift of the Richard King Mellon Foundation

Charles Scowen and Co., British, 1876–1899
• Veddels, c. 1870, albumen print, 2018.7.40, Purchased as a Gift of the Richard King Mellon Foundation

Clifford, Charles, Welsh, 1819–1863
• Segovia, façade of the Alcazar and Moorish Tower, 1854, salted paper print, 2018.7.22, Purchased as a Gift of the Richard King Mellon Foundation

Core, Sharon, American, born 1965
• Suburb, Sandwiches, and Desert, 2003, chromogenic print, 2017.189.1, Gift of the Heather and Tony Podesta Collection

A. W. Cox & Son, British, c. 1864–1890
• One Tree Study, c. 1870, albumen print, 2018.23.8, Gift of Charles Isaacs and Carol Nigrò Ph.D.

Cundall, Joseph, British, 1818–1895
• The Echo, oak tree, Fountain’s Abbey, 1856, albumen print, 2018.8.7, Purchased as a Gift of the Richard King Mellon Foundation

Cuyler, Eugene, French, 1837–1900
• Georges de Franchard Forest of Fontainebleau (Franchard Forest-Fontainebleau Forest), 1863, salted paper print, 2018.6.3, Purchased as a Gift of the Richard King Mellon Foundation

Dahl-Wolfe, Louise, American, 1895–1989
• River Prouzon House, 1942

Davies, John, British, born 1946
• Durham Ox, Shetfield, 1982

• Agercoat Power Station, Salford, 1983, gelatin silver prints, 2018.91.2, Alfred H. Moses and Fern M. Schad Fund

Deal, Joe, American, 1947–2010
• Sanborn, California, from the series Subdividing the Inland Basin, 1983

• Surveyor’s Mark, California, from the series Subdividing the Inland Basin, 1984
Israel
Fritz Kortner, German-Jewish actor.
A man taken into custody in a police car,... 1979.
A 14th Street drug pusher shows one of his many knife wounds,... 1978.
A demonstrator refused to stop blocking traffic,... 1979.
Homicide detectives working around the clock on a double cop killing case,... 1975.
Homicide in the garage of a lavish apartment building,... 1972.
The 9th Precinct Investigation Unit,... 1975.
A police officer and family pose in their fishing boat,... 1979.
A "shooting gallery" raid,... 1979.
Suspects checked for weapons,... 1979.
A police officer and knife at their wedding,... 1979.
A known drug dealer shows the knife wound he had received,... 1978.
A nigt in police station, the minors are set out of the cells,... 1972.
A community group accuses a pre...
The following changes of attribution were proposed by Gallery curators and approved by the Gallery’s Board of Trustees during fiscal year 2018. Each list is arranged in alphabetical order according to former attribution. Changes of title and/or date are included if they were a part of the attribution change.

### PAINTINGS

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
<th>Old Attribution</th>
<th>New Attribution</th>
</tr>
</thead>
<tbody>
<tr>
<td>1939.1299</td>
<td>Old: Follower of Titian, Allegrcy (possibly Alessandro d'Este and Laura Donati), not dated</td>
<td>New: Workshop of Titian, Allegory of Love, c. 1530/1540</td>
<td></td>
</tr>
<tr>
<td>1942.9.82</td>
<td>Emilio di Spilimbergo</td>
<td>Old: Follower of Titian</td>
<td>New: Assistant of Titian, possibly begun by Gian Paolo Pace</td>
</tr>
<tr>
<td>1942.9.83</td>
<td>Irene di Spilimbergo</td>
<td>Old: Follower of Titian</td>
<td>New: Assistant of Titian, possibly begun by Gian Paolo Pace</td>
</tr>
<tr>
<td>1952.2.12</td>
<td>Venus Blindfolding Cupid</td>
<td>Old: Follower of Titian</td>
<td>New: North Italian 16th Century (possibly Gian Paolo Pacel), possibly</td>
</tr>
<tr>
<td>1952.5.80</td>
<td>Alessandro Alberti with a Page</td>
<td>Old: Follower of Titian, mid 16th century</td>
<td>1544/1555</td>
</tr>
<tr>
<td>1952.5.82</td>
<td>Rebecca at the Well</td>
<td>Old: Veronese, 1580/1585</td>
<td>New: Veronese and Workshop, 1582/1588</td>
</tr>
<tr>
<td>1959.9.6</td>
<td>The Annunciation</td>
<td>Old: Veronese, 1580</td>
<td>New: Veronese and Workshop, 1583/1584</td>
</tr>
<tr>
<td>1960.6.37</td>
<td>Lamentation</td>
<td>Old: Titian</td>
<td>New: Titian and Workshop, 1580/1585</td>
</tr>
<tr>
<td>1942.9.84</td>
<td>Venus and Adonis</td>
<td>Old: Titian and Workshop, 1540/1545</td>
<td>New: Titian and Workshop, 1560/1565</td>
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<tr>
<td>1957.143</td>
<td>Vincenzo Cappello</td>
<td>Old: Titian, probably 1540</td>
<td>New: Titian and Workshop, 1550/1560</td>
</tr>
<tr>
<td>1960.6.38</td>
<td>Girolamo and Cardinal Marco Corner</td>
<td>Old: Titian and Workshop, 1520</td>
<td>New: Follower of Titian, 1520/1525</td>
</tr>
<tr>
<td>1937.1.15</td>
<td>Old: Attributed to Titian, Andrea de' Franceschi, c. 1530/1540</td>
<td>New: Titian and Workshop, 1550/1560</td>
<td>New: Follower of Titian, 1520/1525</td>
</tr>
</tbody>
</table>

### DRAWINGS

<table>
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<th>New Attribution</th>
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</thead>
<tbody>
<tr>
<td>1953.5.121</td>
<td>Birth Certificate of Catherine Hartman</td>
<td>Old: American 19th Century</td>
<td>New: Henry Young</td>
</tr>
<tr>
<td>1953.5.122</td>
<td>Birth Certificate of Christopher Hartman</td>
<td>Old: American 19th Century</td>
<td>New: Henry Young</td>
</tr>
</tbody>
</table>

### SCULPTURES

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<tbody>
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<td>1939.1.259</td>
<td>Old: Follower of Titian, Allegory (possibly Alessandro d'Este and Laura Donati), not dated</td>
<td>New: Workshop of Titian, Allegory of Love, c. 1530/1540</td>
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</tr>
<tr>
<td>1961.9.48</td>
<td>Saint Lucy and a Donor</td>
<td>Old: Veronese, probably 1580</td>
<td>New: Veronese Workshop (possibly Gabriele Caliani), c. 1583/1595</td>
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</tbody>
</table>
During the fiscal year, 344 lenders from twenty-one countries and thirty-five states loaned 1,510 works of art to nineteen exhibitions. The Gallery also worked on another thirty exhibitions scheduled to open in the next five years and administered the tour of eight exhibitions. United States Government Indemnity was secured for four exhibitions on view in fiscal year 2018, resulting in savings of more than $1,080,946,072 in insurance premiums.
EXHIBITIONS AND SHOWS

> Head of a Man with a Study of His Back; Various Sketches with a Peacock Woman and a Goose (recto)
> > A Breton Cleaner
> Paris, Musée d’Orsay

Water Lilies. The New York Abstraction and the Last Monet
April 12, 2018–August 20, 2018
Mark Bolin
> No. 22
> Untitled
> Philip Guston

> Untitled

Picasso, Blue and Rose
September 18, 2018–January 6, 2019
Pablo Picasso
> Lady with a Fan
> Paris, Musée du Louvre

Delačrca (1798–1863)
March 29, 2018–July 23, 2018
Ludovic Delngre
> Ardis Skirmishing in the Mountains
> Paris, Musée

Jacquemart-André
Mary Cassatt, an American in Paris
March 9, 2018–July 23, 2018
Mary Cassatt
> Little Girl in a Blue Armchair

Paris, Musée

Manhattan Monet
Monet the Collector
September 14, 2017–January 14, 2018
Auguste Renoir
> Madame Monet and Her Son
Paul Cézanne
> Still Life with Milk Jug and Fruit

Corot: Women
February 8, 2018–July 22, 2018
Jean-Baptiste-Camille Corot
> The Artist’s Studio
Italian Girl
> Repose

Paris, Musée

national d’art moderne, Centre Georges Pompidou
André Derain 1904–1914. The Radical Decade
October 4, 2017–January 29, 2018
André Derain
> Mountains at Collioure
> View of the Themes

GEMANY

Berlin, Martin-Gropius-Bau
The Luther Effect. Protestantism—500 Years in the World
April 12, 2017–November 5, 2017
Attributed to Frederick Kemmelmeyer
> Martin Luther

Bremen, Kunsthalle
Bremen
Max Beckmann. The World as a Stage
September 30, 2017–February 4, 2018
Circulated to Museum Barberini
February 23, 2018–June 30, 2018
Max Beckmann
> The Arguments Left panel
> The Arguments Inside panel
> The Arguments Right panel
> Beckmann
Sketchbook 23
> Beckmann
Sketchbook 39
> Beckmann
Sketchbook 26
> Beckmann
Sketchbook 15
> Beckmann
Sketchbook 18
> Dancer and Male Audience

Cologne, Wallraf-Richartz Museum
Tintoretto—Venedig Moderner um 1540
October 6, 2017–January 28, 2018
Circulated to: Musée du Luxembourg
March 6, 2018–July 1, 2018
Jacopo Tintoretto
> The Conversion of Saint Paul

Dusseldorf, Kunsthalle Nordrhein-Westfalen
Albers
June 9, 2018–September 9, 2018
Anni Albers
> Sunny

Emsen, Kunsthalle d’Emsen
The American Dream
November 19, 2017–May 27, 2018
Vija Celmins
> Tulip Car #1
> Untitled (Corset)

Frankfurt, Städelisches Kunstinstitut und Städtische Galerie
Matisse—Bonnard. La Grande Peinture (1904–1914)
September 13, 2017–January 14, 2018
Herni Matisse
> Peintant and Checker Players

Hamburg, Deichtorhallen Hamburg
Alice Neel, Painter of Modern Life
October 13, 2017–January 14, 2018
Alice Neel
> Loneliness

Hartley

Stuttgart, Staatsgalerie Stuttgart
The Master of the Meisshof: Catholic Splendour during the Reformation
December 8, 2017–April 2, 2018
Hans Baldung Grien
> Saint Anne with the Child Christ, the Virgin, and Saint John the Baptist

ITALY

Brescia, Museo di Santa Giulia
Titian and Sixteenth-Century Painting in Venice and Brescia
March 21, 2018–July 1, 2018
Giovanna Garalono Savoldo
> The Adoration of the Shepherds

Ferrara, Exhibition Hall, Palazzo dei Diamanti
Gustave Courbet and Nature
September 22, 2018–January 6, 2019
Gustave Courbet
> The Stream (Laессeuse du Puits-Noir; vallée de la Loue)
> La Grette de la Loge

Florence, Galleria degli Uffizi
Art Collecting from the Medici to the 20th Century
June 21, 2018–September 23, 2018
Medici Porcelain Factory of Florence
> Firenze. Galleria dell’Accademia

Genoa, Palazzo Ducale
Johann & Peter Dürer: The World of the Deluge
September 7, 2018–January 6, 2019
Jacopo Tintoretto
> The Conversion of Saint Paul

Paris, Musée d’Art Moderne
Paris, Musée d’Art Moderne
still Life with Milk Jug and Fruit
Paris, Musée national d’art moderne, Centre Georges Pompidou
André Derain 1904–1914. The Radical Decade
October 4, 2017–January 29, 2018
André Derain
> Mountains at Collioure
> View of the Themes

GEMANY

Berlin, Martin-Gropius-Bau
The Luther Effect. Protestantism—500 Years in the World
April 12, 2017–November 5, 2017
Attributed to Frederick Kemmelmeyer
> Martin Luther

NATIONAL GALLERY OF ART
1967–1973
Color. Sam Gilliam,
The Music of History
Exhibited: Assen, Drents Museum
The Death of the Virgin
Avens, Drents Museum
The American Dream
November 19, 2017–May 27, 2018
Andy Warhol
Stirngame Race Riot
Groningen, Groninger Museum
Romanticism in Northern Europe
December 9, 2017–May 6, 2018
Joseph Mallord
William Turner
> The Evening of the Deluge

SPAIN

Bilbao, Museo Guggenheim Bilbao
Anni Albers: Touching Vision
October 6, 2017–January 24, 2018
Anni Albers
> Sunny

Madrid, Biblioteca Nacional de España
Luis Paret y Alcalaz
Dibujos
May 17, 2018–September 9, 2018
Luis Paret y Alcalaz
> Dance in a Palace
> Dance in a Village Square

Madrid, Fundación MAPFRE, Instituto de Cultura
Zuloaga in Paris de La Belle Époque (1889–1914)
September 28, 2017–January 7, 2018
Paul Gauguin
> Self-Portrait Dedicated to Carrière

Madrid, Museo Nacional del Prado
Mariano Fortuny (1838–1874)
November 1, 2017–March 31, 2018
Mariano Fortuny y Carbó
> A Street in Tangiers
> The Choice of a Model

Lorenzo Lotto. Portraits
June 18, 2018–September 30, 2018
Lorenzo Lotto
> Allegory of Victory and Vice

Madrid, Museo Thyssen- Bornemisza
Monet/Boudin
June 26, 2018–September 30, 2018
Eugène Boudin
> Concert at the Casino de Deauville

SWITZERLAND

Basel, Kunstmuseum Basel
The Music of Color. Sam Gilliam
1967–1973
Monochrome: Painting in Black and White  
October 30, 2017–February 18, 2018  
Circulated to: Stiftung Kunst palast  
March 21, 2018–July 15, 2018  
Petrus Christus  
> The Nativity

Monet and Architecture  
April 9, 2018–July 29, 2018  
Claude Monet  
> Argenteuil

London, National Portrait Gallery  
Cézanne Portraits  
October 26, 2017–February 8, 2018  
Paul Cézanne  
> The Gardener Valler  
> The Artist’s Father  
> Rebuilding “I, Emma”

London, Royal Academy of Arts  
Jasper Johns: Something Resembling Truth  
September 23, 2017–December 10, 2017  
Circulated to: Broad Museum  
February 10, 2018–May 13, 2018  
Jasper Johns  
> Previous Night

Charles I: King and Collector  
January 27, 2018–April 15, 2018  
Sir Anthony van Dyck  
> Queen Henrietta Maria  
> Sir Thomas Clifford

London, Tate  
Impressionists in London: French Artists in Exile, 1870–1904  
November 2, 2017–May 7, 2018  
Circulated to: Musée du Petit Palais  
June 21, 2018–October 14, 2018  
Camille Pissarro  
> Harriet Moore Green  
> Charing Cross Bridge, London  
> Charing Cross Bridge, London  
> Charing Cross Bridge, London

London, Victoria and Albert Museum  
Video games: Design, Play, Disrupt  
September 8, 2018–February 24, 2019  
Rene Magritte  
> The Blank Signature  
> Oxford, Ashmolean Museum  
> America’s Cool Modernism: O’Keeffe to Hopper  
> March 22, 2018

Edward Steichen  
> Le Tourneur (The Sunflower)  
> United Kingdom—Scotland

Edinburgh, National Gallery of Scotland  
Rembrandt: Britain’s Discovery of the Master  
July 7, 2018–October 14, 2018  
Rembrandt van Rijn  
> The Mill

United States  
Arkansas  
Little Rock, The Arkansas Arts Center  
Becoming John Marin: Modernist at Work  
January 26, 2018–April 22, 2018  
John Marin  
> Castellow, New York  
> Buildings Down, New York  
> Partridge in Flight, Deer Isle  
> Marin Sketchbook  
> Woolworth Building, under Construction (recto)  
> The Harbor

California  
Claremont, Pitzer College Art Galleries  
June Downey: Radiant Nature  
September 6, 2017–December 15, 2017  
June Downey  
> Against Shadows  
> Nestling, Item  
> Seven Critics

Los Angeles, The J. Paul Getty Museum  
Landscapes of Faith: Giovanni Bellini in Renaissance Venice  
October 10, 2017–January 14, 2018  
Giovanni Bellini  
> Saint Jerome Reading  
> Los Angeles, Los Angeles County Museum of Art  
> The Chiaroscuro Woodcut in Renaissance Italy  
May 18, 2018–September 16, 2018  
Marcantonio Raimondi, after Raphael  
> Hercules and Antaius Antonio da Trento, after Parrigianino  
> The Martyrdom of Two Saints  
> Saint Simon  
> The Martyrdom of Saints Peter and Paul Niccolo Guerinico, after Camillo Procaccino  
> The Virgin and Child with Saints  
> Andrea Andreani, after Jacopo Ligozzi  
> Allegory of Virtue  
> After Parrigianino  
> Carre

Atlanta, High Museum of Art  
Klimt & Rodin: An Artistic Encounter  
October 22, 2017–January 15, 2018  
Circulated to: The Speed Art Museum  
February 17, 2018–May 13, 2018  
Circulated to: Sterling and Francine Clark Art Institute  
June 9, 2018–September 3, 2018  
Berthe Morisot  
> The Sisters  
> Mary Cassatt  
> Children Playing on the Beach

Becoming John Marin: Primitivism in the Machine Age  
March 17, 2018–August 12, 2018  
Circulated to: Dallas Museum of Art  
September 16, 2018–January 6, 2019  
Charles Sheeler  
> Side of White Barn  
> Classic Landscape  
> John Sturz  
> Auto Tower, Industrial Forms (part A)  
> The Circumcision  
> Seated Old Man  
> San Lorenzo Sylvarus, the Preacher

District of Columbia  
Washington, Hirshhorn Museum and Sculpture Garden  
George Baselitz Retrospective  
June 21, 2018–September 16, 2018  
Georg Baselitz  
> Mann im Mond—Franz Pforr (Man in the Moon—Franz Pforr)  
> Washington, National Portrait Gallery  
> The Sweat of their Face: Portraying American Workers  
> November 3, 2017–September 3, 2018  
> John George Brown  
> The Longshoremen’s Noon

Gordon Parks  
> Washington, D.C. Gov-ernment Charwoman (American Gothic)  
Washington, The Phillips Collection  
Remin and His Models: Decoding Luncheon of the Boating Party  
October 1, 2017–January 31, 2018  
Auguste Renoir  
> Loves, Chats  
> Mlle Charlotte Berthier  
> Georges Riviere  
> Dance in the Country

10 American Artists: After Paul Klee  
February 3, 2018–May 6, 2018  
Jackson Pollock  
> Untitled

10 American Artists: After Paul Klee  
February 3, 2018–May 6, 2018  
Jackson Pollock  
> Untitled

Georgia  
Atlanta, High Museum of Art  
AI Taylor: What Are You Looking At?  
November 19, 2017–March 18, 2018  
AI Taylor  
> Shakers (Flowers)  
> The Peoplebody Group #3

Outliers and American Vanguard Art  
June 24, 2018–September 30, 2018  
Mae G. Cliffin  
> Tin Mirror Frame  
> Mina Loyey  
> Whirligig  
> George Constantine  
> Carved Horse  
> Circulated to: Yale University  
> Adam and Eve  
> Gertrude Koch  
> Chinook Cat  
> Shaker Bag Tag  
> Table with Benches  
> Chalkboard  
> Shaker Rug Strip  
> Eldora P. Lorenzini  
> Bullocks

The Carveroom Limmer (Possibly Peter Vanderlyn)  
> Miss Ann Aley  
> Edward Cornell

> Peaceable Kingdom*  
> American 19th Century  
> Still Life of Fruit  
> Henri Rousseau  
> Rendezvous in the Forest

> Theatrical Forest with Monkeys*  
> Horace Pippin

> Interior  
> Charles Sheeler  
> Doylestown House— 
> Stained with Chair  
> Doylestown House— 
> The Stove

> Seattle Art Museum  
> Seattle Art Museum  
> Seattle Art Museum  
> Seattle Art Museum  
> Seattle Art Museum

> Seattle, Museum of Art  
> Seattle Art Museum  
> Seattle Art Museum  
> Seattle Art Museum  
> Seattle Art Museum
PUBLICATIONS AND MEDIA

During the fiscal year the publishing office completed the initial contents and design of the digital catalogue raisonné Mark Rothko: Works on Paper, published new entries for the scholarly catalog American Paintings, 1900–1945 through the digital imprint National Gallery of Art Online Editions, and produced eight book-length print publications, including six exhibition catalogs and two CASVA volumes. In addition to labels and wall texts for exhibitions and installations, the publishing office edited online features and produced the biannual Gallery Bulletin, more than 325 education projects, and more than 1,000 pieces of collateral, including press releases, invitations, newsletters, quarterly calendars, and recurring film and music program calendars.

The department of exhibition programs continued to produce brochures, audio tours, and digital media, including filmed interviews with artists, demonstrations of artistic techniques, and documentary films. Shown at the Gallery and shared with other museums here and abroad, they are also featured on the Gallery’s website for which the department produced eight special online features. The documentary films are broadcast nationally and produced eight special online features. The department continued to document 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.

PUBLICATION RELATED TO THE PERMANENT COLLECTION

> American Paintings, 1900–1945
> http://www.nga.gov/content/ngaweb/research/online-editions/american-paintings-1900-1945.html
> Robert Wilson Torchio et al.
> National Gallery of Art Online Editions

EXHIBITION CATALOGS

> Michel Sittow: Estonian Painter at the Courts of Renaissance Europe
> John Oliver Hand, Greta Koppel, et al.
> (144 pages, 90 illustrations, hardcover edition)
> Published in association with Yale University Press

> Outliers and American Vanguard Art
> Lynne Cooke et al.
> (412 pages, 407 illustrations, hardcover and softcover editions)
> Published in association with the University of Chicago Press

> Sally Mann: A Thousand Crossings
> Sarah Greenough, Sarah Kernell, et al.
> (332 pages, 230 illustrations, hardcover edition)
> Published in association with Abrams

> Sharing Images: Renaissance Prints into Maiolica and Bronze
> Jamie Galsworthy with Jonathan Beppler
> (156 pages, 98 illustrations, hardcover edition)
> Published in association with Lund Humphries

> Corot: Women
> Mary Morton et al.
> (192 pages, 99 illustrations, hardcover edition)
> Published in association with Yale University Press

> Tintoretto: Artist of Renaissance Venice
> Robert Echols, Frederick, Richard, et al.
> (312 pages, 238 illustrations, hardcover and softcover editions; English and Italian editions)
> Published in association with Yale University Press and Marsilio Editori

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

> The Artist in Exile: Studies in the History of Art, Volume 80
> Edited by Yukio Lippit
> (304 pages, 244 illustrations, hardcover edition)
> Distributed by Yale University Press

> Center 38
> Annual report, print and online versions

EXHIBITION BROCHURES

> Vermeer and the Masters of Genre Painting: Inspiration and Rivalry
> Published in association with Yale University Press
> (192 pages, 244 illustrations, hardcover edition; English and Italian editions)
> Edited by Yukio Lippit

> A Selection of Portraits from Cézanne’s Sketchbook
> Published in association with Yale University Press
> (156 pages, 98 illustrations, hardcover edition)
> By Alexandra Libby and Sayra Meyerhoff

EXHIBITION FILMS

> Sally Mann: Collodion and the Angel of Uncertainty
> Produced in conjunction with the exhibition Sally Mann: A Thousand Crossings
> Directed and produced by Carroll Moore
> (4 minutes, color)
> Made possible by the HRH Foundation

> Interview with David Bey
> Produced in conjunction with the exhibition Dawoud Bey: The Birmingham Project
> Executive Producer, Lynn Matheny
> (11 minutes, color)
> Made possible by Heather and Jim Johnson and Neil and Sayra Meyerhoff

ONLINE FEATURES

> Vermeer and the Masters of Genre Painting: Inspiration and Rivalry
> National Gallery of Art Website

> Sketches of Portraits: The Fantasy Figure Identified
> Online edition

> Young Girl Reading: A Hidden Portrait Revealed
> Instagram

> Mapping the Fantasy Figure
> Facebook

> Outliers: Biographies of the Artists
> Pinterest

> Sacred Mountain of La Verna
> Outliers: Portraits of the Sacred

> Cézanne’s Sitters
> National Gallery of Art

EXHIBITION AUDIO TOUR

> Cézanne Portraits narrated by Director Earl A.
> Powell with commentary by curators John Elderfield and Mary Morton

DIGITAL AND SOCIAL MEDIA

During the year the imaging and visual services department continued to document the Gallery’s exhibitions and provide access to high quality, color-accurate digital images. The Gallery’s website was visited by 5.4 million people this fiscal year. The website department created shorter webpage addresses to make reading and sharing content easier. The media production department continued to provide digital moving image media and audio to the public, staff, docents, and volunteers, supporting more than 1,700 live events in public presentation spaces.

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

Audio content was accessed more than 650,000 times, and video content more than 500,000 times. These films and videos, among others, were posted to the website and aggregated:

> Bush Dand | nrga
> Susan Merckel | nrga
> Issue: 1966/2016
> nrga
Platinum Photography: The Glycerine Process

"The Sweet By and By"—The Rose Ensemble

"Going across the Sea"—The Rose Ensemble

SOCIAL MEDIA STATISTICS

Social media allows the Gallery to have an even greater reach. The Gallery continues to see an increase in followers and engagement across its four social media networks. The Gallery’s Instagram account saw a 47 percent increase in followers, while the number of Pinterest followers increased by 28 percent. In total, the Gallery now serves an audience of more than 1.4 million users on Facebook, Twitter, Instagram, and Pinterest. During the year, more than 59 million impressions were generated through social media. The Gallery’s posts ignited more than 1.9 million engagements, which include actions such as comments, likes, shares, and retweets.

More than 17,100 public posts on Instagram have been tagged with #mymgc since its launch in March 2016. This is a 390 percent increase in hashtag use since fiscal year 2016, attributed to an increase in onsite hashtag signage (including placement in the galleries and in exhibitions). The Gallery reposts many visitor images to spark a dialogue with the community.

AWARDS

PRINT AWARDS

AIGA 50 2018

Three Centuries of American Prints from the National Gallery of Art
Print Magazine Regional Design Award 2017

Documenting the Salons: Paris Salons Catalogs, 1673–1945
Print Magazine Regional Design Award 2017

America’s National Gallery of Art
Print Magazine Regional Design Award 2017; AIGA 50 2018

Aest of the Mississippi: Nineteenth-Century American Landscapes Photography
2018 Association of University Presses Book, Jacket, and Journal Show; New England Society Book Award 2018

Outliers and American-Vanguard Art
2018 Association of University Presses Book, Jacket, and Journal Show; American Alliance of Museums Publication Design Competition, Honorable Mention, Exhibition Catalogs

Sally Moran: A Thousand Crossings
Shortlist winner for Paris Photo—Aperture Foundation Photography Award

FILM AWARDS

Sally Moran: Collodion and the Angel of Uncertainty
13th Annual W3 Awards: Silver Award in Online Video category; 39th Annual Telly Competition: Silver Award in the General-Documentary category; 4th Annual Beirut Art Film Festival (BAFF): Official selection for screening in Lebanon

Los Angeles to New York: Dwem Gallery 60th Annual Emmy Awards, National Capital Chapter, nominated for an Emmy in the Documentary-Historical category

STAFF PUBLICATIONS


STAFF LIST

Staff as of September 30, 2018

OFFICE OF THE DIRECTOR

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Chief of Staff & Executive Assistant
Angela M. LoFe

Deputy Chief of Staff
Celia B. Emery

Staff Assistant
Gabrielle Wingate

Chief Internal Auditor
Christie Johnson

Internal Auditor
Steve Elsborg

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Officer and Director of Special Projects
Delia Gerace Scott

Special Projects
Associate
Sarah Bohannan

Special Projects Assistant
John W. Hobson

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Naomi R. Remes

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Exhibition Associate
Elizabeth Dent

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Senior Audiovisual Production Specialist
Carroll Moore

Audiovisual Production Specialist
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Office Manager for Exhibition Programs
Nicholas Velez

Staff Assistant for Film Production
Sarah Turner

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Samantha Niese

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Assistant to the Administrator for Budget Analyses
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Irwin Gruen
Program Analyst
Lauren Huh
Program Specialist
Hilary Lord

EQUAL EMPLOYMENT OPPORTUNITY
Equal Employment Opportunity Officer
Maria Marinos

NATIONAL GALLERY OF ART
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GIFTS/DONORS

The support of the federal government and private sector enables the Gallery to fulfill its mission to collect, exhibit, interpret, and preserve works of art at the highest possible standard. While the federal government provides an annual appropriation for the Gallery’s operation and maintenance, works of art in the collection, the two buildings, and the sculpture garden are made possible through private gifts, as are numerous educational and scholarly programs. The Gallery extends its gratitude to both the federal government and the many generous donors listed here who made gifts during fiscal year 2018. These private contributions have allowed the Gallery to enhance its art collections, build its library holdings, present special exhibitions, undertake conservation and research, offer comprehensive educational initiatives, and pursue scholarly endeavors. Thanks to the ongoing commitment of its supporters and the federal government, the Gallery continues to serve the American people.

DEVELOPMENT COMMITTEE

Members of the Development Committee support the Gallery’s outreach efforts by advocating for the Gallery and helping to broaden fundraising activity through the cultivation of old and new friends. The Gallery is grateful for the participation and leadership of those listed here.

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Denise Saul
Michelle Smith
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Ex Officio Members
Benjamin R. Jacobs
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MELLON CHALLENGE ENDOWMENT GRANT

The Andrew W. Mellon Foundation awarded the Gallery a grant of $30 million in endowment funds, to be matched by $45 million in new gifts from other donors. The Gallery is deeply grateful to those who have contributed endowment gifts, both large and small, toward the Mellon challenge grant. This historic initiative reinforces the Gallery’s leadership role as the nation’s art museum. The financial support of the donors listed here captures the spirit of generosity that created this museum for the nation and has allowed it to thrive for three-quarters of a century.

Anonymous (4)
Anonymous in honor of Sharon Rockefeller
Lynn K. Alman
Adrienne Asher
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Aileen Ashby
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(October 1, 2017–September 30, 2018)

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